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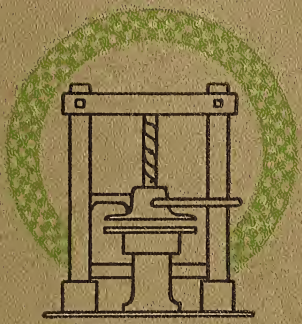
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APRIL 1907

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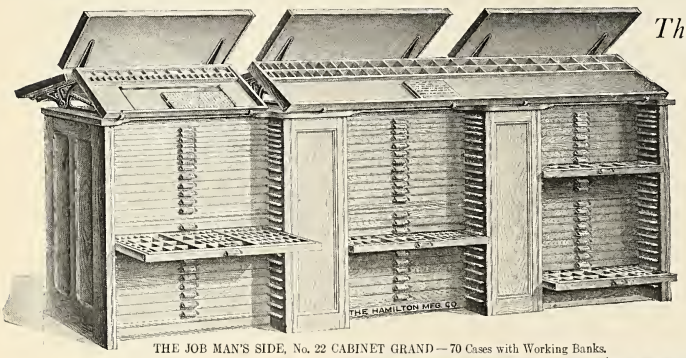
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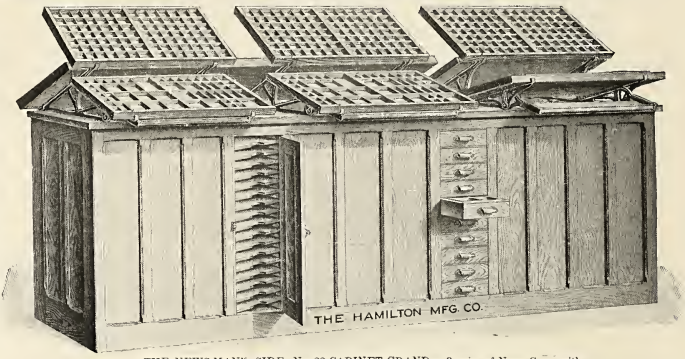
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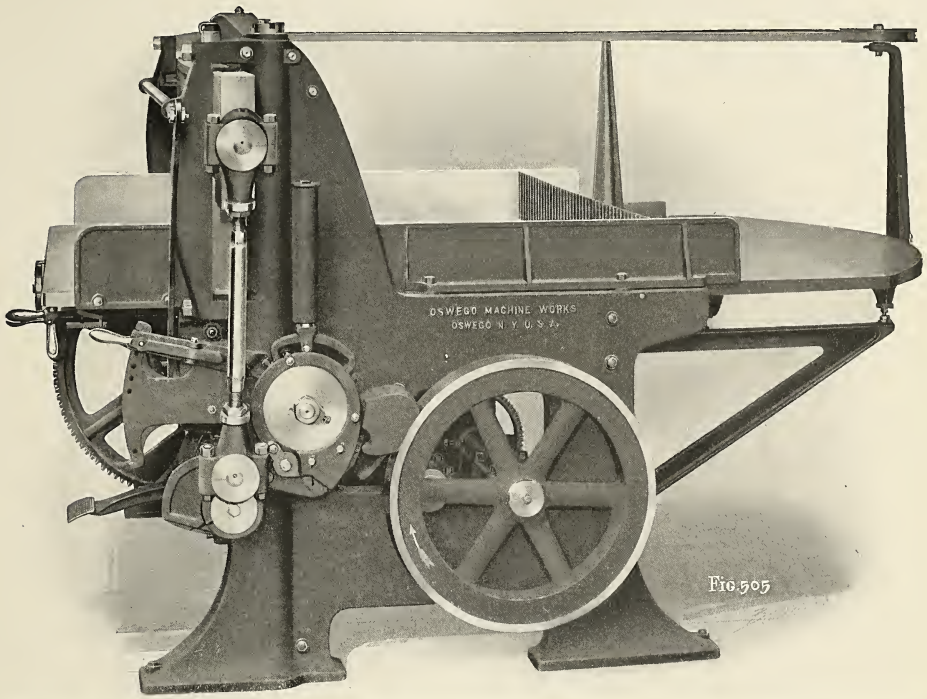


Fig. 505

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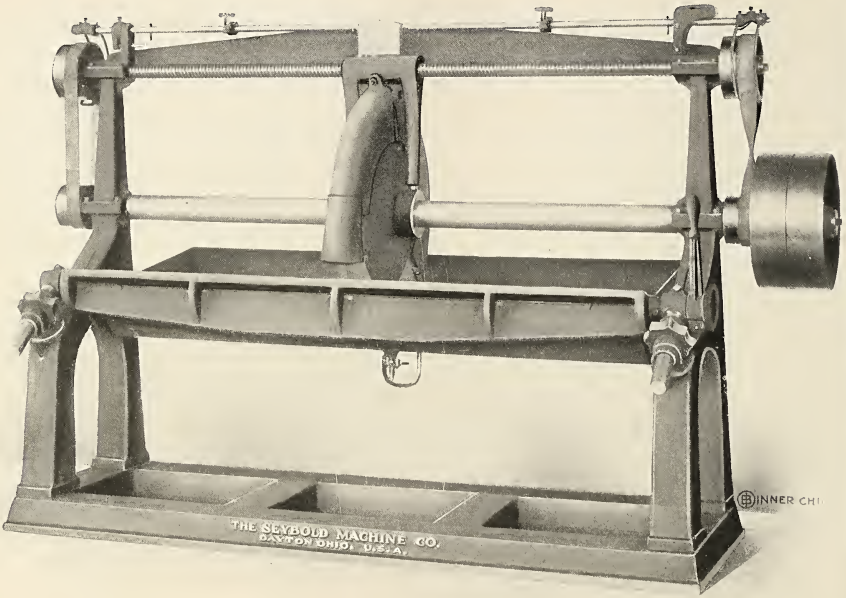
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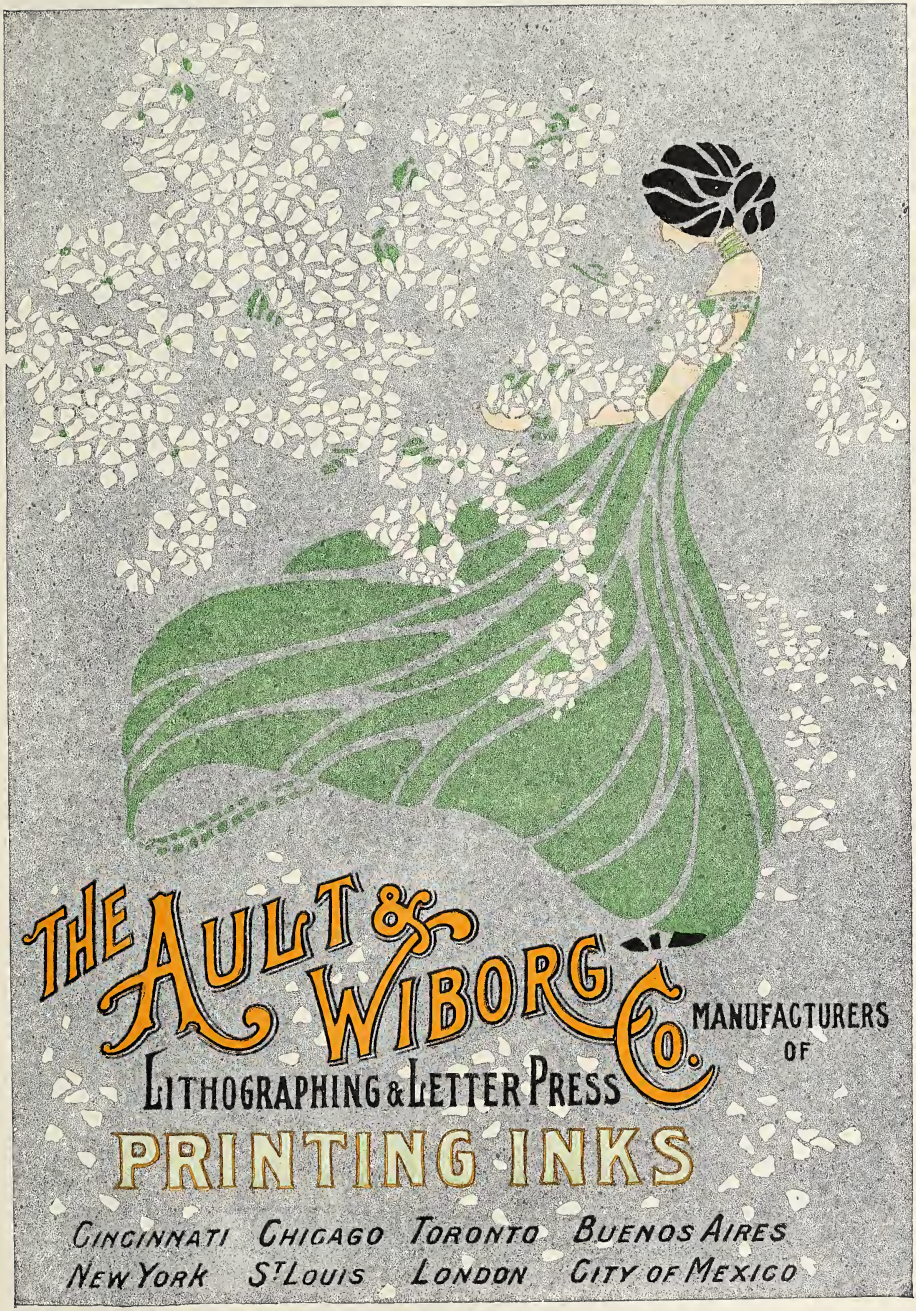
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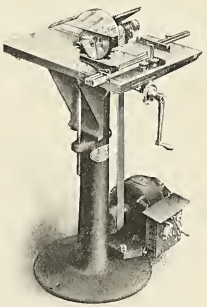
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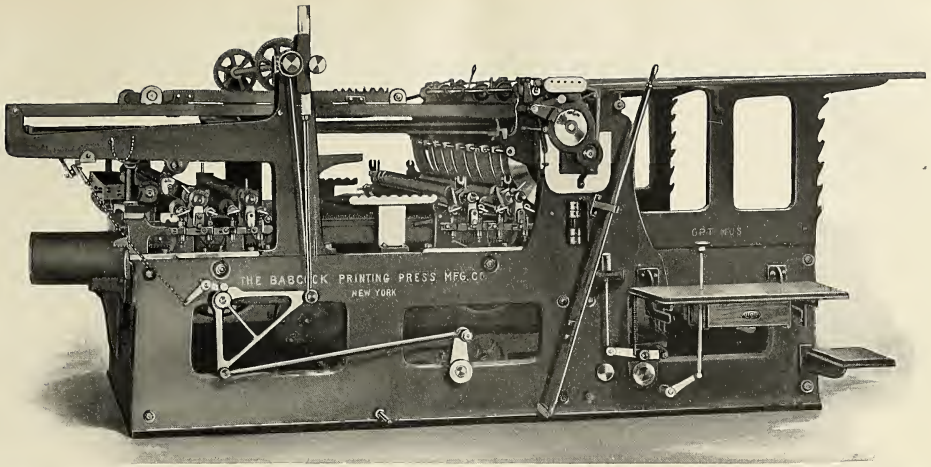
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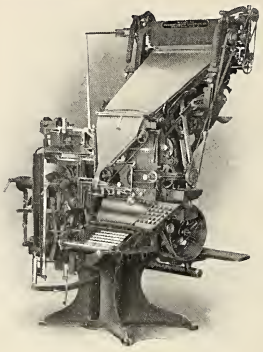
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embodying 2 magazines—2 sets of two-letter matrices—4 different faces—360 characters from one keyboard of 90 keys only.

Even the oldest Linotype user and most experienced operator stands amazed and delighted while witnessing the wonderful versatility of this latest product of our factory.

It Annihilates Time and Competition

MERGENTHALER LINOTYPE COMPANY

NEW YORK CHICAGO SAN FRANCISCO
NEW ORLEANS TORONTO PARIS

SYDNEY, N. S. W
WELLINGTON, N. Z. } Parsons Bros.

TOKIO
Teijiro Kurosawa

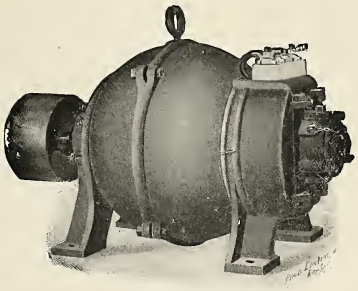
CAPE TOWN
John Haddon & Co.

BUENOS AIRES
Louis L. Lomer

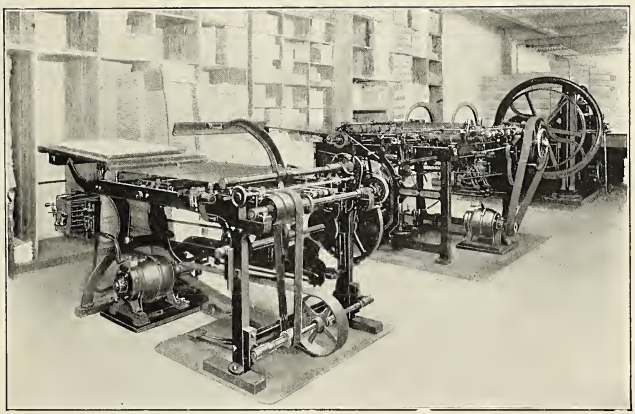
Sprague Electric Company

DIRECT-CURRENT ELECTRIC MOTORS

OF SUPERIOR DESIGN AND CONSTRUCTION



ROUND TYPE MOTOR.



Modern Bindery—Sprague Electric Motors operating Folders, Smashers, etc.

Printers, Bookbinders, Engravers, Lithographers, and others, have testified to the importance of using Sprague Electric Motors in their plants, because of the economy and efficiency of the service they render. Bulletin No. 2214 illustrates many kinds of equipments and will be sent free to any one interested.

General Offices: 527-531 West Thirty-fourth Street, New York City

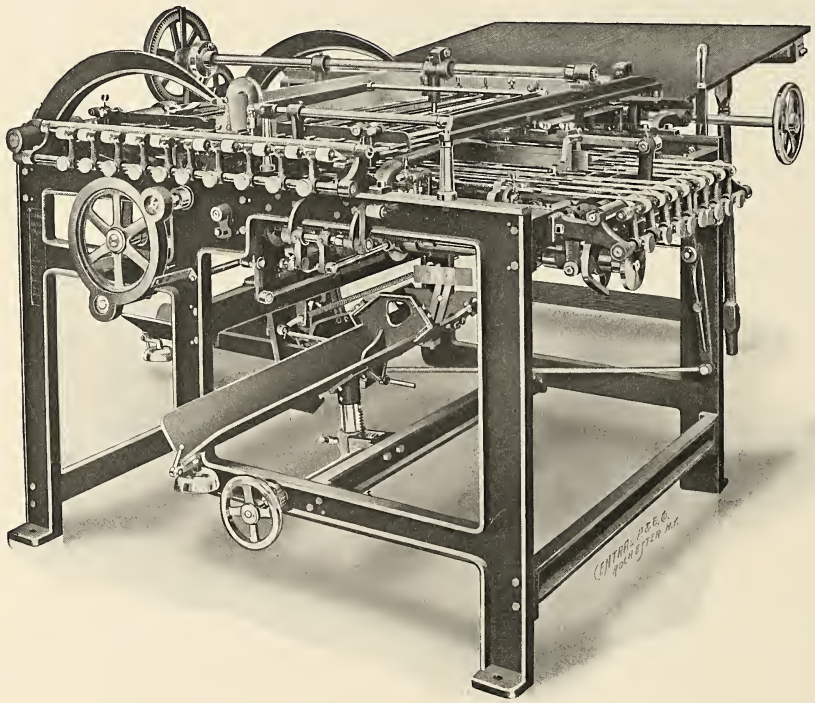
BRANCH OFFICES IN PRINCIPAL CITIES

No. 133

Catalogue and Book Folder

Another New One

WRITE FOR DETAILS



Made by

Brown Folding Machine Company

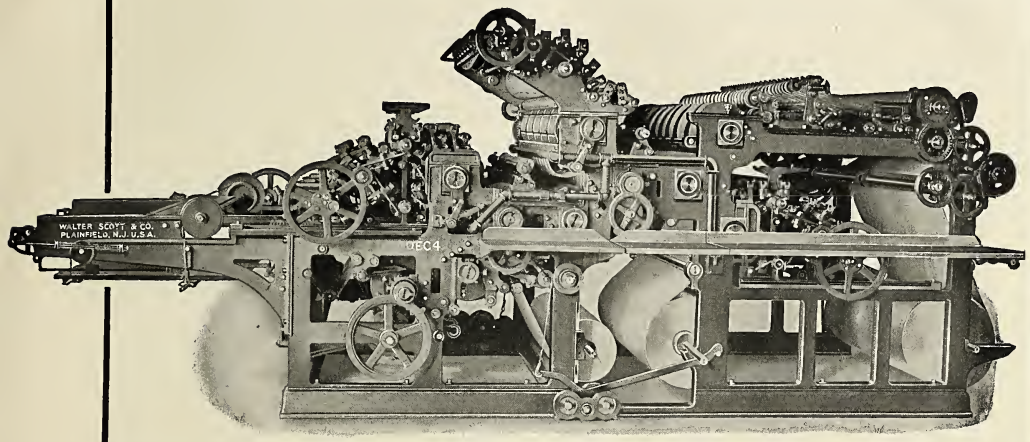
Erie, Pa., U. S. A.

Agencies

New York, . . . Thos. Crofts
150 Nassau Street

Chicago,
Champlin Type & Machinery Co.
121 Plymouth Place

London, W. C., J. Collis & Sons
42 Regent Square, Gray's Inn Road



DO NOT DELAY LONGER

BUT INVESTIGATE AT ONCE THE

Scott All-Size Rotary

WHICH CUTS OFF AND PRINTS

ANY LENGTH OF SHEET

AT A SPEED UP TO

7,000 per Hour

AND DELIVERS THE PRODUCT

FLAT ON A DELIVERY TABLE

READY FOR FOLDER OR PAPER CUTTER

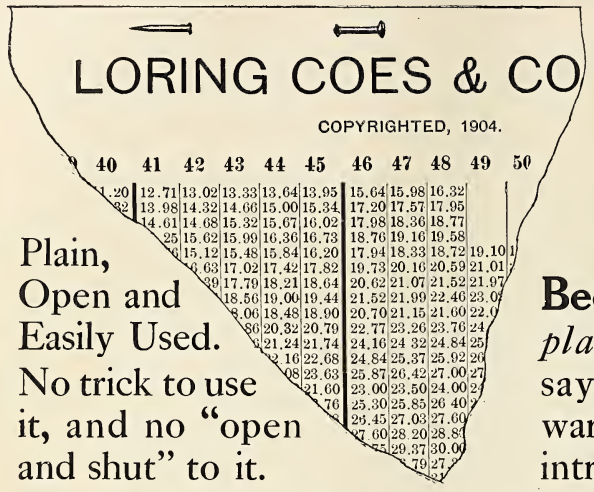
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NEW YORK OFFICE, . . 41 Park Row
CHICAGO OFFICE, 1643 Monadnock Block
ST. LOUIS OFFICE, 319 N. Fourth Street
BOSTON OFFICE, . . . 7 Water Street
Cable Address, WALTSCOTT, New York

Walter Scott & Co.
Plainfield, New Jersey, U. S. A.

ESTABLISHED 1830

Coes' Price-list is different, too.



Plain, Open and Easily Used. No trick to use it, and no "open and shut" to it.



LORING COES

Because it is *plain*, the Trust says it is not warranted and an intrusion.

That MAY be, but it can't be juggled with.

Coes' Knives



Are *Honest*, *Reliable* and *Sound*.

COES' RECORDS

First to use Micrometer in Knife work (1890).

First to absolutely refuse to join the Trust (1893).

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First to make first-class Knives, *any kind* (1830 to 1905).

COES
Is Always Best?

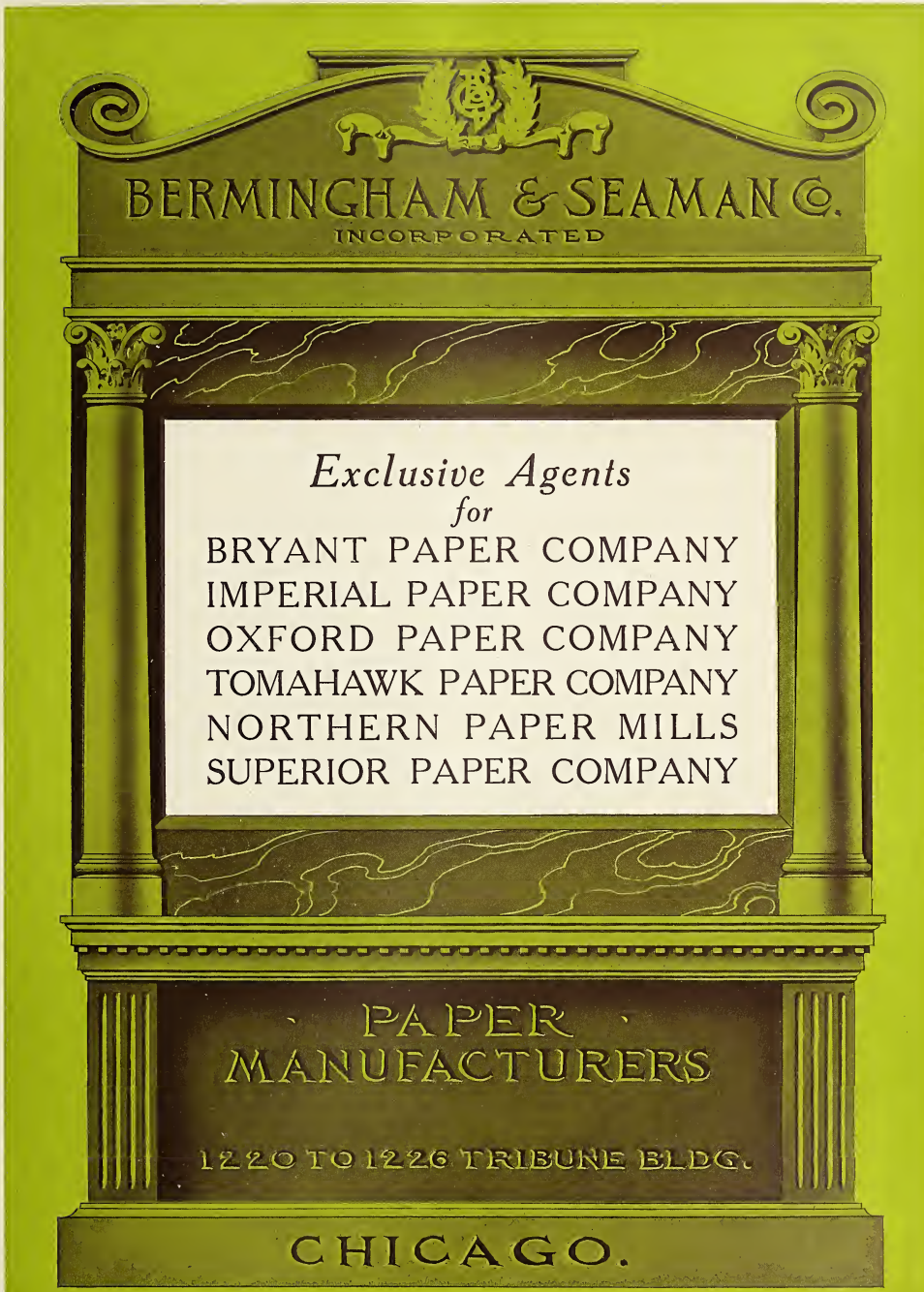
Our warrant and reputation are behind every inch of edge.

Why not ask us, now that the other fellow has tried to make you believe he knows it all? We'll be honest.

Loring Coes & Co. INC.

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NEW YORK OFFICE — G. V. ALLEN, 10 Warren Street


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INCORPORATED
Exclusive Agents
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Our *CRYSTAL ENAMEL* is the gem of all popular priced coated papers

Our mills make the highest qualities of Coated Book, Lithograph, Super Calendered, Bonds, Writings and all grades of papers for all purposes

We represent a combined output of five hundred tons daily

You cannot afford not to consider us when placing your orders. We want to submit you samples and prices—write us—we will convince you

We are originators and specialists in light weight catalog papers

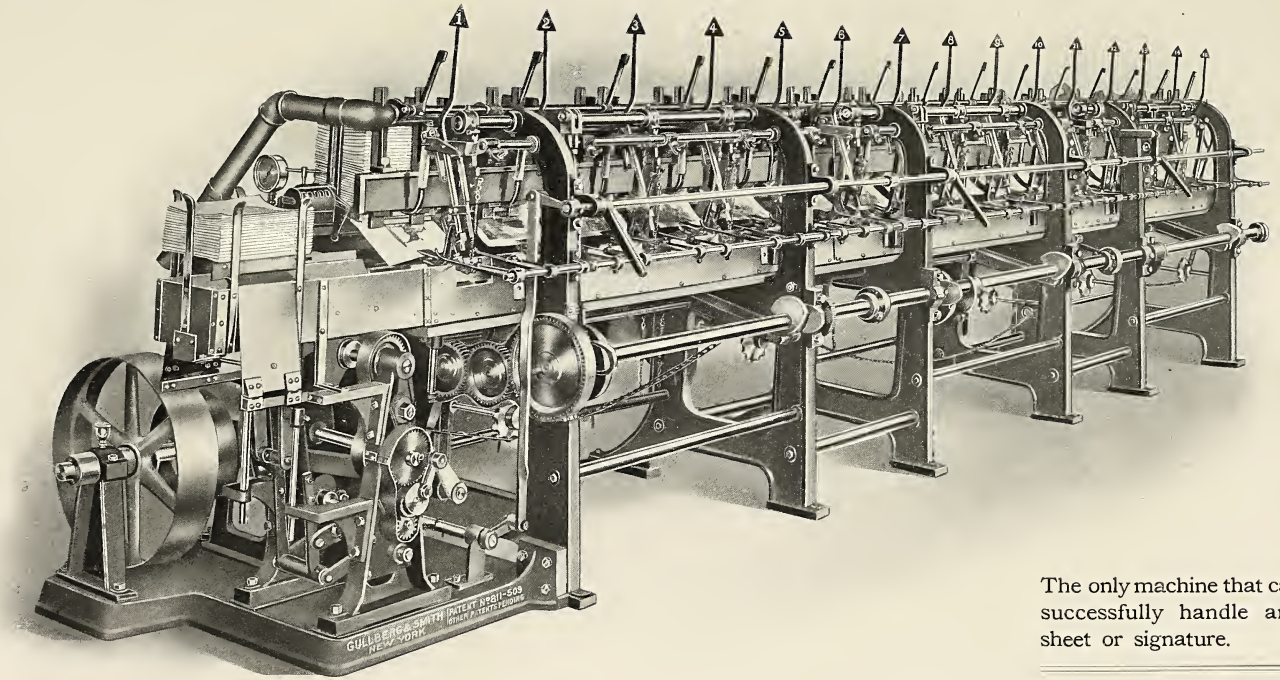
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1218-1226 TRIBUNE BUILDING

CHICAGO

Paper Manufacturers' Agents

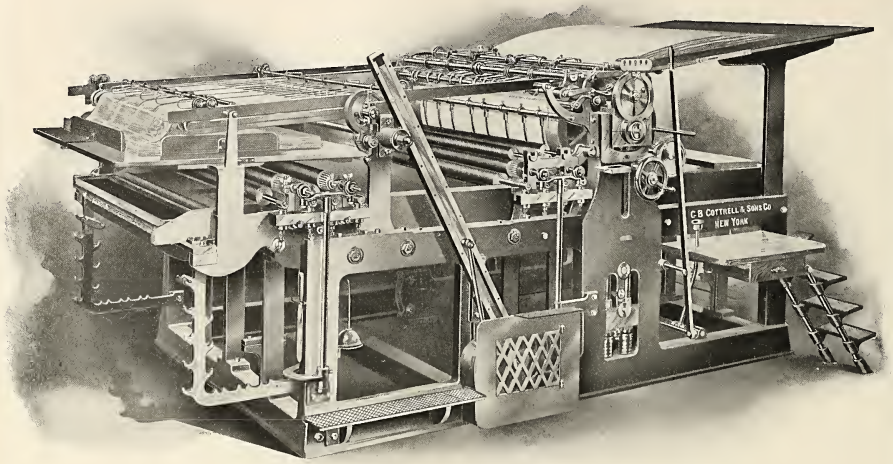
THE BOOK GATHERING MACHINE



The only machine that can successfully handle any sheet or signature.

BUILT IN ALL SIZES.

GULLBERG & SMITH, 478-80 Pearl Street, New York, N. Y., U. S. A.



THE COTTRELL

High-Speed Two-Revolution Press

Is especially designed to print the most difficult photo-color reproductions and is the ideal machine for three and four color work

IT EXCELS IN THE FOLLOWING IMPORTANT FEATURES:

SPEED—The speed of the Cottrell Press is greater than that of any other Two-revolution Press of like size in the market.

DISTRIBUTION—Distribution of ink is unequaled on account of the perfect arrangement and number of rollers, which are vibrated and geared. The ink-fountain is easily adjusted for any class of form.

DELIVERY—The Convertible Delivery, perfect in its working, can be set to deliver the sheet printed side up or changed to fly delivery in three minutes.

REGISTER—Absolute register guaranteed, and on this account the Cottrell Press is best adapted for the exacting demands of three-color and catalogue printing.

ECONOMY—The Cottrell Press is capable of making the longest runs without wearing the plates.

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"Investigate thoroughly and it will be a Cottrell."

THE

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Showing Lifelike Portraits of Different Members of this Celebrated Family

Cheltenham Oldstyle

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The Largest Type Family Ever Brought Out—and it is Still Growing

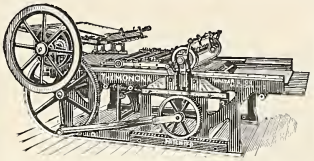
The use of the Cheltenham type faces imparts distinctiveness to printing and advertising display. The popular **Cheltenham Family** is shown in the new American Line Type Book, including specimens of the other faces of type and decorative material so popular with leading printers and advertisers

American Type Founders Co.

MAKER OF THE CHELTENHAM FAMILY

12 POINT OLD ENGLISH BORDER NO. 2

TWO SPLENDID CYLINDER PRESSES



For NEWS AND POSTER WORK
THE MONONA LEVERLESS

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RECEDING BED

Sizes, 7-col. folio to 6-col. quarto

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RIGID BED

Rack, Screw and Table Distribution
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$5.00 CASH Name THE INLAND PRINTER when you write, and if you buy a press of us, we give you $5.00 in cash, to trace the ad. in this journal.

BIG BARGAINS IN WASHINGTON, IDEAL AND OTHER CYLINDER PRESSES, BLANKETS, CHASES, INK, ETC.

SEND FOR CIRCULARS AND PRICES.

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DISINFECTED WIPING RAGS

Mr. Printer: Have you ever realized that first-class *fumigated* or *disinfected* wiping rags are essential in an up-to-date printing establishment, for cleaning your presses, rollers, type, etc.? Our special grade of Printers' Wiping Cloths are thoroughly disinfected cotton rags. They consist of large pieces, and are put up especially for printers' use. Packed in 100, 300 and 500 pound bales. Cost less than those you get from your local dealer.

WRITE FOR PRICES—THEY WILL INTEREST YOU

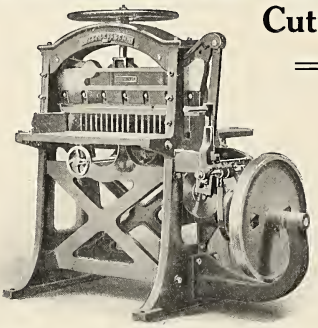
A. H. BLOOM CO., Quincy, Illinois

The Peerless Job Press



All movements positive.
No cam or cam-roller in the gear-wheel—the vital weakness of other presses.
No adjustments required.
All parts interchangeable.
Strain-bearing parts of steel—heavier than in other presses.
The Peerless outwears all others.
In use when others are on the scrap pile.
At it twenty-five years. Six sizes.
Send for booklet.

The Peerless Gem Power Cutter



Best steel and cast iron, carefully machined and accurately assembled.
Reliable extra large wheel-clamp.
No troublesome gears and pinions—worm and worm-wheel.
The latest and best in gauges and rule. See them.
Peerless friction-clutch—in use fifteen years.
Automatic trip and brake.
Twenty cuts per minute—fast enough.
Cuts 32 inches square.
A high-grade cutter at an attractive price.
8,000 Peerless machines in constant use.
At it twenty-five years.
Send for booklet.

For sale at all houses of the American Type Founders Co., also Dodson's Printers' Supply Co., Atlanta, Ga.

PEERLESS PRINTING PRESS CO., 70 Jackson Street, PALMYRA, N. Y., U. S. A.

Lieber's and A-B-C 5th Edition Codes

GRAND SALE
OF CYLINDER PRESSES

at prices and terms to suit any buyer. Full list and descriptions in my Bulletin.

This is a partial list of my Stock:

825 — Potter Drum, 27x35, 4 rollers, tapeless delivery.
845 — 2-revolution Cottrell, 43x56, 4 rollers, front delivery.
856 — 2-revolution Campbell, 48x64, 4 rollers, front delivery.
882 — 2-revolution Campbell, 41x56, 4 rollers, front delivery.
883 — 2-revolution Huber, 46x60, 4 rollers, front delivery.
891 — 38x54 Cottrell Stop Cylinder, front chain delivery, 6 rollers.
892 — 34x48 Cottrell Stop, 6 qto., 4 rollers, rear delivery, table.
895 — 46x60 Cottrell, 2-revolution, 8 qto., 4 rollers, rear delivery.
896 — 42x60 Cottrell, 2-revolution, 8 qto., 4 rollers, rear delivery.
898 — 40x54 Potter, 2-revolution, 7 qto., 4 rollers, rear delivery.
899 — 32x46 Cincinnati Stop, 6 qto., 4 rollers, rear delivery.
903 — 37x52 Campbell, 2-revolution, 4 rollers, front delivery.
904 — 43x56 Century, 2-revolution, 4 rollers, front delivery; very modern machine, nearly new.

My Guarantee is: Thoroughly rebuilt and to do the work now as when new in the hands of competent people.

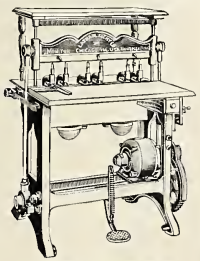
I can supply parts for Old Reliable Thorp and Cleveland Gordon presses.

BRONSON'S PRINTERS MACHINERY
H. BRONSON, Proprietor
54 N. Clinton St., CHICAGO, ILL.
Telephone, Main 224 — Four doors north of W. Lake St.

MONITOR
MACHINERY

Built by . . LATHAM MACHINERY CO. . . Chicago.

The Best on Earth for
Printers,
Bookbinders,
Lithographers,
Paper-box Makers.
Everything for the Bindery.



MULTIPLEX PUNCH
with Motor attachment.

The BEST is the CHEAPEST

LATHAM MACHINERY CO.
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NEW YORK STORE, 8 Reade St. — BOSTON STORE, 220 Devonshire St.



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FOR

American Writing Paper Co.

56 Paper Machines — Daily capacity 311 tons High-grade Writings and Printings.

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21 Paper Machines — Daily capacity 330 tons (the largest quantity of No. 1 Printing Paper made by any single mill in the world).

George W. Wheelwright Paper Co.

5 Paper Machines — Daily capacity 50 tons Fine Printings, and our famous "810" Boards.

And of many other lines of Paper and of Printing Machinery.

We export everything used by the printer or publisher and are prepared to act for our foreign clients in the transaction of any business in the United States or in Great Britain

For home consumption we offer our well-known Cleveland and Lisbon Printings and Writings (making lots only) from mill direct to the consumer.

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Paper Merchants and Exporters
257 BROADWAY, . NEW YORK CITY

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Dennison will help you do business

Don't Forget

That Tags are *not* the only thing Dennison makes that will help you do business. Banks, Offices, Stores, Hotels, Railroads and Factories all over the country are constantly using Dennison's

Gummed Labels	**Pin Tickets**	**Bill Straps**
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Dennison's Dictionary

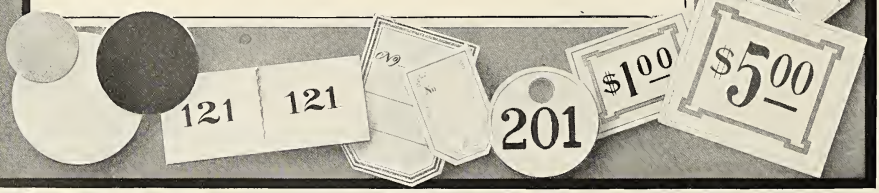
is a book of business. It will show you a line of goods that will help you get in touch with *more* business. There is a possible customer in every commercial enterprise for Dennison's goods.

Shall we send you a complimentary copy of the Dictionary? A request on your regular letterhead will bring it by return mail.

Dennison Manufacturing Company

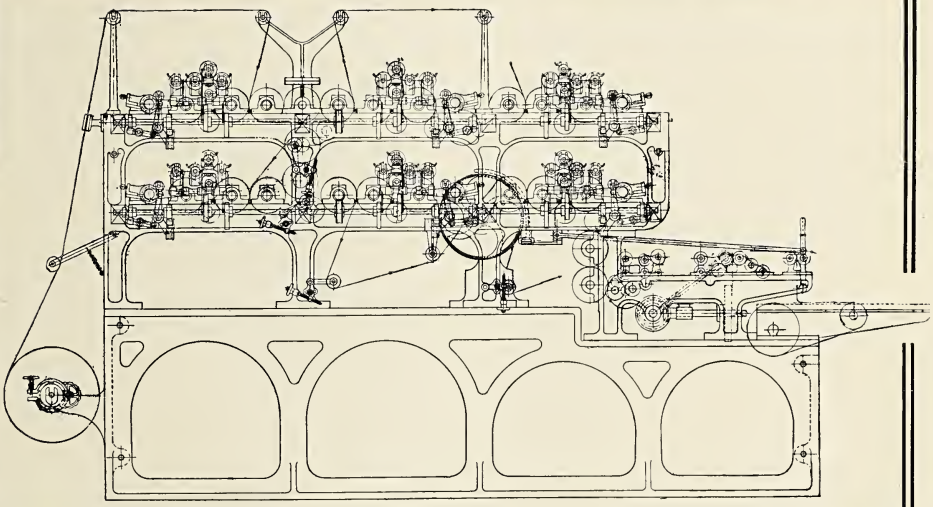
The Tag Makers,

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NEW YORK, 15 John St.
PHILADELPHIA, 1007 Chestnut St.
CHICAGO, 128 Franklin St.
ST. LOUIS, 413 North 4th St.



For Sale!

The Patent Rights or License of a Fast Rotary Counter Check Book Printing Machine



This machine will print in two or three colors, number with absolute accuracy, perforate, cut, fold and deliver from 500 to 800 books of 50 duplicate sheets, numbered in triplicate, per hour.

Machines of an earlier design in use in London (Great Britain), Niagara Falls (N.Y.), Melbourne, (N.S.W.). A machine exhibited in London, in 1904, at the Printers' Exhibition, was awarded the

GOLD MEDAL (Highest Award)

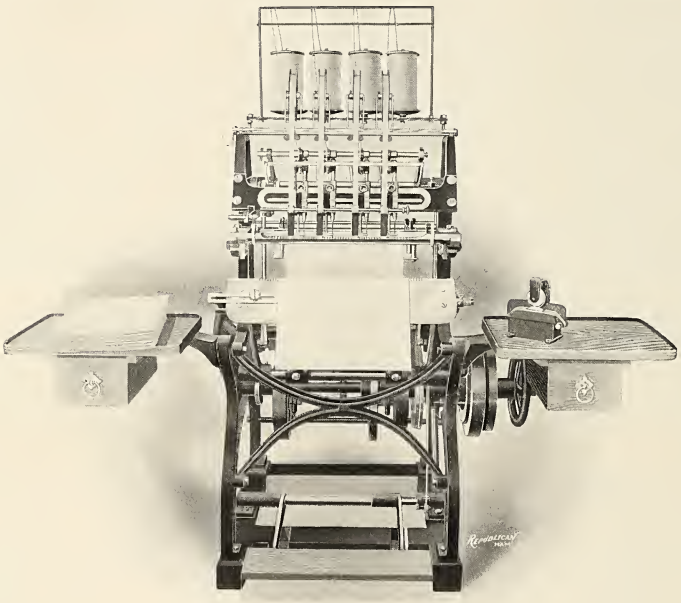
ALL APPLICATIONS TO BE FORWARDED TO PATENTEES

DAVID CARLAW & SONS

11 FINNIESTON STREET :: :: GLASGOW, SCOTLAND

National Book Sewing Machine

A MACHINE TO SAVE YOU MONEY



Straight Needles Tight Sewing Adjustable Stitches Economical

Takes work from 2¼ x 1½ inches up to 15 x 10½ inches

RAPID - SIMPLE - DURABLE

SAMPLES OF THE WORK OF THE NATIONAL SENT ON REQUEST

FOR FULL INFORMATION ADDRESS

T. W. & C. B. SHERIDAN CO.

EXCLUSIVE SELLING AGENTS

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INK INTEREST

IS AROUSED TO A KEEN PITCH
WHENEVER YOU MENTION

Rueter's Process Ink

¶ A chemical preparation for IMITATION TYPEWRITING that simplifies working conditions and improves results.

¶ Produces the original typewriting effect which is always so desirable.

¶ Can be used on any style or size of printing-press WITHOUT THE AID OF RIBBONS OR SILK CLOTHS.

¶ Gives a covering impression which remains uniform throughout the run.

¶ It is a quick dryer, but retains its even flowing qualities on the press.

DON'T FORGET—THAT WE also manufacture a special Fac-simile Signature Ink.

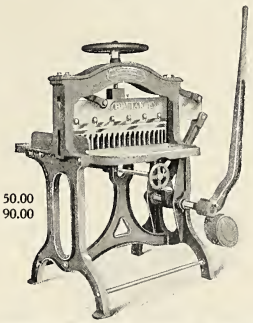
FOR PRICES, CIRCULARS, ETC., ADDRESS

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CAWKER BUILDING, MILWAUKEE, WIS., U.S.A.

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THE RELIANCE
LEVER PAPER CUTTER

is positively interchangeable.



16½-in. $ 50.00
23¼-in. 90.00

25½-in. $105.00
28½-in. 125.00

This guarantees a well-built, accurate, lasting and high-grade machine. *It is a very valuable feature.*

For Sale by all Typefounders and Dealers

PAUL SHNIEDEWEND & CO.
Manufacturers
CHICAGO, U. S. A.

"It Always Works."
What Always Works?

See May Advertisement.

The Largest Electrotype Foundry on Earth - - - - - -
- - - - - - - An Engraving Plant Equal to Any on Earth

GLOBE ENGRAVING & ELECTROTYPE COMPANY

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IF YOU are a buyer of Engravings you should have our ***Revised Scale of Prices,*** the most complete, comprehensive and consistent scale ever issued. With it on your desk, the necessity for correspondence is practically eliminated. Use your letter head in writing for the scale and samples of our work.

THE ROTH EMBOSSED PRINTING PRESS

DIPLOMA AND MEDAL AWARDED, ST. LOUIS WORLD'S FAIR

The only press sold on trial and guaranteed in every respect, including that it can be **successfully** operated by a (young) person of ordinary intelligence.

The most durable, efficient and **reliable press.**

Our improved chuck takes a 5½-inch x 8½-inch die (or 2 or 3 dies), permitting a **greater variety** of work to be done, including 2 and 3 colors, **in one impression.**

The opening to feed the sheets is 30 inches.

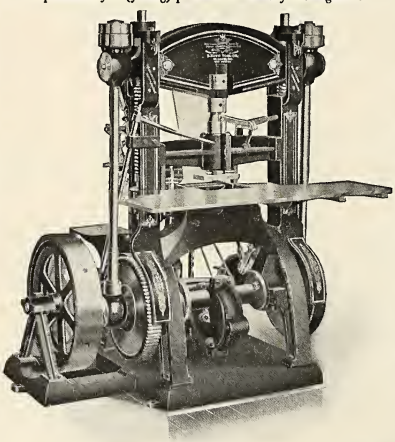
The efficiency and **delicacy** of its **wiping device** is such that the **proper ink** can be used and run in the condition in which it should be run, which is essential in order to produce the highest grade work, and with 43 to 50 lb. wiping paper.

We guarantee a greater number of **impressions** can be run from a non-case-hardened die than on any other make of press.

Our superb inking device is such that the distribution of ink is perfect, in consequence of which the minimum amount of ink is used.

The only press with a universal, self-centering (on any size roll) **paper roll shaft.**

Is a triumph of simplicity.



Contains less than half as many parts as other presses of its kind, yet has every possible attachment for its **convenient** and successful operation.

Is constructed with a view to longevity, convenience and easiness of operation.

All adjustments can be made while press is running.

Its operation is entirely automatic, and it can be run at 30 per minute on either large or small dies.

Its output is produced at the **lowest possible shop cost.**

The only press that retains its **accurate** and **positive registry** for an indefinite period of years.

Our price includes us furnishing an **instructor** to teach some one how to operate our press, also every detail known to the art of embossed printing.

Our press is being **successfully** operated by 30 different concerns in the United States and Mexico, including one sold **Tiffany & Co.,** all of which were sold without **personal solicitation.**

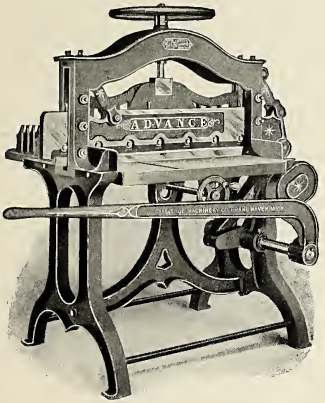
ROTH'S PATENTS Est. 1857

Also Sole Manufacturers of ROTH'S DIE-HARDENING OUTFIT (Patent Pending)

Send for list of guarantees, illustrated, descriptive pamphlet with prices and terms and copies of letters from purchasers; also sample impressions run commercially. Correspondence Solicited.

B. ROTH TOOL COMPANY
Sole Owners and Manufacturers
ST. LOUIS, MO., U. S. A.

WHY A CURVED LEVER?



Because this construction secures greater leverage, and power is applied where most needed; because a heavy reinforcing flange at the point of strain prevents breakage; because when it is up it is out of the way, and when at the end of its travel is waist high instead of on the floor; because—briefly—*it is the best form of lever made.*

The lever, however, is only one of a number of fine features found only in THE ADVANCE LEVER CUTTER. (Better send to-day for descriptive circular)

SOLD BY DEALERS EVERYWHERE	Manufactured by The CHALLENGE— MACHINERY CO., Grand Haven, Mich., U.S.A.	SALESROOM AND WAREHOUSE: 194-196 Fifth Ave., CHICAGO

ACME WIRE STAPLE BINDERS

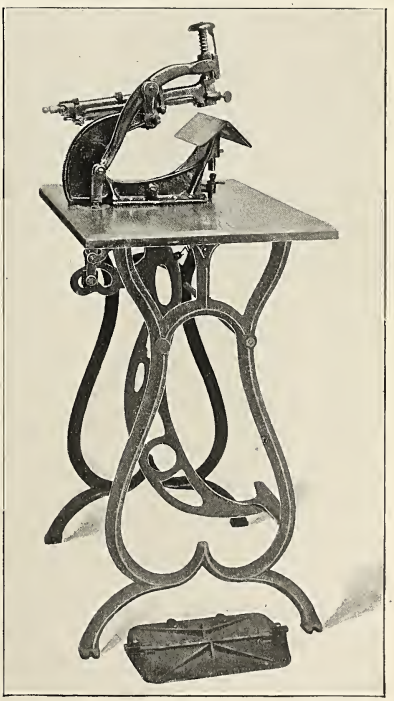
Acme Binder No. 6

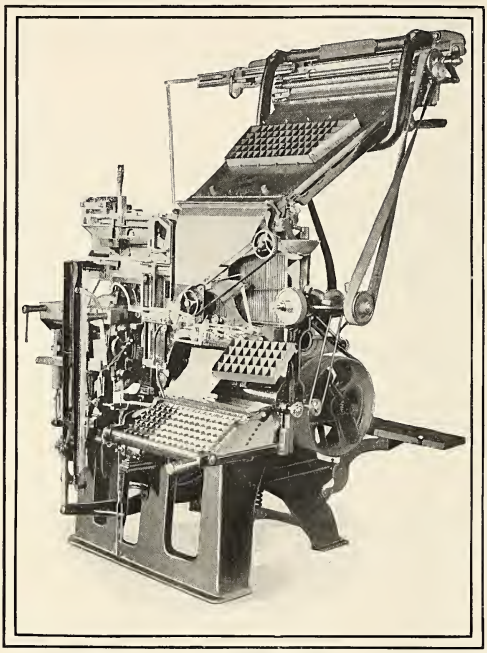
Patented in Europe and the United States.

"The Best Automatic Wire-Stapling Devices on the market"

Operated by hand or foot power.
Equipped with Automatic Clinching and Anti-clogging Devices.
Full information promptly furnished on application.

ACME STAPLE CO. Ltd.
500 N. 12th St., PHILADELPHIA





The Latest and Most Up-to-Date

Standard Mergenthaler Linotype

- The best and most reliable machine for newspapers or jobbing work.
- Italics for "jobbing" fonts as well as the roman on the keyboard.
- Any measure up to 30 ems pica.
- Any body, 5½-point to 14-point, inclusive.
- For construction, finish and appearance these machines are unsurpassed.

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We warrant our Standard 14-point Two-letter Mergenthaler Linotype to be superior in finish and in durability, in accuracy and in speed to any other 14-point Mergenthaler built anywhere in the world.

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10 of our Linotypes running in Mexico.

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SOME RECENT TESTIMONIALS



The Leader

SASKATCHEWAN'S FOREMOST PAPER
DAILY AND WEEKLY

W. F. KERR,
PRESIDENT AND MANAGER
H. J. NOSWORTHY,
SECRETARY-TREASURER

REGINA, SASK Dec. 3, 1906.

The Canadian-American Linotype Corporation, Ltd.,

70 & 72 York St.,

Toronto, Canada.

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Yours sincerely,

W. H. Johnson
Supt Leader C.

The Halifax Herald

HALIFAX, CANADA, November 30, 1906.

P. E. DOWE, ESQ., Special Representative, Canadian-American Linotype Co.

DEAR SIR,—The American substitute device for the Rogers two-letter attachment which we applied to one of "The Halifax Herald" machines is not satisfactory—it wears matrices very fast. If you will send on the Rogers two-letter parts, I will attach in place of the American device.

Yours truly,

J. A. QUINN, Linotype Machinist.

O. K.— Approved subject to the sanction of Mr. Dennis.

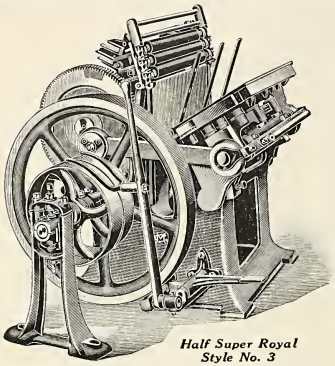
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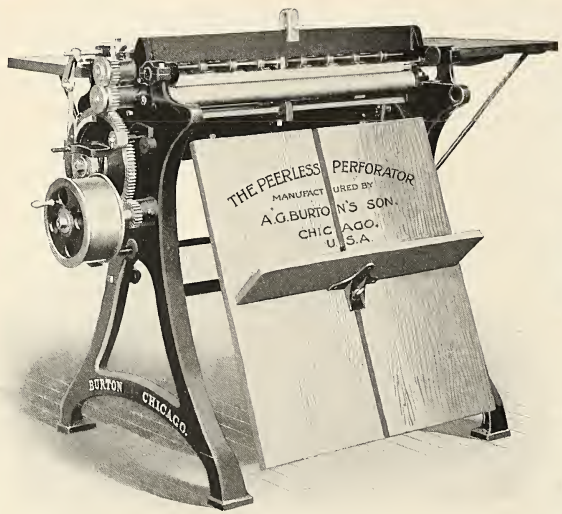
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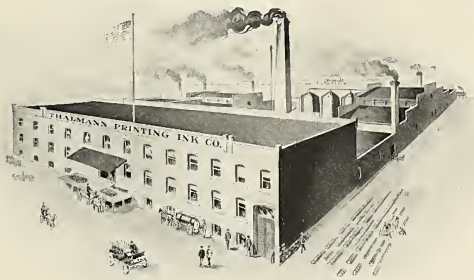
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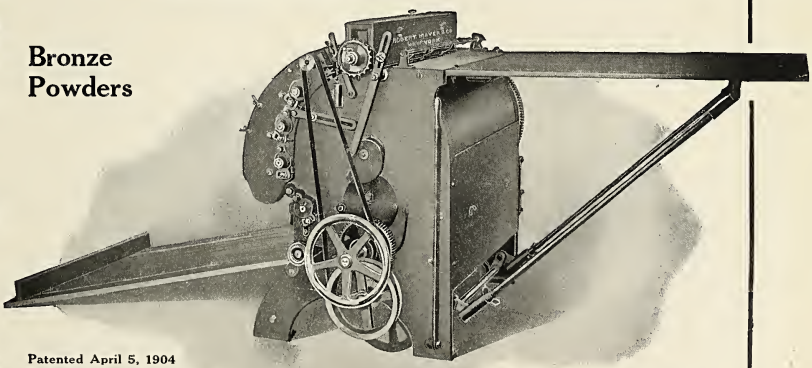
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There's not a flower of Spring
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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXIX. NO. 1. **APRIL, 1907.** TERMS { $3.00 per year, in advance / Foreign, $3.85 per year.

AT THE COUNTER.

BY ARTHUR K. TAYLOR.

OF all the ways of wasting time, there are few that, for mere dreariness, excel the making of an estimate on a job that you are convinced will never be printed; or figuring for a man whom you know will straightway go and tell your price to some competitor who will be likely to feel called upon to cut it about thirty per cent.

There are, who come to the counter, few more familiar figures than the old gentleman with a scheme. Poor harmless old soul—with his white-flowing beard—had he a scythe and an hour-glass you would at once know him as Father Time. But as to his scheme. He figures to purchase every month from a syndicate sixty-four pages of ready-printed matter, to which he expects to add thirty-two pages of local matter and to this from sixteen to thirty-two pages of advertisements which he expects to secure with really no effort at all. As far as you are concerned his request is a modest one. He simply wants you to make an estimate per page for furnishing the reading matter and advertisements for one thousand copies and additional five hundreds up to ten thousand, also a price for standing advertisements, together with a quotation for furnishing half-tone and line engravings to be made from copies that he will furnish, consisting of photographs, prints, steel engravings, oil paintings, chromos, and reproductions from dress patterns. He also wants to know how much it will cost if the syndicate matter is furnished printed and folded, or printed only. He has an opinion that he might save money if he could get the stereotypes of the syndicate matter and have you do the presswork, but as to that he is not so sure, in any event he wants prices that way. Then he wants figures on setting a mail list and correcting it each month, also a separate price for mailing wrapped copies, separate figures on wrapping packages of five, ten, fifteen and twenty-five copies. About that time it occurs to him that in the regular magazines they use different kinds of paper for the text and for the illustrations, so he wants to know what the difference will be per page for the different kinds of paper, using the better grade in each place where an illustration occurs.

Having relieved his mind thus far, a different side of the proposition presents itself to him, and he wants to know if the firm will take a page advertisement, as everything else being equal he is free to say that he would be likely to favor, in giving out the contract, the printer who places the largest advertisement with him.

Now what are you going to do? If you promise to send all this information in the shape of a detailed estimate, why, just as likely as not—innocent old soul as he is—he would really expect his figures and would probably haunt your office until he did get them. If you should blindly make a guess at it, it is not at all improbable that he would leave the order for it right away, when you would be in a worse fix than ever, for you would have to look into the question of his financial responsibility, and likely he would feel hurt at the suggestion that he make a deposit on the work of an amount equal to three times the aggregate of the estimate simply to insure the office against any loss that might occur in view of the probability that the whole establishment would be topsyturvy the whole time that the job was in the place. So the easiest way out of it is to assure

him that just at that time you have in hand all the periodicals that you can possibly take care of, and that while you would have been delighted to have had his work, and that as a matter of fact you had really considered turning down one of your regular periodicals just to make room for his work, when you went to look further into it you discovered that that contract had three years more to run so you had to reluctantly give up the consideration of his proposition, but that you hoped, etc.

Next comes the young man who thinks that, on account of your having such an extensive establishment, that you should surely be able to do work so much cheaper than the little shops that there should be quite a respectable margin in it for him if he took orders and turned them over to you to be done. He knows a great many men in business and he feels sure that if you made the prices right he could turn over quite a large amount of work. So, in order to start up operations he asks for a price-list of cards, bill-heads, envelopes, tags, statements, wedding invitations, labels, posters, and visiting cards, in all the usual sizes, and in quantities running from fifty to ten thousand.

After he has made it clear just what he wants in the way of prices, he inquires casually just what the usual per cent commission is allowed in the job-printing business, and as you are feeling somewhat reckless you assure him with probably more earnestness than the inquiry might seem to warrant that there is nothing whatever that is usual in the job-printing business. That no two printers ever do the same thing in the same way, that no printer ever does the same thing twice in the same way, and that up to the time of the organization of the National Typothetæ not more than six printers out of ten cut paper so as to get four pieces 7 by 8½ out of a sheet of cap, the remaining four printers claiming to get anywhere from seven to eleven pieces out of that size, all of them, however, being prepared to back up their claims with diagrams and records of cost. You also endeavor to assure him that the customer is the only man in a position to know just what work is worth, for he can chase around to eleven printers and get twelve different prices. Now, if the customer did what was right he would add all the prices and divide by twelve so as to get the average price, and then the right thing for him to do would be to offer the jobs to all the offices at the average price and give the job to the first one who accepted the proposition. But no, "the system" is all wrong. What does the customer do in this unregenerate age? Why, he actually gives the job to the lowest bidder, mind you, the lowest bidder! the man who probably forgot to count in the cost of the stock.

You are saved the necessity for further enlightening the would-be solicitor by discovering that he had gradually edged away during the heat of your harangue, thus escaping with a whole hide.

The next person to approach the counter is a well-dressed woman, very respectable indeed, a woman of means, talks in a deep bass voice. One of the class that is well versed in the values of real estate and bonds, shrewd and calculating. She has three pieces of work that she wants done for her church, which you recognize at once as one of the swell, high churches of a swell suburb, where most of the congregation are professional men. She wants prices on twelve window cards, 11 by 14, two hundred tickets and two hundred four-page folder announcements with blank envelopes. You know that she is after low prices, and you also know how prone some churches are to endeavor to have every business house in the land consider that anything under their care should be considered as about the most deserving charities that ever were brought to the attention of a callous public. Well, you figure that the window card is worth $2.50, that the two hundred tickets are surely worth $1.50, and the folders and envelopes are worth $4.75. When the grand total is announced the explosion that was entirely expected, materializes, quite as violent as anticipated. Eight dollars and seventy-five cents! Too high entirely! Couldn't think of such a figure. Why, she had the cards done last year for $2 and she knew that the printer would duplicate the price, but she wasn't going to go to him, and besides that she hadn't time to run around and get prices for she was to leave town for the mountains the next morning and she didn't have fifteen seconds to spare, but no, she couldn't think of paying any such figure as that. Now, there was the ticket for instance, that surely wasn't worth a cent over a dollar and a quarter. And then you have to admit that you know that there are thirty-eight printers in two blocks who would be glad to do that job for a dollar, but that you didn't feel called upon to meet their prices excepting on the basis of charity. But she thought that you were as low in your prices as any one else. Then you have to explain to her that in work of this character there is absolutely no bottom to the prices that might be quoted, and that if she only had the time to look around she would be able to get the work done for any figure that she would be pleased to consider. This outburst of confidence only has the effect of filling her soul with anguish that she hasn't two days to devote to getting estimates on those three jobs, but in a spasm of generosity she offers you $7 for the three jobs, and before you have in any degree

regained your composure she has left copies for two of the three jobs which she wants the next afternoon and the copy for the third job she tells you she will send you the following day and will want it done the next day, and in view of the lower price that you were so kind as to make her she will not ask for a proof, but when the work is done just send it down to Union station and have package stamps put on it, and she smiles on you condescendingly and is gone. Then you meditate on how it adds to your respect for the financial arrangements of religious organizations to know



Advertising design by G. Beunke in *La Typologie*, Paris, France.

they go out and levy tribute from the public at large rather than go down into their own pockets and decently support their organization. You also consider that if you ever had the need of an able-bodied and willing good Samaritan in this age and generation whether you would be more likely to find him in the number of the well-fixed and respectable, selfish and thoughtless or among the numbers of the humble who have never come to consider charity solely in the light of a social problem.

And, when the next Sunday morning as you are walking in the suburbs, you meet your considerate customer who proceeds to heap burning coals upon your head by inviting you to attend services at her church, identifying it by referring to it as the one that "you treated so generously" — how happy it makes you feel to know that you have contributed, even though it may have been so little, to such a worthy and needy cause.

THE illustrations in "Imposition, a Handbook for Printers" by F. J. Trezise, are superior to any heretofore shown in a work of this kind. They serve to make the text doubly clear and easy of comprehension. Now in press. Price, bound in flexible leather, $1. The Inland Printer Company.

Written for THE INLAND PRINTER.

NEOLOGISM AND NONCE-WORDS.

BY F. HORACE TEALL.

NEOLOGISM is something not very often mentioned, and likely to be deprecated when mentioned — in fact, many people who might well know better would and do condemn it utterly. Some of these people do not even know the word; but no matter — they know the thing to a certain extent, even though they are not cognizant of its name. And this is not strange, for there is seldom occasion to use the name.

Neologism is use of a new word or an old word in a new sense, new words and new senses being understood to include all that are not regularly current. A nonce-word is a neologism, but not all neologisms are truly nonce-words.

A very practical matter suggests this writing. It is the question of how proofreaders should deal with words used in work of which they read the proofs, but which are not found in the dictionary. A man writing about soap spoke of its emollience, and the proofreader objected to the word, saying that there is no such word, and that it was wrong to use it. The whole argument against its use was that it is not in the dictionary. Was the objection valid, and was it part of the proofreader's duty to make it? There is no lack of proofreaders, or of other people, who think that the fact that a word is not in the dictionary is quite sufficient to make it unusable. But do these people ever think of how words find their way into the record?

Lexicography consists in the recording and explaining of the words that are or have been in use. It does not concern itself with making new words. Yet a little thought should convince any one that this should be a prominent if not the chief function of the dictionary-maker if no word is to be usable that is not in the dictionary. Those records are merely gathered by men who get together all they can, but none of whom have ever exhausted the language, and none of whom ever can exhaust it; and this fact alone is sufficient to show that the demand for inclusion in an authoritative record is unreasonable.

Nothing else could possibly show what is meant by these assertions so forcibly as examples of what has been done, and, moreover, of what must continue to be done to keep the language alive — for no language can live without progress. There are continual demands for neologism in everything new that is discovered, invented, or done. Not only are new associations of words called for, but soon after a new phrase becomes familiar a demand arises for a single word to

take the place of the phrase. Thus a vehicle with motive power was first called a horseless carriage, but almost immediately that phrase was displaced by the name automobile. Everybody knows of wireless telegraphy. Nobody objects to horseless or wireless, yet neither of them is in the dictionary.

W. E. Gladstone wrote, in the *Nineteenth Century* for January, 1889, "If I may coin a word for the occasion, he was an ethnagogue." This is not an uncommon way of acknowledging what might otherwise be held an inexcusable fault, for noticed that the word was not familiar and looked in the dictionary and did not find it there, would have told the author that it is not a recognized word and should not be used. But with equal certainty many good proofreaders would have perceived sufficient familiarity in the association of the kind of elements in the combination, and also would have known that such a man as the writer knew what he was doing when he made the combination, and so would offer no objection. And these proofreaders would be doing right. Almost every one knows a few such words as poetaster,



Drawn by F. P. Schall.



Drawn by F. P. Schall.



Drawn by Herbert Wilson.

PALETTE AND CHISEL CLUB, CHICAGO.

certainly such coinages are not held in high favor. It often happens, though, that a writer offers excuse in this way for a word he does not coin at all, but which has been used before, and indeed may have been very familiar at some time. Mr. Gladstone was a great Greek and Latin scholar, and could and did make forceful use of the Greek and Latin words that should be familiar to every one from their use as parts of common words.

This leads to recommendation of a study that should prove interesting and profitable to proofreaders, namely that of common classical elements. This would help them greatly by enabling them to recognize new combinations of such elements, which are continually made on proper occasion.

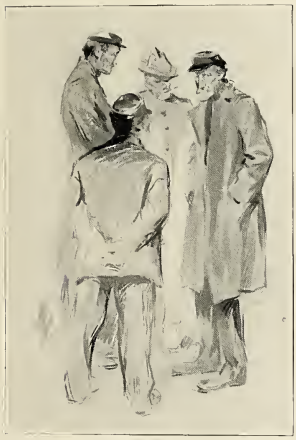
Augustus De Morgan, an eminent mathematician and logician, who died in 1871, wrote a book entitled "A Budget of Paradoxes," in which he called some men mathematicasters, without noting the fact that he made the word for the occasion. Certainly some proofreaders, if they grammaticaster, although no such word is very often used, but only because the occasion for them does not frequently arise; and the mere analogy is reason enough in support of any other like them that a writer chooses to use. If it is not in the dictionary, it will get there in good time if its use is generally adopted, and may do so even if it does not become common. Our largest dictionary, the Oxford English Dictionary, places on record hundreds if not thousands of nonce-words, or words made for the occasion and not commonly adopted. Moreover, very many of our common words were at first mere nonce-words, and objected to very urgently by the critics, but made their way into general use despite the critics.

Here are a few words from the Oxford Dictionary: Epi-peripheral (on the periphery), credited to Herbert Spencer; episcopophagy (eating of bishops), said to have been used by Huxley; epitonic (overstrained), G. Meredith; epichristian, De Quincey; elevatious, Stevenson; epicureanize, Hare, "Guesses at Truth;" epilept,

Rudyard Kipling; eulogomania (mania for eulogy), Sydney Smith; exforcipate (remove by forceps), Coleridge; flirtling (a little flirt), F. Marion Crawford; and some words that show why they did not become common are floggation (because flogging is sufficient), floggee, floricide, friendism, frictionary, flavoriferous, flingee, flirtee, flirtship, flintful, flimsify, expectoratory, eveningless, gastrophilanthropist, garlandy, hindermate (as a contrast to helpmate), hindranceful (in contrast with helpful).

That such things have been done with great freedom may be sufficiently evidenced by the fact that a book has been written not only about them, but filled with them. It is entitled "Word-coinage," and its author, Leon Mead, apologizes for using "a somewhat awkward compound" as its title, saying, "there seems to be no other term so available for my present purpose." He says: "It has been stated that there are three thousand English words not to be found in any dictionary. My own investigations would lead to the inference that there are at least thrice that many."

The fact most prominently in mind as suggestive of this article has been kept to the last. Our language has many words composed of elements that are commonly known in their elementary meanings, almost like independent words. Many of these elements are combinable with certain kinds of words to make new ones whenever desirable, without reference to whether the combination has been made before or not. Thus, knowing a thing as emollient, it is not only admissible, but creditable, for a writer to substitute, for the periphrasis "quality of being emollient," the single word emollience. So many adjectives ending in *-ent* have nouns ending in *-ence* that any such noun is instantly understood, and this is sufficient justification for its use. It hardly seems worth while to note any other examples; but the suffix *-less* is one that will serve well. A few words like fearless, flawless, fruitless, have always been given in the dictionaries, but no attempt has ever been made to include all such words that have been used, and almost any such word is permissible. At least any word a writer chooses to use, if made on one of these clear analogies, should go unchallenged by the proofreader.



Old Soldiers at Danville.
Drawn by D. Robinson.



Religious Exercises, West Madison street.
Drawn by D. Robinson.



Alfred Reisnauer, German Pianist.
Drawn by Th. B. Thompson.

PALETTE AND CHISEL CLUB, CHICAGO.

THE SPOKEN LANGUAGE.

(It is announced that the Japanese, who have shown their admiration for American methods in many ways, will now adopt our language also.)

We gottem comin' rightalong —
No matter where ut is —
You bet theysee ut goodanstrong,
They gotta stick to biz.
They gotta have the dope to hand
The same as yoursanmine —
The kind 'at folks canunnerstand —
They gottagitinline.

No usatalkin! It's the stuff!
Some langwidges may be
Framedup tuh rattle plain enough,
But not fer youanme.
They gottahave our tellagraph,
Our can'goods an' machines,
An' talk that cuts the time in half,
But tells just whatitmeans.

Well, wotchago'ntodo? These days,
You gotta watchyer curves,
Urrelse some feller's foxyways
'Ll gittonto your nerves.
Those Japs is Johnnyonthespot,
An' theyc'n use the'r eyes
An' learn the game. I tellyuwot,
Those Japs is gittinwise!

Written for The Inland Printer.

DESIGN AND COLOR IN PRINTING.

NO. I.— BY F. J. TREZISE.

The man who has the eye and intellect will invent beautiful proportions, and can not help it; but he can not tell us how to do it. There are one or two general laws that can be told; but they are of no use, indeed, except as preventives of gross mistakes.—*John Ruskin.*

AS the above quotation would indicate, it is not the intention or province of this series of articles to formulate or lay down rules which shall constitute an easy road to a knowledge of the artistic arrangement of type matter. No vest-pocket guide to the acquirement of a clear conception of the principles of design and color harmony as applied to the printed page will be attempted. It is not possible — neither is it desirable, for if it were possible the incentive to study and improvement would be eliminated. Imagine a few set and easily learned rules governing the painting of landscapes. Our interest in this form of pictorial art would soon die out. The same thing is true of printing. If by some mysterious short cut we could in a few brief lessons master all there is of art in printing, the craft would rapidly degenerate into the most commonplace of trades.

But, consciously or unconsciously, we must recognize the presence of these general laws in our work as printers. They are apparent in all good specimens. Much of the best and most pleasing printing of to-day is done by craftsmen who invent beautiful proportions but can not tell how it is done. These men we say are endowed with an inherent sense of the fitness of things, or "good taste." This serves them well, but they can not impart it to others, and consequently the acquiring of this good taste by others must be assisted and expedited by a study of these certain principles even though they are useful only as preventives of gross mistakes. In this manner their study also assists the one who is possessed of inherent talent.

These principles of true art are found in the work that has endured throughout the centuries as the best — and the forms of typography which have endured have been the plain and simple ones. They are not found in any marked degree in the forms of typographical arrangement based on passing vogues or fads. A careful study of the "artistic" curved rulework of a few years ago fails to reveal anything of an enduring nature or anything which would suggest its revival as a factor in printing. The same is true of the grotesque shaded letters now covered with a thick coating of dust in the older offices. The curved rulework and the shaded letter, like many other passing fancies, were not based on the fundamental principles of true art, and hence were but short-lived.

APPROPRIATENESS OF TYPE-FACE FOR WORK IN HAND.

One of the first things which the printer must consider is the choice of the letter for the work on which he is engaged. The author is careful to present his subject in appropriate and pleasing manner and the medium through which his ideas are conveyed to the public should certainly be such that a harmony is preserved between the two. There can be no iron-clad rules as to what may or what may not be done with regard to the use of certain type-faces for certain kinds of work, but

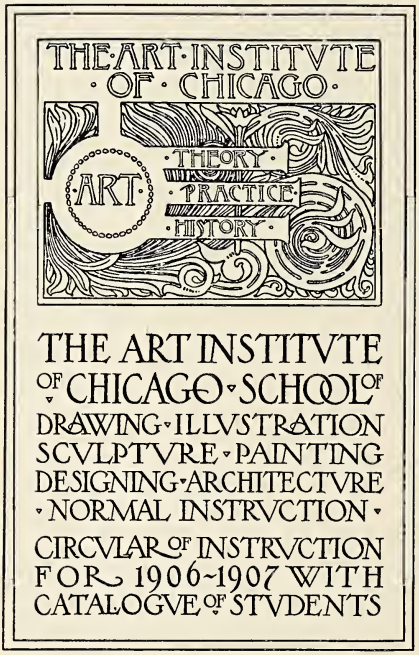


Fig. 1.— An appropriate and pleasing use of the formal roman capitals.

a few general laws — laws of custom — may assist us. The usage of centuries has established customs in regard to the type-faces that may be used for certain classes of work, and in order to appreciate this historical significance of the use of these letters a brief consideration of them will be necessary.

Our type of to-day may be divided into four general classes, known in the modern printing-office as roman, text, italic, and gothic.

The roman capitals are practically the same in design as the lettering used by the Latin scribes in early manuscripts and by the ancient stonecutters

for inscriptions on memorial arches, buildings, etc. From the nature of its shape and from the uses to which it was originally put, the roman capital is necessarily a formal letter, and its most pleasing use is found in the composition of the cover or title-page of a formal piece of printing, such as a library catalogue, art institute catalogue, or work of this sort. The roman lower-case, which, until after the invention of printing, was of a more or less indefinite shape, was evolved, through the necessity of having, for the bulk of the page, a letter more legible and more easily executed than the roman capitals. A pleasing and appropriate use of the roman capitals is shown in Fig. 1.

The text-letter — historically called the gothic from the nature of its origin and its noticeable characteristics of the gothic form of architecture and decoration — has ever been the logical letter for ecclesiastical use. It is more informal and

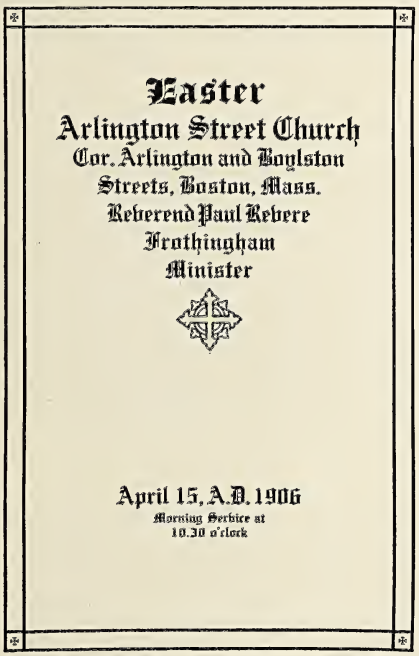


Fig. 2.— The text type is seen at its best in work of this class.

more decorative than the roman capital. Its appropriate use is well exemplified in Fig. 2.

The italic is said to have been designed after the handwriting of Petrarch, an Italian poet of the fourteenth century. The italic came into use with the desire for a letter which could be more easily and rapidly executed than could the roman. At first only the lower-case italic was made, it being used in connection with roman capitals. The italic is informal and graceful, making an especially appropriate letter where the dignity of the roman is not required.

The block letter, known to the printer as gothic, is without serifs and the elements are all of equal width. It is distinctively utilitarian in its purpose, angular in design and possesses but little beauty. The gothic is particularly appropriate for use on business stationery, blanks, etc., but for title-pages, programs, etc., is usually not so pleasing or desirable as the roman or text.

It is by no means the intention to convey the idea that the usage of these different forms of letters should be confined to the classes of work herein suggested as the most appropriate. All of these faces are in daily use in commercial work of every description. A consideration of these letters in their most appropriate surroundings will, however, serve to assist us in attaining a clearer appreciation of what can rightfully be done with them when we remove them to the conditions of every-day work. When we consider the text-letter as an informal, decorative letter, gothic in design and peculiarly harmonizing with the gothic architecture and decoration found in connection with churches, we are hardly liable to employ it to any great extent in the stationery of a hardware house, and when we consider the lack of art and the predominance of the utility features in the square gothic (sans serif) type we will hardly use it in the commercial work of a firm dealing in stained-glass windows. Where a bit of decoration is desirable in commercial work a line of text is desirable, but when we use all text we have all decoration.

(To be continued.)

STENOPHILE SOUND MACHINE.

Consul J. I. Brittain writes from Kehl that, according to the *Journal* of Alsace-Lorraine, the Stenophile Bivort, recently invented by Charles Bivort, chevalier of the Legion of Honor and director of the Bulletin of the Halles, has given some very practical and interesting results.

The machine reproduces sounds automatically, by syllables, in typographic characters. It is operated in the same way as the typewriter; has a keyboard, which consists of twenty keys. Each key, upon being pressed, prints the corresponding letter on a band of paper, which unrolls itself on a sort of pulley. The characters are the same as those of the usual alphabet. It is easy to read at first sight what the machine has written. It is simple, strong and light, and exacts in its management neither effort nor rigid attention. A child or blind man can easily learn to use it. It writes very swiftly, writing as high as two hundred words per minute, without fatiguing the operator or annoying the orator by noise. By means of an interchangeable keyboard it can be used for all languages.

The machine was recently exhibited in the office of the *Journal* of Alsace-Lorraine in Strasburg, where it gave excellent results, reproducing both French and German with perfect facility. It is already in use in many schools. — *Consular and Trade Reports.*

PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS, ESPECIALLY RELATING TO HALF-TONES.

NO. XIV.— BY N. S. AMSTUTZ.*

ENLARGEMENTS OF ENGRAVERS' PROOFS.

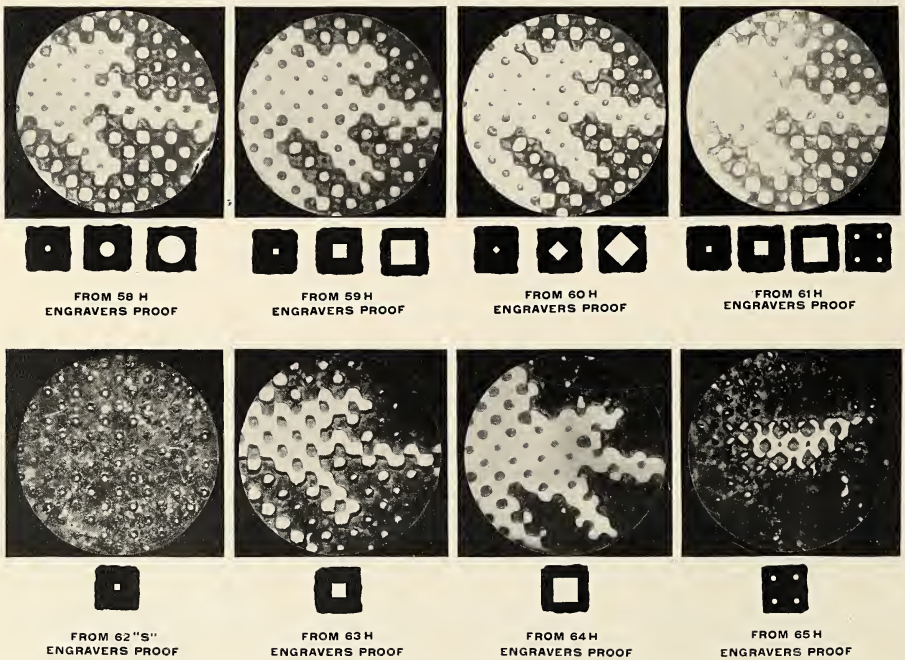


IT is very frequently the case that serious misunderstandings arise on account of the engraver's proof and the cylinder pressman's proof varying more or less widely. The pressman considers himself placed at a disadvantage in such comparison, because the engraver's proof put in his hands for comparison in making ready is, he alleges, not a bona fide basis for him to follow, as the proving press with its rectilinear moving impression plate is not the same as a rolling cylinder, hence the working conditions are quite dissimilar; besides, the make-ready by way of a specialized overlay on the proving press does not have to take into account the relation of the engraving to the whole of a large form; neither does the prover have to contend with cylinder packing and its relation to the bed and cylinder bearers and the chances for differential face travel between the printing surface of the form as a whole and its specific parts and the face of the make-ready.

In the main, the pressman is right in making such a distinction; for this reason the entire series of enlargements relating to the same tonal regions as grouped in the February INLAND PRINTER, pages 694, 695 and 696, under the heads of HIGH LIGHTS, MIDDLE-TONES and SHADOWS of the ENGRAVED plates are now given, of the engraver's proofs. A similar arrangement will also be used in the next number, wherein enlargements of the actual cylinder press or printed-page conditions are to be shown. These three sets, when compared side by side, will show what the actual variations between the two kinds of effects are, and no doubt they will disclose the points of similarity and dissimilarity, so that the pressman and prover will stand on the same ground and in consequence will be able to make comparisons that will be just to the working basis of either side.

It not infrequently happens that the prover, through his zeal to produce superior results, most commendable in themselves, sets a pace that the pressman can not follow. This is unfortunate, because the proof from the engraving house

* Member of the Royal Photographic Society and Society of Arts, London; in charge of the Inland Printer Research Department, and Associate Member American Institute of Electrical Engineers.

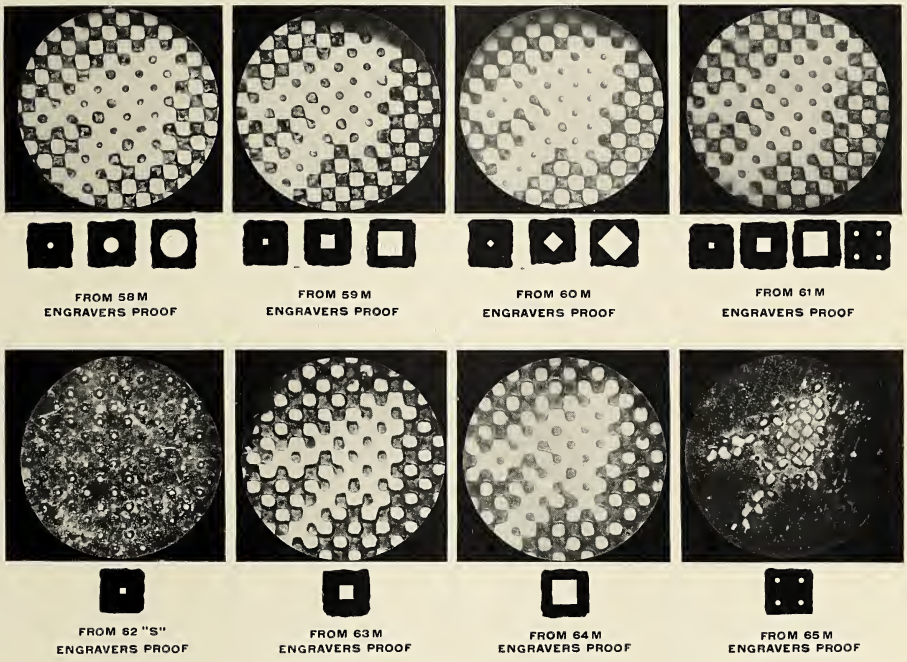


HIGH-LIGHT EFFECTS (H).

FIG. 101.— Shows two rows of *engravers' proofs* effects of the engraved plates designated by the numbers beneath each special specimen. The kind and number of stops used are also placed beneath each enlargement.

should serve as an exhibition of the tonal quality of the engraving without receiving specialized treatment at the hands of the prover. He should get out of it all that the interpretation has held, but no more. To do otherwise places the cylinder or platen pressmen at a disadvantage, as the manipulated engraver's proof does not tell the truth. In short the proof should be a guide for the pressmen to work to; this being the case, it must not be so highly idealized by special rolling bers beneath each section will localize comparison enlargements.

Some very peculiar vagaries are brought out by the enlargements of these proofs. In some instances delicate junctions between dots that are clearly shown in the engravings are omitted entirely in the proof and in other instances junctions are made in the proof which do not exist in the engraving. The latter phenomenon is not strange, because the whole tendency of the inking



MIDDLE-TONE EFFECTS (M).

FIG. 102.— Showing eight *engraver's proof* effects, the engraved plates being designated by the numbers beneath each special specimen, with the relative size, number and kind of stops used for making the negatives also indicated.

up in inking and overlays in pulling the impression as to set a theoretical plane of attainment which the regular pressman will find impossible to reach and from which there can not grow much-needed coöperation.

In order that the comparison of the engravers' proofs with the engraved plates can be made to the best advantage, the arrow-heads indicating the tonal regions of Figs. 87, 88 and 89 will have to be considered as *inverted,* and if the page on which the engraving enlargements appear will be inverted and placed above the present figures, the specific dots will not be inverted, but simply reversed as to right and left. The specific num- and impression process is to overdo the effects of the relief printing surfaces found in the engraving. Generally speaking, the shape and extent of the engraving relief area can be followed on the enlargements by noting the lighter area inside of the darker borders, which also represent the ink that was squashed out from between the paper and the printing surface of the engraving. Again, as seen in Fig. 101, at 60 and 61 H, the smallest black dots of the extreme high lights in the arrow-head are actually *smaller* than the dots of the engraving shown in Fig. 87 at 60 and 61 H, showing a loccal difference in effect that, if found over too large an area, will modify the desired

tonal interpretation very materially. These impressions were all pulled in immediate sequence, so that the question of change of ink, etc., can not be raised. A reasonable conclusion to come to is that these smallest dots were slightly topped in the etching, thus placing their printing faces on a lower plane than normal, which assumption seems a correct one from a local examination of the engravings in question and a recognition that the larger connected dots received sufficient pressure to squash out a fair amount of ink, which is

three " effects of the three figures, showing the H, M and S regions, were secured from the same inking and impression period. This phenomenon might also be accentuated by the way in which the proof sheet was lifted from the engraving or a slight side slip of the paper. The Figs. 101 and 102, 63 and 64 H areas, show the presence of very much more ink than is found in any of the other proofs. This is seen by the reflected light which appears along the upper edges of the raised ink ridges.

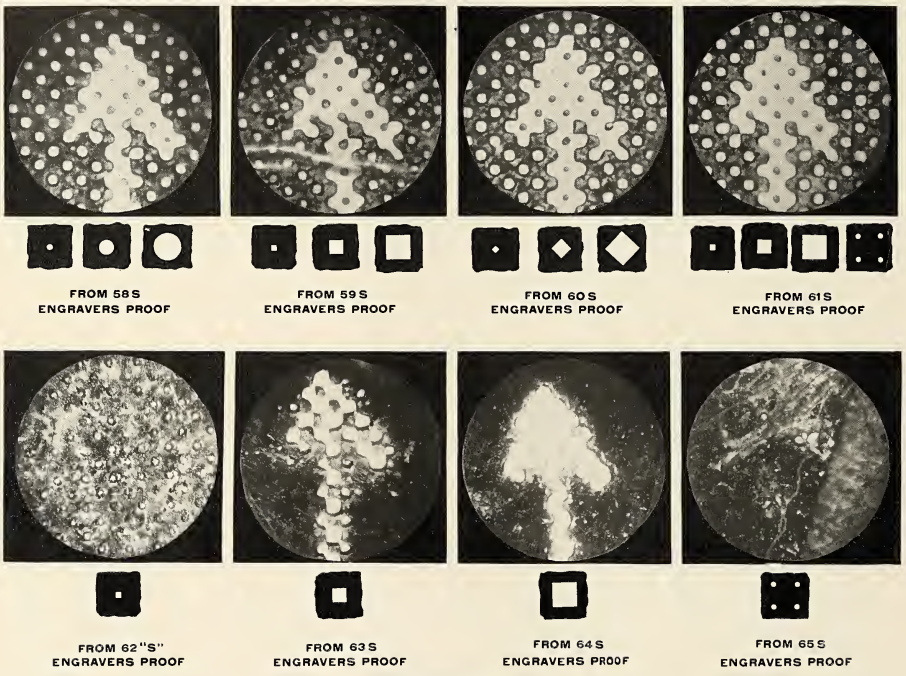


FIG. 103.— Illustrates two sets of *engraver's proof* effects of the engraved plates in connection with diagrams of the various kinds and number of stops used in making the negatives, identified by their original figure numbers, which are placed beneath.
Figs. 101, 102 and 103 are enlarged about 20 diameters.

specially shown in Fig. 101 at 60 H. In the same figure, at 61 H, the conditions illustrated show a dearth of ink, which would also accentuate the reduction in size of high-light dots in the proofs from the dimensions of such dots as are found in the engraving.

An interesting phenomenon which has to do principally with the inking is shown in Figs. 101 and 102 at 63 H, where the roller action happened to be in one direction only, causing a preponderance of ink along the edges of the dots occurring on the same side of all the dots. Such a condition will only be found in hand rolling. The effect is as interesting as it is peculiar. All of the " sixty-

The differences in ink distribution in the solid blacks is clearly shown in the 62 " S " and 65 regions. The granular and mottled appearance is surprising. An ordinary unaided eye-glance at Fig. 62, as shown in the November issue, would not disclose any dots whatever; yet they are present in the proofs, and almost all of those shown within the field of the enlargement, occupying about .066 inch diameter of the actual engraved surface, present a small but well-defined " ink dyke " surrounding the white dot " islets."

The most attractive enlargements are those of the middle-tone regions, among which 64 M of Fig. 102 is specially noticeable, because it shows

the semi-embossed effect of the "ink-dyke" formation just mentioned. These enlargements also clearly show the transformation of round engraved white dots into square printed ones. This squashing action of the impression in a small degree approximates the phenomenon of double-tone ink distribution on half-tone engravings.

The HIGH-LIGHT effects of the engraved plates are shown in one group under Fig. 101; the MIDDLE-TONES in another group, as Fig. 102; and the SHADOW effects in a third group, under Fig. 103.

Each enlargement shows the kind and number of stops that were used in making the original negatives, and inscriptions indicate from what figures the enlargements were made. A second series of groupings of engravings under *stops*, as to kind, etc., as used in the March number, was thought superfluous for the engraver's proofs of this issue and the printed page or cylinder press specimens which are to appear in the next issue, because the prover and the pressman have to work from the engravings as they are turned over by the etchers, being unable to change the prior effects; but in the case of the two engraving series of groups, it is of importance to make the distinction, especially so because but one set of groups of the negatives was shown; hence, the appearance of the two series of the engraving effects in separate issues. This matter is important, because of a prevailing lack of collaboration, now happily growing less, between the etchers and photographers, a condition which, if uncorrected, serves to work to the disadvantage of both kinds of craftsmen. In the February number, Figs. 90, 91 and 92 show enough to hold the interest of the "enamel" printer, and while ordinarily his duties and the scope of modification possessed by the various stages of his part of the process do not bear so heavily on the final results as do those of the etcher and photographer, yet when they are not properly coördinated, trouble ensues, so then there is emphasized the necessity of thorough coöperation all along the line. When this series of researches shall have come to an end, no craftsman need longer plead non-possession of the necessary microscopes, etc., to properly study the effects of negatives, engravings, proofs, etc., as the presentation of these enlargements has placed in the hands of each professional, apprentice or office manager, results that have involved centralized labor and painstaking efforts, which invest each person, in effect, with the highly priced apparatus that has been employed in their production, without incurring any expense of purchase or involving the detail time necessary to plan the lines of investigation, or the time required in carrying out such formulated plans. From which it is obvious that the province of a research department, based on the coördination of the laws of cause and effect, is to so collect, classify and exemplify by illustration, etc., the interrelated conditions of any line of investigation as to enable interested persons to utilize the information with the least expenditure of time or energy. This can, however, only be accomplished by tenaciously holding to *facts*, leaving the distractions of arguing as to the scope of pure theory for theory's sake to the theorists and making the cardinal features of pure research — openmindedness, without prejudice — the basis of procedure.

(To be continued.)

PRESS-DAY IN KANSAS.

Just after we had gone to press with the last side, our press kicked up its heels, laid back its ears, and squatted. After an hour's investigation, during which we utterly exhausted our patience and stock of adjectives, we let the force go home and enlisted the aid of Frank Harvey, the cherub-faced foreman of the *Graphic*. We agreed as to what was the matter with it — that is, the thingamajig that controls the rod on which are the little doo-dads that grab the sheet and take it down through the dingus had somewhere slipped a cog, but we couldn't get at it to fix it. So we were forced to avail ourselves of the generosity of



DESIGN BY F. J. GARNER,
Palette and Chisel Club, Chicago.

Mr. Lewis of the *Graphic*, and run our paper off on his press. While we were engaged in this, Frank Slaughter examined the press — his eagle eye detected the difficulty, as had ours, his fingers, daintier than ours, were able to slip through and adjust the difficulty. We had entirely lost our religion and made business in an astonishing degree for the laundryman, but our press was fixed, and if it doesn't balk again this week the paper will be out on time, as usual — *Kingsley (Kan.) Mercury.*

Written for THE INLAND PRINTER.

REMINISCENCES OF A CHRONIC KICKER.

BY LEON IVAN.



"THE printing business ain't what it used to be," remarked the Chronic Kicker; "twenty years ago a print could go into almost any office and hang up his coat, but since they have got struck on the machines you have about as much chance to break into a bank as to get a job unless you are a lino. op. I used to be considered quite a swift at digging type out of a bin, but I ain't in it any more; you can't even get a night in the ad. alley unless you are some kind of an operator as well as a typesetter. When they put in the mergs. on the *Journal*, I had a fine chance to learn to manipulate the thing — and get paid for learning it, too. But I was going with a young lady who had lots of stuff, and if I had married her need never have stuck my nose in the spacebox again. The deal didn't come off and I got beautifully left on the deadstone. When we was froze out of the newspapers, I bummed around the book offices for a while, but the machines soon drove us out of that, and I had to butt in as a jobber. I can tell you that's something fierce for an old news hand.

"I can't see why I ain't as good a jobber as any of them. There's Jones, the fancy man at a shop where I worked the other day, he gets quite a piece of money over the scale and sends in his stuff for ad. contests and so forth; he nearly always comes in for a share of the purse — either win, place or show. He will set a little job and the boss will pat his back till he swells up like a poisoned pup. Lots of the ads. that he sticks up I can easily duplicate and do it in less time than he did and not be making diagrams and throwing back bum lines half the time either. But I never gets any bouquets trun at me. In fact I get more guff than anything else. You ought to have heard the Gordon lock-up jump on me because I didn't use scraps of paper to space out lines, but I soon put him wise to what he was — you bet, he got what was coming to him pretty quick, for I showed him where he got off at.

"The shops have got a lot of kid bosses who have done a few weeks' stunt in a technical school and think they know it all. They don't seem to care for a man unless he is just out of short pants, and has been through a kindergarten like themselves. Why, I set type before lots of them were born and I think I ought to understand my end of the business. The other day I set a job for a fellow and got called good and plenty. I have got the proof here now. Ain't that all right?

"The boss said 'nit.' He wanted a rule 'round this and a panel 'round that; this bigger and that smaller and so forth. Then he gets out a pencil and makes one of them printer designs that would take a man all day to fix up if he wasn't on to that kind of thing. I told him I didn't know he wanted me to fool away a lot of time on the job like that. My idea of what folks want on a dodger is to get something that people can read, and not a lot of monkey business that's only a waste of time. When I reset it, he wanted more space in one place and a lead or two out of another, and so on. As if a lead or two here or there made any difference: but he was the boss, and I had to do as he said.

"I believe he sits up nights studying them diagrams till he's full of tacks, and then he expects a fellow to be a mind-reader and know what he has been thinking about. I could stick type all around any of the guys in that dump. I could set up my copy, the job ticket, the chapel rules and the union notices while some of them are making sketches and fussing with that fancy work. Life is too short for a man of my age to stay awake nights making imaginary fences 'round a make-believe job. So I told him if he didn't like my style he knew what he could do. I wasn't going to stand for no calling down by a kid. I wasn't feeling very good, because the night before I was playing penuckle and won about forty beers before the

NOTICE

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Announce That We Have Just

OPEN A NEW COAL YARD

And are ready to supply all orders from our PATRONS, ALL ORDERS PROMPTLY DELIVERED

Clean Coal and Dry Wood Always on Hand

Coal Delivered in bulk or bags,
FULL WEIGHT GUARANTEED

Give us a trial order and be Convinced

COMEN & GOODMAN

5909 Ashe Ave. *near Franklin Ave.*

THE PROOF.

barkeep turned us out and said he was afraid of getting pinched if he let us stay any longer, as it was a good deal past closing time. I had a pocketfull of cigars and so much beer that I could hear it slosh around every step I took. I have got the bunch faded at that boozeatorium when it comes to penuckle and I stick them for the beer nearly every night.

"Even on common catalogue work they want a man to put one piece in a box and another in a panel; then you get your head snapped off if the corners don't meet just right. So it is pretty hard for a man to get steady work if he begins to show gray hairs. A stunt of a couple of days is about as much as a fellow can hit in one shop, unless he's got a stand-in with the boss. The other day I was working on a catalogue, when the boss came down the line and began to kick on the spacing. I told him that the stick must have slipped. He said I had better get a fresh stick, and while I was at it to get one that would spell better, divide properly and not leave so many outs. I guess he was only kidding, but he made me feel sore. When they locked up my page they claimed the cuts were so tight that the type was all loose, but it wasn't my fault if the cuts wouldn't go in the stick. They tried to tell me that the cuts wouldn't give, but the type would. Now I argued just the reverse, because everybody knows that metal is harder than wood by a blamed sight. But you can't make them see it that way, and the boss put me sorting leads and slugs till quitting time.

"I suppose a lot of these guys think that a man who gets the scale ought to take a course in a college and buy a lot of competition specimens, but money is too hard to get these days to part with it for foolery of that sort. If I can't make good now after being thirty years at the business, little Willie had better get a job as hod-carrier or some other learned profession where experience counts for something."

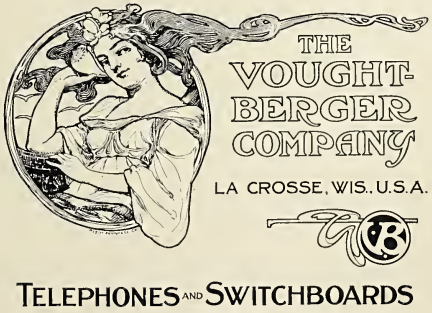
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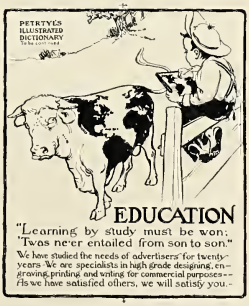
ARE YOU IN THE SADDLE?

BY A CONTRIBUTOR.

"THINGS are in the saddle and ride mankind," said Emerson. In the printing business, with its multitudinous detail, the majority of employers succumb to routine. Their businesses drive them. They are business-ridden. They work very hard and constantly. Their industry and application is meritorious but it is of the same order of merit found in the industrious mechanic. They are too busy. Too busy to think broadly and executively. Too busy to study the progressive and rapidly changing conditions of the printing industry. Too busy to study the several excellent trade journals which report the successful and profitable ideas of other printers, many of which could be successfully applied in the businesses of these too-busy men. Too busy to study the specimens of new styles of type as they reach them.

Take time to think. Stay away at times from the ever-interrupted desk and the noise and hurry of the shop, and survey your business from the outside. Look at its possibilities for improvement and expansion; study it on all sides. Study the ideas and achievements of others as reported in the trade journals with a view to applying these successful ideas to your own business. How often we hear a printer say he has no time to read his trade journals. To whom has such a one sold his time that he can not use it to his own advantage? What would be the status of a physician or a lawyer who had no time to keep in touch with the constant change and progress of their professions as reported in the medical and law journals? They would surely retrograde and become unsafe advisers. Take time to think! It is really the chief advantage of being one's own master that one can dispose of his time as he







ADVERTISING DESIGNS BY AUGUST PETRTYL, PALETTE AND CHISEL CLUB, CHICAGO.

pleases. In estimating your success as a business man, the verdict will not depend upon your industry or the number of hours you have worked, but upon the successful application of your mental qualities; therefore, take time to use them. Emancipate yourself from routine; think as a director and not as a mechanic. The successful business men of our day are those who have so-called executive ability, which is in reality thinking ability, coupled with a resolution to make thinking their chief occupation. They plan for others; stimulate others; and study their businesses with the mental calmness and impartiality of scientific investigators; they are in the saddle.

As Pope declared the proper study of mankind to be man, so we may claim the properest and chiefest study of printers should be type. When Doctor Samuel Johnson wrote the advertisement of the sale of his friend Thrale's brewery he said that it contained the "potentialities of wealth beyond the dreams of avarice." What better phrase than that could be used to describe type? Is not the whole commercial structure of the world built up by advertising, ninety-nine per cent of which is done with type? Shall not the printer who uses type to bring wealth to his customers also use it to bring wealth to himself? Is the printer alone blind to the wealth-bringing potentialities of type? Or is he ever to remain like the needy knife-grinder of Canning — to whom "a violet on the river-bank a violet was to him and nothing more." A necessary study of the printer is type, and how to use it to attract business to himself. The printer sells type-designs with which to express the ideas of his customers. Is the customer particular about the design? He is; and the prosperity of one printer more than another is traceable invariably to the character of the designs he sells or in which he clothes the ideas and announcements of his customers. What would become of a tailor, or dry-goods man, or picture dealer, who was too busy to study and stock up with the changing styles and fashions? What would become of them if they did not add the new fashions until they had sold out all the old fashions? They would soon lose trade and become back-numbers. A tailor is selling designs and fashions, and so is the printer. A tailor has a stock of cloths according to the extent of his business; but no matter how small his business is he has big books of samples furnished by the cloth manufacturers, and he insists on showing these samples to his customers, because he knows that if the customer finds a design or style that pleases him an order will result. Does the manufacturer of cloths make them for the tailor or for the tailor's customers? The tailor knows that all these designs are made up for his customers, and he, therefore, is eager to place these designs by the hundred before his customers. How differently the printer acts. Mr. Quads has a few styles of type, more or less up to date. His competitors, Space & Co., across the street, have ten times as many styles and ten times more business. Quads trots out his limited list, used over and over again, and the customer sees none he likes. He may leave an order, but next time he goes to Space & Co., who have a ten times better chance of pleasing him, although their presswork and the paper and ink they use is not any better than Quads's. Now all this time Quads has several specimen books of type *carefully concealed* from the customer, for whose use and thousand-and-one tastes these very types were designed and made. Quads does not see that with this great assortment of samples or specimens he is on an equal footing with the biggest plant in existence; and, if his skill as a printer is equal to the demands of a first-class customer, he can hold the most fastidious and crankiest of them by selling him printing done with the style of type that will suit his fastidiousness or crankiness. But Quads is afraid the customer might find something he wants that Quads has not got; thus customers are lost and never return, because the very samples expensively prepared to encourage Quads's customers to buy are carefully concealed. We can imagine some printers secretly resenting a comparison with the tailoring business, but there are more tailor-shops than printing-offices. How little profit a man gets out of the clothes he wears, and what enormous profits the public derives from the printing it buys! There is need for study right here. We simply suggest the advisability of studying the true relationship between the printer's customers and the type-specimen books, and particularly the application of the results of this study to the business concerns in the community in which the printer conducts his business.

Other studies present themselves. Your employees: Are they the best profit-earners you can get, and are you managing them in the best way to get the most profit from their work? If they are wasting time, is it because you have been "too busy" to furnish them with proper materials? Are they chasing material which should be in its proper place, convenient to their hands? If they are not sufficiently profitable, they may not be blamable. Your advertising: Is it of a character that will attract orders? Does it contain the exhibition or offer of anything new and desirable because it is new? Or is it based on the unenticing proposition that you should get more business just because you need it? Great

Solomon! wisest of men! is it not extraordinary that so few printers even attempt to advertise their businesses, although they possess all the means of doing so, and are using those means constantly on behalf of other business men? Again we say: Take time to think! What an illimitable arena the printer has in which to exercise his brains, and yet the very item which he sells principally he generally looks upon as a necessary evil, and keeps on hiding his specimen books from his customers for fear they might buy something he might have to buy to sell to them. Does any one ask him to give the type away? This attitude of the printer puts us in mind of a Nantucket incident. A storekeeper there had a wash-boiler hanging in his store. A summer resident wanted to buy it. "No," said the storekeeper, "it is the last I have, and if I sell it I'll have to send to Boston and buy another."

We could fill this publication with subjects which the printer might profitably take time to think about, but let a man get started and these subjects will suggest themselves. We will close by propounding an inquiry which would furnish an interesting topic for a printers' debating society: "Does a printing-office buy a fine assortment of type because it has a big business, or does it have a big business because it has bought a fine assortment of type?" Take time to think; in such a discussion there would be an admirable opportunity for getting the cart before the horse.

THE INLAND PRINTER COMPANY has in press a new work on imposition. It covers the field thoroughly, both hand and machine folds, and is attractively illustrated. Price, bound in flexible leather, $1. Advance orders now received.

Written for THE INLAND PRINTER.

LETTER FROM A SELF-MADE PRINTER TO HIS SON.

BY ARTHUR E. TAYLOR.

DEAR JIM, a customer left a book in the place the other day — "The Letters from a Self-made Merchant to His Son" — supposed to have been written by an old gentleman who was taking the mud baths on the Continent, to his son hard at work here in Chicago. It occurred to me that I might as well write you "a letter from a self-made printer to his son, who is taking the baths at Atlantic City." I'm self-made all right — maybe that's what's the matter. Probably if the imprint weren't so prominent it would have improved the job.



MODELED DESIGNS BY THOMAS A. O'SHAUGHNESSY, PALETTE AND CHISEL CLUB, CHICAGO.

Been pretty busy since you left; had a fair run of jobwork, considering that that red-headed competitor of ours down the street, week before last, put in one of those new-fangled typesetting machines and advertises the addition to his plant by leaving the window up alongside of it. Jim Brownson's bay mare was one of the first to hear it, and before Jim could get a good grip on the reins his high-stepping steed had waltzed into that basement barber shop, two blocks below, to try to find a place to quiet her nerves. However, they say that the machine works all right. I lost a law brief last week and our aforesaid competitor spoke to me so pleasantly yesterday when I was over at the courthouse, that I can't get it out of my head that he got the job. Well, we all have to meet with afflictions once in a while.

It occurred to me that you might be interested in hearing that that little girl we had who worked

in the alley next to your old stand left last week, and, I understand, married a drummer for a St. Louis hardware house. Some of the men seemed to think that you ought to know about it, so I am just passing it along.

Well, Jim, I've got a new complaint — I don't mean rheumatism or anything of that sort. This is another sort of a kick. You remember that brash young advertising manager they have down at M. & W.'s? Well, you know how he's never satisfied without there's something wrong. He's not very strong on such old troubles as short count, light paper, " pulls " or things of that sort, his crankiness generally running to new sorts of afflictions. You remember when he wanted us to have new cap S's cut for all our Caslon old-style fonts. He was absolutely sure it was a wrong font or else old man Caslon was demented when he designed it; and I guess you don't forget the time he tried to make us do over a job of fifteen thousand enclosure circulars because he claimed that psychologically blue wasn't the right color to use in telling about bargains. I believe he claimed that by rights that color was only correct on funeral notices. It happened that yesterday I sent a bundle of circulars around to him, and the next thing that I knew I received over the 'phone a violent protest to the effect that our boy refused to take his hat off when he delivered the package at his office. When Willie came back I asked him about it, and he reported that he was just about to take his hat off when the advertising manager yelled at him to take it off, and he just up and told him that he didn't get his orders from him. I gave Willie a mild talking to about being polite, and this morning, when I had another job to send around, I told Fred that he could take it over. Before he left I found an old shoe and cut the toe out, and had Fred wear it. I coached him a bit, so that when he delivered the package, while he was waiting with his hat in his hand while the receipt was being signed, the advertising manager asked him if he had a sore foot. Fred told him that he hadn't, so that sort of whet up the advertising manager's curiosity so he wanted to know why he was wearing such a disreputable looking shoe, and Fred told him that he had to use both arms for delivering bundles sometimes, and when he went into a man's office he stood on one foot and took his hat off with the other, and he cut his shoe so as to give him the free use of his toes. Fred told me when he came back that when he got off that speech two of the advertising manager's stenographers pretty nearly went into hysterics and another girl at the water cooler was seized with a sudden coughing fit. The advertising manager turned red in the face and sent word back to me that if all those circulars weren't delivered by 5 o'clock that day I could keep them.

About a week ago I heard a row out in the pressroom one day during noon hour. I didn't go out to see what was going on, but learned in the afternoon that a tramp printer I've had on for three weeks had a new press-feeder down on the floor and was going through with some mysterious ceremony, which we found out afterward consisted of rubbing purple copying-ink in the boy's hair, the tramp claiming that he was " confirming " him. Every time that boy has brushed his hair since, he has come out of the ordeal with his face and neck streaked with red tears of repentance. I understand that a few days after the occurrence the tramp had to climb over the transom to get out of the pressroom, as he was the last man out of the building. The feeder considers that the account has been squared.

They tell me that they have a millionaire printer in a museum east there somewheres: Have you seen him? It just came out when the papers were being filed at the courthouse a day or so ago, that Ike Burroughs, the junk dealer, bought that row in the 1600 block, just this side of the park on the avenue. It cost him $112,000. You remember that Gordon " piler " we sold him for $11. I wonder how much of that $112,000 he made off it?

On your way home you might stop off at Philadelphia and call on that paper firm that threatened suit. Maybe your good clothes and your sunburn will impress them sufficiently with our financial responsibility to result in their calling off their dogs.

When you feel fatigued with the round of gaiety maybe a change of occupation will do you good, and I think that you can find it just around this immediate neighborhood. If you haven't enough money to get home you ought to be able to scare up an advertising scheme to raise the necessary. This suggestion is in the nature of a joke — that is, the last part of it is, the first part may not be so humorous.

YOUR OLD-STYLE ANTIQUE DAD.

GUNNING FOR SMALL OFFICES.

The recent rapid industrial development of Norway has had the result, among others, of lowering the prices of printing work to an almost non-paying level, owing largely to the number of small offices which have been opened, many of them being persons with only a scanty knowledge of the trade. In order to put an end to this state of affairs, a law was enacted providing that every person who proposed to establish himself as a printer should appear before a commission for examination as to his ability. Some copy is given to each candidate, and the decision of the commissioners is based upon the nature of the proof submitted.— *British and Colonial Printer and Stationer.*



"WHO WHISTLED."

Plates made by
The Maas Colortype Co. (not inc.)
126-132 Market St.
Chicago, Ill.

The INLAND PRINTER

(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

120-130 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Morton building, 110 to 116 Nassau street.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.— To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 170 Edmund street, Birmingham, England.
JOHN HADDON & CO., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & CO. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & CO. (Limited), 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & CO., 109 Farringdon Road, London, E. C., England.
G. R. MCCOY & CO., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & CO., Wellington, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & CO. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

EDITORIAL NOTES.

"DESPISE not the day of small things" is a good Scripture injunction, and the printer who neglects to meet with his fellow printers for the discussion of ways and means for the betterment of the trade is losing heavily on his exaggerated ego.

PARIS is said to support 140 daily papers. If the French press ever becomes trustified through news agencies and press association, there will be many a job in gay Paree for the journalistic undertaker. Though modern methods make larger and better newspapers possible, they are also a deathly scourge to the weaker ones.

REMEMBER always that labor is the most expensive thing you buy. Two good men at a fair wage will do more and better work than four wrong fonts at a low wage. Consider the averages. Buy material with regard to the labor cost of doing without. You will nearly always buy if you have given the matter judicious thought.

PRINTERS end their fiscal year usually with the calendar year. Many business concerns in other lines do the same. It seems, however, that it would be the part of wisdom to select the slack season for closing the fiscal year. Then there is time for consideration, rearranging and overhauling. The summer months are the quiet months. Take time by the forelock.

IN nearly every trade center there is an instructor in art, a designer, or at least a sign-painter. The printer would do well to get acquainted with these men and tell his needs. In nine cases out of ten his eyes will be opened to many things that he has not known, and the lesson of how the other craftsmen do things that are in a way correlated to the art of printing will disclose a new avenue to him.

MANY printers think they have a field for a rubber-stamp business. It is wise to begin by testing the field on a commission basis. Stock with the mounts and accessories if desired, but have the rubber stamp itself made by the wholesalers and take the commission. The printer will then not be distracted from his regular work. When the trade warrants then hire a rubber-stamp man. Do not experiment.

THE printing-trade employees' organizations of Great Britain have commenced a campaign against contract work, and it is said several prominent members of the Government outspokenly

favor the establishment of a Government printing-office. This is in keeping with the tendency of the age, and those Americans who would close up Uncle Sam's printery at Washington should take notice of the drift in such matters.

ENCOURAGE employees to save and study good specimens of printing. A little ingenuity and a little exertion will provide a box for vertical filing of specimens. Mount the specimens on heavy paper, and classify them with a vertical index card. Fix up similar boxes for catalogues, type-founders' specimen sheets, and paper specimens. There are many types of vertical filing devices in the market, but a few light packing boxes can be used temporarily to test with until such time as the cabinet most suitable is determined on.

EMPLOYING printers in Chicago have been bidding over each other's heads for Monotype operators. The union has therefore served notice that the scale will be advanced, after due conference of course, to the same rate as that for Linotype operators. One employing printer avers his belief that the entire scale is to be advanced. Paper and other materials are advancing. These things are advancing because they are wanted by a great many people. The trouble is that there is no unity in the advances. The employing printer, having the weakest grip on the situation, gets over the fence last.

THE announcement of another advance in the price of type and printers' materials, the increases asked by machine operators, and the necessarily higher cost of machine composition, are causing a revulsion in favor of hand composition and those machines which enable the printer to cast his own type. An added impetus is given these typecasting machines, as with type cheaply manufactured on his own premises, the lower rate for hand compositors makes an interesting argument in favor of this method. With machines of this class on the market already, and others on the way, the printer who keeps in touch with developments may find a way out of encompassing difficulties.

STATE and local organizations are being formed by employing printers for the sole purpose of regulating prices and for the interchange of ideas on the subject of cost accounting. These are worthy objects, and the organizations will be productive of good if the presiding officers will only be hard-hearted enough to promptly choke off the bore who maunders wearily over the things that have been done to him by his customers or by his competitor. Let the printer get the beam out of his own eye and the mote in the eye of his competitor will not annoy him. Keep them down to business, Mr. Chairman. Have your meeting loaded with good papers, follow with short, sharp discussion. Choke the wind out of the irrelevant and the meaningless and the society will call you blessed.

THE cover-design and headings of THE INLAND PRINTER this month are the work of Mr. F. J. Trezise, instructor in the job composition department of the Inland Printer Technical School. This is the first time in the history of THE INLAND PRINTER that this has been accomplished by a practical printer engaged at the trade. The motifs of the designs were adapted by Mr. Trezise from decorative styles used in Sweden, notably by Mr. Wald Zachrissen of Gothenberg. They are sufficiently direct and simple to be interesting, and as the style lends itself to a variety of uses it may prove suggestive to printers who are seeking new ways of telling old stories.

PRINTING is a sedentary occupation, and the men and women engaged in it are always interested in advice regarding exercise, health and sanitation and what not. A healthy body is a valuable asset, considering the subject on its lowest plane; but much more important than a healthy body is a healthy mind. A healthy mind has the power of concentration; it has power over irritated nerves; it is judicial and fair; it rises superior to bodily infirmities and helps to overcome them; and it helps to develop dormant functions, so that all the brain is available and ruts are avoided. And hearken, a healthy brain can be created by cultivation.

CONVINCED that more of the money spent in advertising should find its way into the coffers of the commercial printer, we are pleased to give prominence to the following: "The value of the booklet consists in this, that for two cents you can place before a prospective customer matter that it would cost you two hundred dollars to print in a newspaper or magazine." It is from *Printers' Ink*, which knows the art of advertising thoroughly, and if at all biased, leans toward the regular publications, as is the way of the professional advertising sharp. But in its experienced eyes, the booklet, the pamphlet and the catalogue are of vital importance. Printers generally should awaken to the possibilities of those methods of publicity. When they do, all branches of the trade will experience the delights of healthy and permanent expansion. The humble pamphlet can accomplish much, and we should not allow its glory to be dimmed by the gorgeousness of the magazine or the mighty fanfare of the newspaper.

Written for THE INLAND PRINTER.

THE GROWTH OF THE PRINTING INDUSTRY.

BY W. S. HISCOX.



THE enormous development of the printing and publishing business since 1900 is shown by the 1905 census tables, which are reproduced herewith. The figures are well worthy a careful study by the trade and by supply men.

Of the materials used in book and job printing, paper is the biggest item. The increased percentage of production in the job and book printing in the years 1900-05, namely, forty-one per cent, did not keep pace with the increased percentage cost of materials used, namely, forty-five per cent. This was evidence that in 1905 the printers charged at least four per cent too little for their products — the increased cost of labor not being considered.

Job-printing products easily take the lead with a total of $116,642,845.

The total value of the products of music-publishing concerns increased eighty-two per cent, while the cost of materials increased only twenty per cent, leaving a big margin of the increased production as profit.

The increased percentage value of the products of newspapers and periodicals, thirty-eight per cent, fell three per cent behind the increased percentage cost of the materials.

The census shows a decline in the printing of books, a decrease of $3,709,587 in 1905 as compared with 1900. This is accounted for by the increased reading of magazines and Sunday editions of newspapers, which leaves little time for the reading of books. For example, monthlies had increased in number 683, with an increased circulation of 23,256,258. Naturally with the decrease in book printing, there was a decrease in bookbinding of $617,501.

Blank books also decreased in value $120,410, due to the introduction of the loose-leaf system for keeping accounts.

The number of typecasting and typesetting machines increased seventy per cent, while the number of hand compositors decreased seventeen per cent.

Dailies, weeklies, semi-weeklies and monthlies show an increase in numbers; with the greatest percentage, twenty-three per cent, increase with the weeklies. Dailies increased in number only ten per cent. There was a large increase in the number of fraternal publications, one hundred and twenty-five per cent.

Unlike many other industries, printing showed a gain in the number of establishments since 1900. It seems rather difficult to consolidate printing establishments, and to organize trusts for their operation. The percentage of increase in the number of job-printing and publishing establishments was nineteen per cent; of sheet music, sixty-six per cent; newspapers and periodicals, eighteen per cent. On the other hand there was a decrease of sixty-five engraving and steel-plate printing establishments. Capital in the book and job offices in five years has increased forty-five per cent; total number of employees, seventeen per cent; total wages, fifty-one per cent.

INDUSTRY.	Census.	Number of establishments.	Capital.	Salaried Officials, Clerks, etc.		Wage-earners and Wages.					Miscellaneous Expenses.	Cost of Materials Used.	Value of Products, including Custom Work and Repairing.
						Total.		Average Number.					
				Number.	Salaries.	Average Number.	Wages.	Men 16 Years and Over.	Women 16 Years and Over.	Children Under 16 Years.			
Printing and publishing, book and job	1905	8,244	$142,015,638	15,449	$15,399,727	87,746	$48,720,854	65,293	19,975	2,478	$33,115,809	$52,575,110	$182,611,720
	1900	6,919	97,758,968	9,906	8,830,413	67,610	33,541,701	51,743	13,769	2,098	16,690,132	36,191,582	121,798,476
	1890	4,125	67,301,355	8,032	8,270,784	50,399	27,762,177	39,644	9,367	1,388	10,882,612	29,502,178	93,909,432
	1880	3,468	63,003,704	.....	.....	58,506	30,541,657	45,890	6,777	5,839	.....	32,660,395	90,979,341
Printing and publishing, music	1905	145	3,487,017	739	509,144	577	340,176	455	111	11	1,715,363	541,220	4,147,783
	1900	87	2,313,966	314	244,515	778	375,202	568	181	29	663,097	449,674	2,272,385
	1890	79	1,816,205	239	224,799	462	223,783	366	72	24	362,117	401,415	1,683,333
Printing and publishing, newspapers and periodicals	1905	18,038	239,518,524	48,782	47,128,711	96,868	59 830,768	76,817	17,528	2,523	67,638,099	70,358,000	309,327,606
	1900	15,305	192,443,708	27,579	27,015,791	94,604	50,333,051	73,653	14,815	6,136	38,544,642	50,214,904	222,983,569
	1890	12,362	126,269,885	20,120	17,777,173	85,975	50,824,359	70,424	9,587	5,964	35,727,039	38,955,322	179,859,750
Engraving, steel, including plate printing	1905	215	5,402,716	385	553,600	3,580	2,227,850	2,203	1,296	81	501,557	1,553,618	5,943,080
	1900	286	5,066,020	313	338,323	3,303	2,012,327	2,119	1,085	99	436,326	1,209,536	5,100,662
	1890	134	2,924,125	264	305,178	2,296	1,576,405	1,384	883	29	155,902	742,765	3,347,804
	1880	55	2,387,050	.....	.....	1,916	1,951,745	1,118	661	137	.....	648,994	2,998,616
Typefounding	1905	21	4,916,723	274	279,779	1,446	883,595	1,052	318	76	309,952	746,176	2,727,759
	1900	22	2,269,370	183	210,426	1,424	803,470	1,071	305	48	241,134	863,689	2,842,384
	1890	38	4,968,309	222	280,238	1,950	1,121,511	1,245	605	100	236,907	1,434,092	3,916,904
	1880	48	2,772,690	.....	.....	1,986	958,693	1,327	406	253	.....	660,748	2,330,298
Printing materials	1905	77	1,008,889	94	106,786	357	239,036	338	14	5	195,266	372,480	1,207,163
	1900	70	905,603	64	64,063	560	232,799	503	32	25	98,984	406,357	1,088,432
	1890	64	1,370,487	151	148,010	715	338,096	519	180	16	121,874	567,638	1,459,434
	1880	27	199,900	.....	.....	191	98,878	164	7	20	.....	190,353	421,316
Ink, printing	1905	60	4,609,774	361	530,355	711	474,987	695	10	6	1,269,387	2,612,558	5,774,254
	1900	60	2,944,797	253	344,689	503	298,161	489	11	3	265,216	1,535,916	3,079,948
	1890	35	1,863,025	136	186,024	380	269,740	362	18	.....	162,554	1,145,554	2,376,672
	1880	63	1,251,050	.....	.....	480	230,284	339	79	62	.....	864,765	1,629,413

The capital of the newspapers and periodicals increased twenty-four per cent; number of employees, nineteen per cent; total wages, thirty-eight per cent.

The figures which were collected from typefounders showed a decrease in production, as would naturally be supposed, because of the introduction of typesetting machines, which decreased the consumption of type, notwithstanding that more display type is used to-day than ever before. The decrease has been in body-type. The banner year with the typefounders was 1890, when the products of the thirty-eight establishments amounted to $3,916,904. This amount had decreased to $2,727,759 in 1905, or a percentage of thirty-three per cent. In 1905 there were twenty-one typefoundries reported; in 1890, thirty-eight.

The production of printing materials likewise decreased. The largest amount was $1,459,434 in 1890, and in 1905

the amount had decreased seventeen per cent, although there were seventy-seven establishments as compared with sixty-four.

The value of printing-ink products increased seventy-seven per cent, while the number of factories, sixty, was the same as in 1900.

PRINTING AND PUBLISHING, BOOK AND JOB — MATERIALS USED, BY KIND, AND COST; AND PRODUCTS, BY KIND, AND VALUE: 1905 AND 1900.

	1905	1900
Materials used, aggregate cost	$52,575,110	$36,191,582
Paper, total cost	$39,581,628	(*)
For books and pamphlets	$5,561,928	.....
For job printing	$34,019,700	.....
Ink	$2,122,024	.....
Fuel, rent of power and heat, mill supplies and freight	$2,452,256	$2,195,746
All other materials	$8,419,202	(*)
Products, aggregate value	†$182,611,720	‡$121,798,470
Book and pamphlet publications	$38,614,551	.....
Sheet music and books of music	$563,358	.....
Job printing	$116,642,845	.....
Bookbinding	$8,146,175	.....
Blank books	$5,534,847	.....
Electrotyping, engraving, etc	$3,164,701	.....
All other products	$9,945,243	.....
Typecasting and typesetting machines	1,387	(§)
Operators	1,992	(§)
All other compositors	29,819	(§)

* Not shown separately, except that principal materials, including paper, ink and "all other materials" were given as $33,995,842.
† In addition, book and job printing to the value of $464,142 was done by establishments engaged primarily in the manufacture of other products.
‡ Not shown in detail.
§ Not enumerated.

PRINTING AND PUBLISHING MUSIC — MATERIALS USED, BY KIND, AND COST; AND PRODUCTS, BY KIND, AND VALUE: 1905 AND 1900.*

	1905	1900
Materials used, total cost	$541,220	$449,674
Paper	412,345	(†)
Ink	14,419	(†)
Fuel, rent of power and heat, mill supplies and freight	12,261	25,720
All other materials	102,195	(†)
Products, total value	‡4,147,783	$2,272,385
Sheet music and books of music	3,981,366	.....
Electrotyping, engraving, etc	18,150	.....
All other products	148,267	.....

* The value of sheet music and books of music printed or published by book and job printing and by newspaper establishments is given under "printing and publishing, book and job" and "printing and publishing, newspapers and periodicals."
† Not shown separately, except that principal materials, including paper, ink and "all other materials" were given as $423,954.
‡ In addition, sheet music to the value of $2,500 was published by an establishment engaged primarily in the manufacture of other products.
§ Not shown in detail.

PRINTING AND PUBLISHING, NEWSPAPERS AND PERIODICALS — MATERIALS USED, BY KIND, QUANTITY AND COST; AND PRODUCTS, BY KIND, AND VALUE: 1905 AND 1900.

	1905	1900
Materials used, aggregate cost	$70,358,000	$50,214,904
Paper, total cost	$58,966,258	$37,823,856
For newspapers—		
Pounds	1,484,651,090	956,335,921
Cost	$34,480,320	$22,197,060
For periodicals—		
Pounds	335,005,996	121,901,749
Cost	$12,759,444	$5,304,578
For books and pamphlets	$2,222,791	$3,851,912
For job printing	$9,503,703	$6,270,306
Ink	$2,183,576	$1,374,237
All other materials	$9,208,166	$11,016,811
Products, aggregate value	*$309,327,606	$222,983,569
Newspaper products	$256,837,302	$175,789,610
Advertising	$145,531,811	$95,861,127
Subscriptions and sales	$111,305,491	$79,928,483
Book and pamphlet publications	$14,697,941	$18,407,528
Sheet music and books of music	$128,961	$544,802
Job printing	$32,623,957	$22,793,322
Bookbinding	$1,449,949	$2,067,450
Blank books	$434,147	$554,557
Electrotyping, engraving, etc	$647,037	$491,567
All other products	$2,508,312	$2,334,733
Typecasting and typesetting machines	6,793	3 988
Operators	8,842	5,803
All other compositors	40,715	49,311
Number and average circulation per issue:		
Total number of publications	21,400	18,226
Dailies—		
Number	2,455	2,226
Average circulation	†19,624,757	‡15,102,156
Semi-weeklies—		
Number	645	637
Average circulation	2,937,464	2,832,868
Weeklies—		
Number	15,049	12,979
Average circulation	36,733,597	39,852,052
Monthlies—		
Number	2,500	1,817
Average circulation	62,776,155	39,519,897
Quarterlies—		
Number	353	237
Average circulation	11,709,655	11,217,422
All other classes—		
Number	398	330
Average circulation	3,174,788	5,774,939
Character of publications:		
News, politics and family reading	16,516	14,867
Religion	1,287	952
Trade	627	520
Fraternal	450	200
Commerce, finance, insurance, railroads, etc	364	190
Agriculture, horticulture, dairying, stock-raising, etc	360	307
All other classes	1,796	1,190

* In addition, newspapers and periodicals having a value of products amounting to $75,105 were published by establishments engaged primarily in the manufacture of other products.
† For week days only. The average circulation per issue of Sunday editions was 11,539,521.
‡ Covers the Sunday circulation, not shown separately.

THE NEW PLANT OF THE REVEILLE PRESS AT VEVAY, INDIANA.



ONE of the newest establishments in the printing trade, and one which has attracted a great deal of attention among printers generally, is that of the Reveille Press, at Vevay, Indiana. This enterprising firm occupied their new building about November 20, of the past year. The total investment approaches $25,000, and the entire building and equipment is so entirely out of the ordinary for a city the size of Vevay, that a more detailed description of it and the business system which the managers of the Reveille Press are using will doubtless be found of interest to printers everywhere. The photographs which appear herewith are taken from the interiors of the various departments.

The main structure has a frontage of forty-eight feet, while the extreme depth is seventy-two feet. The owners of the company purchased a lot several feet wider than the new building, and built a few feet from the respective property lines in order that their view from all sides might never be obstructed by buildings erected on adjacent lots. The entire structure is of brick with Bedford stone trimmings. The foundation, which is of local blue limestone, is dressed to a pitch face, and is one of the most admired portions of the building. The roof, which is of the saw-toothed pattern, is covered with the best grade of "Old-Style" tin. The lobby of the building, which is eighteen feet in length, has a tiled floor with marble base. A handsome quartered-oak partition, seven feet high, separates the lobby from the outer business office.

This office is furnished with all the appliances usually found in an up-to-date office, all in quartered oak. Opening to the north, the private office of the manager and the room set apart for the directors' use is entered. This, too, is handsomely furnished in quartered oak. The balance of the first floor of the main structure is given over to the bindery department. In this room all the latest machines and appliances are to be found. Opening from the bindery department to the north is the pressroom, thirty-six feet in lenth. Here the entire battery of four presses, the folder, and sink for washing up are to be found. The ccomposing-room occupies the entire top floor,



FACADE.



EXTERIOR VIEW — REAR.



LOBBY.



PRIVATE OFFICE.



COMPOSING-ROOM.



PRESSROOM.



BINDERY.



BASEMENT AND POWER PLANT.

PRINTING PLANT OF THE REVEILLE PRESS, VEVAY, INDIANA.

and this is perhaps the most attractive room in the entire building. With big windows on every side, and the saw-tooth roof opening to the north, the light, even on the darkest day, is abundant, and the electric lights are never needed except at night. In this room the equipment is the best the cabinetmaker's and typefounder's arts can supply. The type is laid in dustproof cases, in steel-run cabinets, and the imposing stones and other furniture are the best offered on the market.

In the basement, which has cement floor and the walls plastered with cement, is the boiler-room, engine-room, and stock-room. The power plant consists of thirty horse-power boiler, twenty-five horse-power engine, and twenty horse-power generator. Nearly a hundred incandescent lights, located in the most convenient places, light the building. The exhaust steam from the engine is sufficient



WILLIAM O. PROTSMAN,
Secretary and Manager, Reveille Press, Vevay, Indiana.

for heating purposes, except in the most severe weather. Every machine in the building is supplied with an individual motor, which gives the operator thereof the most absolute control. The two-revolution press is equipped with a C. H. Controller No. 85, which gives twelve speeds in the forward direction and two in the reverse. All the smaller presses are likewise equipped with controllers, which give the machines wide range of work, and puts the operator in perfect control. Of course the current for these motors and the light for the incandescent lights is furnished from the plant's own generator in the basement. The voltage of the current used is 220.

The Reveille Press does a general printing and publishing business. Fine catalogue and half-tone printing and office stationery is their specialty.

A description of the system in use by the Reveille Press will be found of interest. This system has been built up by years of hard work and close observance, and an expense of several hundred dollars. When the orders enter the plant, the first process is to enter in a specially ruled job book. Each job is given a number; this number appears on the job book, upon the jacket in which the cost is placed, and upon the copy itself. The full description of the job and orders required in the various departments is entered on the jacket. A stock ticket is immediately made out in triplicate. One copy of this accompanies the copy throughout the entire time the job is in the shop. The other copy is filed in the perpetual inventory of stock, which is carefully and systematically kept. The third copy is filed in a cost jacket, which remains in the office. Each workman who handles the job from the time it enters the plant until it leaves it, makes out a ticket upon a specially ruled form of the amount of time spent by him upon it. A separate ticket is made out for every job handled; these tickets are handed in at the close of the day's work, and are distributed to the various jobs into whose cost they enter. One distinct advantage which the manager of the Reveille Press claims for this method is that it saves the time of at least one bookkeeper in making the distribution, such as must be done if but one ticket is used for each employee's work during each day. No matter how long the job may remain in work, nor how small an amount of time may be spent upon it, the ticket setting forth all the details finds its way unerringly into the cost jacket which is kept for that particular job. When the job is completed, the jacket, containing the copy, the proofs, revises and two perfect samples of complete job is returned to the office. The cost jacket which is kept on file in the office contains every item bearing upon the cost of such job. The time tickets have been distributed day by day, and the stock ticket, showing the kind and amount of stock used in the work, is also at hand, the ticket representing those having been placed in the jacket at the time the job was entered in the job book. In the summary of cost the sheet is divided into four departments, i. e., composition, presswork, binding, trimming and shipping. Opposite the name of each compositor, pressman, or other workman is entered the totals of the different tickets charged by him against the job. The total number of hours at the hourly rate of wages constitutes the total for labor in the respective departments. Each item of stock used in the job is also entered in its proper place, the proper per cent charged for material burden is added to the cost of the stock, the factory burden is ascertained from the amounts charged to productive labor, the office expense is computed upon the entire cost. The amount charged for the job is contrasted with the real cost of its production, and the final is the amount made or lost on the job. From these totals a job-cost register, which the manager keeps on his desk, is made up, and this record is valued as one of the chiefest assets of the business.

At the time the system was installed, it was somewhat remarkable to notice the number of jobs that really showed a loss, instead of a profit which the managers thought they were making. They have a firm adherence in the belief that every workman is entitled to his hire, and they aim to make a reasonable profit on every piece of work they turn out.

One of the mottoes which they aim to carry through every business day of the year is, "If any money is to be lost, let the competitor lose it." With the modern plant, building and up-to-date system of cost accounting which the company now has in force, it is attaining a success far beyond which it was ever dreamed could be attained in a city of two thousand people. Naturally the work comes largely from the outside, from careful, prudent buyers of printing, who appreciate the tasteful and intelligent treatment which the Reveille Press gives to every order.

The Reveille Press is owned by a stock company, of which Robert Scott is president and W. O. Protsman, secretary and treasurer.

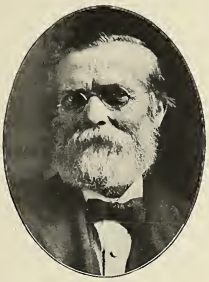
The latter gives a great deal of his time to the active management of the plant, and it is through his efforts and untiring work that the company has attained its present

success. He is now thirty-one years of age, and while he has not been in the business as long as many of his competitors, he has made up what he has lacked in years of service by energy and well directed efforts.

FORTY YEARS IN "FREE PRESS" COMPOSING-ROOM.

The Detroit *Free Press*, March 3, 1907, gives the following interesting account of the experiences of Wylie E. Harmon, for forty years an employee in the composing-room of that paper:

"Forty years ago yesterday Wylie E. Harmon, then aged twenty years, came to Detroit in a stage coach through the snowdrifts from Northville, and started in the composing-room of *The Free Press*, then at Woodbridge and Griswold streets. It was Saturday, and he started in setting heads and ads. for the Sunday issue. Yesterday, with make-up rule in his mouth, he was arranging ads. and making up forms for a Sunday issue of sixty-eight pages, and he has lost very little time between dates.



WYLIE E. HARMON.

"Forty years ago the type of the four-page daily *Free Press* was set by ten hand compositors, with two extra men put on for the Sunday issue. Before the advent of Linotypes Harmon was one of the seventy-five busy typos, and now he works to the click of twenty-five modern typesetting machine.

"'Judge' Harmon has seen many changes, and worked with scores of men whose names were well known a quarter of a century ago. His father was an old-time publisher in Ravenna, Ohio, and the boys learned the case shortly after they began to walk. Two were on the New York *Tribune* under Horace Greeley, John Harmon was superintendent of the *Free Press* office for a few years in the sixties, and Eugene succeeded him and was known to every Detroit printer up to ten years ago.

"'Those were great days,' said Mr. Harmon. 'We got a boom and had to enlarge the paper. We did it by making it ten columns. Then we lengthened the columns out somewhere near a yard before it seemed practicable to increase to eight pages. One day there was a hanging at Sandwich, and we worked until 8 in the morning getting out a big extra with cuts. We used to send the forms down from the fourth story to the pressroom on a hand-elevator. This particular morning the form dropped through a slot at the side and went all the way to the basement independent of the elevator. It struck on the corner, bent the chase diamond-shaped, bounded up to the ceiling over the pressman's head, and fell all over the room. We hauled it up in buckets, and worked until 2 in the afternoon getting to press with the ghost of that extra. It made a twenty-six-hour grind, and no one was happy.'

"'Judge' Harmon, as he is affectionately known, is popular with old and young printers, who hope that he will celebrate many more anniversaries. He lives at 693 Fourth avenue."

"ENVELOPE CORNER CARDS, No. 2," a twenty-four page booklet of ideas for envelope corner cards. Mailed on receipt of 25 cents by The Inland Printer Company.

THE DEPARTMENT OF GRAPHIC ARTS AT THE JAMESTOWN TERCENTENNIAL EXPOSITION.

Although full details are not yet available, the Department of Graphic Arts at the coming Jamestown Tercentennial Exposition will be a noteworthy exhibit of the present state of the American press. The Jamestown Exposition, which will open April 26 and continue until December 1, will be outclassed only by the great world's fairs at Chicago and St. Louis. It is believed that more than ten million people will visit the exposition grounds on Hampton Roads near Norfolk, Virginia, during the time the exposition is open. Within a radius of twenty-four hours from Norfolk reside thirty-nine million of people, twenty-one million being within the twelve-hour radius. This includes a great part of the South whose commercial prosperity has kept pace with that of the North. The exposition grounds present a beautiful prospect with practically all of the main-exhibit buildings done and the concession buildings going up rapidly. Everything points to a successful opening of the entire exposition by President Roosevelt on April 26.

The Department of Graphic Arts will offer a special attraction to those in any way connected with or interested in printing and the allied arts. The Exposition Company is erecting a beautiful and commodious building to house the exhibits of printing, engraving, binding, and publishing. This will be called the Graphic Arts Building. The scope of the Department of Graphic Arts is such that the exhibit at the Jamestown Exposition will represent the high-water mark in modern American printing, engraving and binding. Since space in the building is limited, the character of the exhibit will be, as in all other departments of the exposition, selective. The exhibitors will be those standing foremost in the graphic arts for the quality of their products. The exhibit will be educational in the highest sense as showing the possibilities of American equipments and processes, and the display of finished work will be more comprehensive and representative than has ever been shown at any previous exposition.

Mr. Isaac H. Blanchard has truthfully said, "The world goes to and through the print-shop every day." That part of the world represented in the attendance at the Jamestown Exposition will very largely go to and through the Graphic Arts Building, which is located in one of the most desirable places on the grounds. The educational effect of the exhibit upon these people and the benefit to the exhibitors will, of course, be apparent, but what is of especial importance is that this is the first attempt that has been made to secure a uniform, comprehensive, and selective display of equipments, processes, and products pertaining to the graphic arts. The Exposition Company has shown its interest by the erection of a separate building and the organization of a separate department on a footing with the other departments of the exposition, and the opportunity is offered printers, engravers, binders, publishers, and others to participate in the first really representative display of graphic arts in this country. The chief of the department, Mr. Carl Purington Rollins, will furnish any information with regard to the coming exhibition of graphic arts on application to the general offices of the company at Norfolk, Virginia. Further details of the exhibit will be given in the trade press at an early date.

HOW WEARY LOST HIS HOME.

Weary — I had a lovely home, but I lost it.
Officer — That's sad. How did it happen?
Weary — An engine backed up and pulled it away.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

AMERICAN machine builders have been scoring lately in this country, and a good number of printing presses of transatlantic make have been installed in different parts of the kingdom, the most notable instance being the new Goss Rotary put down by the Harmsworth firm for printing the *Illustrated Mail*, which is a kind of glorified edition of the London *Daily Mail*, but having the additional attraction of half-tone pictures of passing events. The new press prints the *Mail* at the rate of fifty thousand copies per hour, cuts, folds and counts. The total amount of paper used is over seventy tons, a length of web that would extend to more than four hundred miles.

THE American consular service is very valuable to the manufacturers of the United States, and supplies much information that is of value as to where foreign markets may be found, and business pushed profitably, but up till now the British consul abroad has done little or nothing to forward the interests of British trade. Now, however, comes the official information that the consular service is to be strengthened by the appointment of commercial men as consuls or vice-consuls. Among other reforms that are to come about, there is to be greater despatch in the publication of reports on trade; arrangements have been made that important information concerning business shall be cabled to the board of trade, which will at once transmit it to the chambers of commerce interested. Use is to be made of the *Board of Trade Journal* in this respect. Newly appointed consular officers are to receive special training to fit them for their posts, and the board of trade proposes to undertake on behalf of the trade of this country what the German intelligence department and consular system have so long done so successfully for the trade of Germany. Again, more energetic consular action on behalf of British trade appears to have taken place during the past few months, with the result that additions to tariffs have been removed or averted in four different European countries. So things are waking up a bit, and the Britishers mean to get some of the trade back that they have lost through their supine neglect in the past.

THE American point system of casting types has become almost universal among British typefounders and is deservedly appreciated by printers for the saving of time and material it effects in display and other composition. Most of the type houses supply point type, and the eminent foundry of Messrs. Stephenson, Blake & Co., of London and Sheffield, says that seventy per cent of their present output is on American point bodies. This result is the practical outcome of eight years' strenuous endeavor by this and other foundries, in which not only a very large capital outlay has been involved, but also much patient missionary work has been fearlessly undertaken, for although printers almost to a man are advocates of uniformity in type bodies, they have not been quite so eager to put their principles into practice by adopting point bodies to the gradual extinction of the old standard. Perhaps the strongest factor in hastening the change has been the later practice of the founders of casting all their new series upon point bodies only, so that the printer is compelled either to adopt the system or face the unwelcome prospect of an office which would soon become hopelessly out of date. The printer is beginning to realize that labor to-day is his most formidable factor, and a system which is destined eventually to lighten his time bill, and at the same time consolidate his forms, is worth the initial inconvenience caused by running two standards in temporary joint harness. A prominent member of the London Printers' Managers and Overseers Association, Mr. W. W. Fox, has done a lot to bring the point system into favor both by his written advice and by lectures before associations of the trade.

THERE is one branch of the allied trades that is going ahead by leaps and bounds, that is the boxmaking section, the various houses engaged being full of work, with increasing orders pouring in and but little prospect, fortunately, of their cessation. Cardboard boxes are coming into use in nearly every trade, and all manner of goods are put up in them, their combined hardness and neatness has brought them into public favor, and the dealers in wrapping papers most feel the effect of their supplanting paper in the retail shops. An enormous amount of machinery is required in boxmaking, and a great deal of it is of German make, the American machines not having yet got much of a hold on the British market, which is rather curious, seeing that they are fully ahead of those on the continent of Europe. Of course these remarks apply to boxmaking machinery in general and not to the presses principally used for cutting and creasing, the favorites for this purpose being of the Universal and Colt's Armory type. A new Cottrell press that cuts and creases on the cylinder principle is, however, just introduced, and seems to fill a felt want for certain classes of work.

STILL another composing machine is put before printers. The newcomer is called the "Dyotype," and is the invention of M. Pinel, a French inventor, who claims that it is the simplest and quickest single-type casting and composing machine yet introduced. It seems to be a sort of Linotype-cum-Stringotype-cum-Monotype affair, that combines a number of accomplishments in itself. A British company is being promoted with a capital of $100,000, in twenty-dollar shares, to manufacture the "Dyotype," but whether it will come off or not is uncertain; the British investor is rather off composing machines just now — he has been bitten too sorely already.

AN exhibition of printing machinery is announced to be held at Manchester at the end of May. The general opinion is that coming so soon after last year's London show it will be rather a local affair, and as it is only to be open for about one week, that rather militates to its disadvantage. Paris, however, is to have a show of printing machinery this summer, but although there is an English section it is not likely to amount to much. Some American firms I hear have taken space.

I REFERRED recently to the new rule of the London Society of Compositors regarding overtime. It has now had a trial, and the secretary of that body says that "although in present circumstances the entire abolition of overtime is impracticable, we are making a determined effort to reduce it, and under the new rule framed and passed to regulate the action of the members in this respect, no man may work more than eight hours' overtime in one week. This limits the maximum time of the ordinary compositors to sixty and one-half hours per week, and that of the machine compositor to fifty-six hours, and so far we have found it works admirably. The old taunt that the object of the agitation for a shorter working day is that we may create more overtime, does not now apply. The employers have their answer in the limitation rule, which is hard-and-fast in its application and irrevocable."

TO OPPOSE the action of trades unions is the *raison d'etre* for creating the Labor Protection Association, its

objects being: (1) To test systematically the efficiency or otherwise, of the existing laws for the protection of workmen, and, if necessary, to obtain an amendment of such laws. (2) To watch all strikes, and insure the observance of the law in all disputes between employer and employed. (3) To oppose all legislation injuriously affecting the trades and industries of the United Kingdom. (4) To seek the attainment of these objects through the corporate action of the association by the federation of (a) employers, whether individuals, firms, or corporate bodies; (b) existing or future employers' associations for the protection of separate interests; and in such ways as shall at any time appear necessary or desirable. (5) To give such help to employers during strikes as may seem best calculated to further the aims of the association, and upon such conditions as the executive committee may determine. The following circular has been issued to members of the association, and to employers' associations throughout the country: "Parliament having relieved labor unions of all responsibility for the acts of their agents during trade disputes and strikes, and conferred upon these organizations the right to picket in unlimited numbers (for the purpose of 'persuading' a person to do that which he is unwilling to do) any place where such person (workman or master) may work, reside, or happen to be, the necessity has arisen for such steps to be taken as will protect free workmen and their masters against intimidation, molestation, annoyance, or other evil features of labor-union warfare. The Labor Protection Association is prepared, at short notice, to provide its members with an adequate number of experienced men, who have served in the military, naval, or police forces, to undertake the watching and counter-picketing of factories, workshops, and of all places where work or business is carried on which may be picketed by the agents and emissaries of the labor unions. The association would thus safeguard the property and person of all who may be in fear of the ruffianism, brutality and terrorism (humorously and now by statute called 'peaceful persuasion') which so often characterize the methods of labor-unionism in enforcing its demands and furthering its ends."

A CASE that was of importance to printers was heard the other day in the London courts, when the plaintiff, Mrs. Lionel Monckton, an actress, professionally known as Miss Gertie Millar, sued a post-card printing firm to recover damages for alleged libels published concerning her in the form of picture post-cards. The defendants admitted publication, but denied that the post-cards were defamatory of the plaintiff. The defendants had acquired no right to take or publish photographs of Miss Millar, but, being desirous of publishing what should appear to be new photographs of her, they got hold of an old photograph of the lady and then faked a photograph by getting the photograph of another lady's body, so that there was a genuine head and a body to which it did not belong, the said body being clothed only in a night-dress. The jury were asked to find that the pictures admittedly published by the defendants were libelous, and calculated to bring Mrs. Monckton into disparagement and contempt. The action was dismissed on the ground that damage had not been proved, and that the reproduction was not necessarily libelous.





SCIENTIFIC SALESMANSHIP.
Cartoon for the Music Trades by Th. B. Thompson, Palette and Chisel Club, Chicago.

"SPECIMENS OF LETTER-HEADS, No. 2," is what you are looking for. Attractive designs in one, two and three colors. Sent by The Inland Printer Company for 50 cents.

Written for THE INLAND PRINTER.

AUSTRALIAN NOTES.

BY OUR SPECIAL CORRESPONDENT.

AN Australian printing and allied trades exhibition has been mooted in Melbourne, the matter being enthusiastically discussed at the conclusion of a paper read by Mr. Mayston before the Melbourne Printers' Overseers Association, who among other things said an exhibition of this character must prove of great benefit to the practical printer, because he would see the latest and best of everything connected with his calling and be able in an easy and enjoyable manner to bring his information up to date. Not only will printers acquire valuable instruction from such a source, but good results would also accrue to bookbinders, paper-rulers, engravers, stereotypers, electrotypers, processworkers, ink manufacturers, papermakers, and the dozen and one others connected with the craft; besides which it would be an education to the general public, which seems almost totally unacquainted with all the wonders connected with the art and science of printing. It was suggested that a committee be formed from the Master Printers' Association, the Overseers' Association and representatives from the supply houses, and that such a committee be empowered to draw up a scheme in detail and ascertain what support such an exhibition would receive. Should any profit result from the undertaking it was urged that two appropriate channels for its use would be a printers' charity and a lending library of technical works. Some years ago a press exhibition was held at Sydney in aid of charities, and the result was a success both from an educational and monetary standpoint. It was liberally subsidized by several newspaper owners who are noted for their philanthropy, and similar support is certain to be accorded should the projected Melbourne enterprise be accomplished.

MR. CHARLES SCOTT, chief overseer of the New South Wales Government Printing-office, after a service of forty-six years, has been granted twelve months' leave of absence prior to retirement. His fellow officers, in token of appreciation, presented him with a handsome silver tea and coffee service, suitably inscribed, and an enlarged portrait of himself. Mr. W. A. Gullick, the Government printer, in making the presentation, spoke in eulogistic terms of Mr. Scott's long and faithful service, adding that through his bright and happy disposition and good common sense he obtained an influence in the composing-room, which he always exercised to promote harmony and good will. Mr. Scott acknowledged the complimentary remarks and the generous gift of his fellow workers.

THE question of principal and agent, in which American exporting houses are sure to take an interest, was decided in the appeal of the defendants in the lawsuit, Spicer & Sons vs. The International Paper Company of New York, which occupied the attention of the High Court for four days. The action was one in which the plaintiffs sought to recover £5,000 damages from the defendant company for alleged breach of contract for the supply of paper to them for a period of three years. The contract was made in Sydney through Carmichael, Wilson & Co., Ltd., who had, as plaintiffs believed, full authority to enter into the transaction. At the trial the plaintiffs sought to put in as evidence two contracts of a similar character with the *Melbourne Argus* and the *Brisbane Courier* for the purpose of showing the extent of the power entrusted to their agents here by the defendants, but the evidence was rejected. Other testimony tending to prove or strengthen their case was submitted by Spicer & Co., but this was also ruled to be inadmissible and plaintiffs were non-suited. The State Full Court, however, decided that the judge was in error in non-suiting, and gave permission for a new trial. Against this the International Paper Company appealed to the High Court, contending that there was no admissible evidence binding them to the contract, and that one clause of their agreement with Carmichael, Wilson & Co. stipulated that all contracts must be submitted to them for approval, and the contract in question was never so submitted. The High Court held that the evidence referred to should have been admitted and that if it had been it would have been evidence upon which the jury might find that the agents had full authority to make the contract. The appeal was therefore dismissed with costs. The litigation between these two parties, which has been going on for the past twelve months, will put a few thousands of pounds into the pockets of the lawyers before it is finally settled.

THE movement in New South Wales for the establishment of homes for aged and infirm printers seems to have completely collapsed. Some months back the New South Wales Printers' Overseers Association was most prominent in taking the initial steps in the promotion of this worthy object, and several preliminary meetings of a most enthusiastic character were held, notably one which took place at the Sydney Traders' Hall, and which was addressed by several members of Parliament. In order to give the affair definite shape, officers were duly elected at that meeting, and as everybody left the room it was thought a fund would be speedily established, while it would not be long before something practical was done. Evidently the wrong class of men was appointed at that time, because since then not a single word has been heard of the movement. It should be stated that the Overseers' Association, which is not a trade-union, but was established mainly as a social organization and for the interchange and discussion of trade ideas, received neither support nor encouragement from the Typographical Union or the Master Printers' Association. It is now thought that it is time the Typographical Union of New South Wales made some move in providing an institution similar to that of the Union Printers' Home at Colorado. Just at present, when an indigent member gets too old or infirm to work — when he finds he is supplanted by younger and more active men — he has to seek the cold comfort and solace of the poorhouse, and this notwithstanding that in their last balance-sheet the New South Wales Typographical Union shows a credit balance of £3,293. Certainly during the past half year the munificent sum of £33 was granted for out-of-work relief, while an amount nearly equal to that was also donated to other unions and the Political Labor League. It used to be said that charity begins at home, but some of the typo unions in this part seem much more interested in building up huge banking balances and assisting outsiders than in caring for the material wants and misfortunes of some of their fellow members. In connection with the typographical unions of Australia there is a system of small insurance known as the mortality fund, a member's relations receiving at death £25 to £40, according to the term of membership. From investigation privately made by an actuarial accountant, the amount of £25 could very easily be made an endowment allowance, to be drawn at the age of fifty-five, without having to wait till a member is called to nestle in Abraham's bosom in those realms of the blest.

ANOTHER step has been taken with regard to the long-talked of reorganization of the Melbourne Government Printing-office. On the death of the late Government Printer, Mr. Brain, the Premier of Victoria announced

that he intended to ask the printing committee of the Legislative Assembly to report upon the reorganization of the office. That, however, was never done. The superintendent, Mr. Kemp, has filled the gap as acting Government Printer. A few weeks ago the Government decided to call for applications from within and without the public service for the position of Government Printer, the idea being to secure, not merely a printer, but a good business manager. The Public Service Commissioner blocked this by pointing out that under the law applications from outside the service could only be invited when he was able to certify that there was no one in the service capable of ing bureau which will print the postage stamps and other postal work, as well as general and parliamentary records, at a cost which will represent a considerable saving on the prices at present charged for commonwealth matter by the States printing-offices at the various capitals. A proposition has been under discussion for some two years or more for the concentration of all postal printing at the Adelaide stamp printers' office, but owing to opposition by the New South Wales Parliament and interested parties in Queensland the matter is kept in abeyance.

In consequence of complaints being made that inexperienced youths are taken on for employment as journey-



Bookplate for a Doctor.





Bookplate for a Lawyer.

DESIGNS BY ANTONIO RUBINO IN "IL RISORGIMENTO GRAFICO," MILAN.

filling the vacant post. In the present case he could not so certify. Among the applicants was Mr. Valentine, who is in charge of the Railway Printing-office (railways are owned by the State in Australia), and he was favored by the Government, but as railway employees are not under the public service act he was "outside the service," and could not be appointed. But the Government, as a matter of expediency, has decided to "borrow" Mr. Valentine from the railway department temporarily in order that he may report on the organization of the Victorian Government Printing-office.

The federal authorities are giving close attention to the question of reducing the commonwealth printing bill. There is some talk of establishing a commonwealth printmen compositors in the Sydney Government Printing-office, to the detriment of men having responsibilities to maintain, the Typographical Union appointed a deputation to wait on the Public Service Board of New South Wales and represent the grievance. After stating their case the deputation asked the board to consider the advisability of imposing an age limit when advertising for compositors to pass the test prescribed for temporary employment in the Government Printing-office, and also when requiring additional compositors. A sympathetic view was taken of the matter and the proposition is now under consideration. In days gone by so many "typographical wasters" used to seek and obtain employment at the Government Printing-office by means of political

and other influence, that it was deemed necessary, in order to maintain an efficient staff of compositors, to impose an examination for all intending applicants for work. These examinations, which are known as "tests," are held periodically, and, except at very pressing times, those candidates for employment who have succeeded in passing the "test" are given work.

A GOOD little story comes from Westralia. One Macskiter, sole proprietor of a weekly sheet on the gold fields, was compelled to move to cheaper premises, and so that his press would be taken to pieces and reërected in time to deliver the next issue to the hungry public, he — with a lofty concern for local engineers — got a man up from Perth. The press was an antiquated and cumbrous affair, of a kind which the city man had never seen, though his forefathers had heard of such things. When the city man had got it to pieces Macskiter put the staff on to move the parts (duly numbered with chalk) while he and the stranger went out to irrigate. He didn't irrigate the staff, and this injurious differentiation aroused ill feeling. During the absence of the twain the numbers were tampered with, so that the component parts of the press got mixed up like a Chinese puzzle. It took the city mechanic ten days (at £1 a day and ex's) to right matters — and he only did it with the aid of the local blacksmith and bicycle-repairer.

THE Printing Trades' Federation Council — Americans must be considerably surprised at the number of controlling bodies that guide the destinies of the Australian printing trade-unionist — is collecting evidence with regard to bookbinding done in prisons for the general public, but find great difficulty in the task, the work so done being surrounded with official mystery. However, it is believed sufficient reasons will be shown shortly to warrant a deputation waiting on the attorney-general to protest against such work being done — to the detriment of free interests.

THE agents for the Mergenthaler Linotype, Messrs. Parsons Brothers, of Sydney, state that sales continue to boom, and among the latest they have sold three machines to Whitcombe & Lombs, Christchurch; one to Mr. List, of Taranaki; one to Wilkie & Bowden, Melbourne; one to S. T. Leigh, Sydney; four to John Norton, Sydney; and also a German machine to an Adelaide firm. These sales show that buyers recognize the merits of the American machine, and as the company keeps well up in improvements, buyers can depend on having the pick of the world's brains centered in the improvements and ideas of the American-made Linotype.

AS POINTED out in a recent communication to THE INLAND PRINTER it was calculated that pro rata there are more typesetting machines in use in Australia than in any other country, and the cry is still they come. Accordingly the case compositor, a victim to modern inventive genius, touches his cap philosophically and passes out of the modern newspaper office. Even in the smaller towns, where rates of pay are an existence only, the itinerant occasionally strikes the Monoline and the Linotype. The case was an educational medium, which the machine is not. The typesetter, in his plodding work, studied the copy, imbibed the thoughts of the author, and sorted out the arguments. Many men in Australia have graduated from the case to the highest posts in the land. As a class, the case comps. had no equal among artisans for intelligence, largely the result of training imparted by their work. The smartest of them forged their way upward and became editors, politicians, barristers, bankers, reporters and writers. From a careful study of Linotype operators and their methods the machine is no substitute for the case as a means of expanding the mind. The operator works more mechanically than the case comp.; the automobile speed is too great to enable him to grasp the thoughts of the writer. The hand-comp. found time to punctuate properly and correct bad spelling. What does a lino proof to-day reveal? Punctuation, atrocious; spelling, bad; word divisions, worse. One trembles to think what a time there will be when the present race of operators retire or are passed out of the game. Their places must necessarily be taken by men who have had no training at case, and the future proof, bad as it is now, must be confusion worse confounded. The machine, therefore, can not give to the literary ranks the crop of recruits characteristic of the case. Moreover, the smart Linotypist earns much more than the average reporter, so he is not likely to depart from what he is at, even were the chance offered. It will not be long before the case worker will have disappeared entirely from country newspapers also, Monolines and Linotypes gradually supplanting him. The tramp comp. was an institution worth remembering. Profligate to the last degree, he went from one town to another, left his scanty earnings at the nearest hostelry, and then moved along. The writer as a boy remembers how he always stirred the country office to excitement when he arrived. Between sticks he pitched stories of his swift days at the case, of his editorial and managerial experiences, his adventures on the road, of his debts, drunks, shifts, expedients and devices. Then he'd vanish; and for days after the men he left behind tried to equal the records he said he put up, but they never succeeded. The Linotype is never likely to develop the picturesque traveling liar who, in the past, was attached like a limpet to the old hand industry.

F. J. TREZISE, PRINTER.

In an editorial note in this issue of THE INLAND PRINTER attention is called to the cover-design and headings, the work of Mr. F. J. Trezise, instructor in job composition, designing and lettering in The Inland Printer Technical School. While Mr. Trezise is an indefatigable worker and takes an active personal interest in those who seek his aid, he has small appetite for self-exploitation. His ambition is that of Shenstone's scholar, "And gladly would he learn and gladly teach." This spirit has enabled him to grasp many things to develop himself, and has given him the power to aid every pupil that has come under his instruction, for his instruction is not founded on assertion but on the laws of applied art. Mr. Trezise was born in Joliet, Illinois, in 1875, and began his apprenticeship to the printing trade at the age of fifteen. In 1894 he went into business for himself as a job printer, but sold out after four years. Leaving Joliet for Chicago, he was employed for several years in the printing-office of John F. Higgins, and from thence went to the Rand-McNally Company, where he was employed for six years, the last two in charge of the jobroom and mileage department. Before coming to the Inland Printer Technical School he was employed by the F. T. Peterson Company. Mr. Trezise is married, has a young son and lives in Austin, one of Chicago's attractive suburbs.



F. J. TREZISE.

The Job Composition Department of THE INLAND PRINTER, which Mr. Trezise has so ably conducted for the past year and a half, is an evidence of his erudition and skill as a printer.

Written for THE INLAND PRINTER.

OUT OF THE HELL BOX.

BY EDWARD SINGER.

A BRAND-NEW SERIES.

We've got a brand-new series —
One of the latest faces —
And every single typo
Is scurrying for the cases!
No matter what the job is
The foreman's deadly fear is
He's apt to find a poster
Set in that light-face series!

The devil wants the 10-point,
McCready wants the eight,
And "Bill" also wants it
And finds the time to wait;
"Jack" Nixon wants the thirty,
And so does "Wally" Shonts,
Who bows to "Jack" and murmurs:
"You first, my dear Alphonse."

We've got a brand-new series —
The Caslon is forgotten,
The Gothics cut no figure,
The Mercantile is rotten;
Engraver's Bold is common,
And Briggs fell dead when Pinchell
Forgot the brand-new series
And set a job in Winchell!

The devil wants the 12-point,
McCready wants the six;
All sizes of the series
Are dropping in the sticks.
The cabinet is crowded
With printers ten abreast.
Just buy a brand-new series
And the boys will do the rest.

* * *

SOME IN IT.

"Is there much money in the printing business?" asked the proprietor of the creamery.

"Well," answered the man behind The Hard Luck Press, "there's about $15,000 of my money in it."

* * *

BURNING.

"What's this?" inquired the young lady visitor, picking up and quickly dropping a hot Linotype slug.

"That," answered the foreman of the *Planet* composing-room, "is part of 'a burning editorial.'"

* * *

TOM WALTERS.

Tom Walters, I'm your friend, for you
Are what a man should be. When that
New "comp." came on and couldn't do
The work laid out for him, you sat
At noon with him and talked and made
His pathway easier; the end
Was that he ceased to be afraid,
Because he knew he had a friend.
Thus, gaining confidence and grit
He held the job, deserving it.

Tom Walters, there's another "print"
I know who would have sneered at that
Poor "comp."; no kind word, just the hint
To take his coat and don his hat
The smiling jeers that cut so deep
His portion would have been until,
Despairing, he'd have ceased to keep
On toiling up the stubborn hill.
And so, old man, it seems to me
YOU'RE what a foreman ought to be.

HOW TO SAVE TYPE.

Not content with designing the handsomest type-face of the century, Caslon went even further and announced that he had discovered a process for lengthening the life of type.

With one accord they asked how it could be done.

"By plugging up the knot-holes in the floor of the composing-room so the devil can't drop pi through them," he explained.

This proves that in addition to being a genius, the grand old man also possessed a goodly amount of common sense.

* * *

LITTLE.

Little careless blunders,
Little piles of pi;
Then the printer wonders
Why the sorts are shy.

* * *

A POOR IMITATION.

The new stenographer shoved her back comb through her hair and cleared her throat.

"Thought you said the printer could get up a good imitation of my typewriter work," she said. "Any one can see the difference at a glance."

"Quite so," answered Bizzymann. "Every other word in the imitation isn't misspelled."

Some people, envious of Bizzymann's success, say that he and the stenographer make up these dialogues beforehand so he can gain a reputation among his employees as a wit, but that's a bare-faced lie.

* * *

POINTERS.

The only lesson in the art preservative some apprentices seem to remember is the "type louse" stunt.

When the average customer looks over the proof and rips the type arrangement up the back, it's pretty safe to say the job is good.

The difference between a craftsman and a workman is that the craftsman has nerve enough to call himself one.

* * *

REAL LOVE.

"Does he love his wife?"

"Love her! He loves her like an amateur printer loves a freak type-face!"

* * *

A BLOOMVILLE MONUMENT.

Jim set the ads. and made up forms for years here on the *Sun*,
And when he died he didn't leave a cent — not any one;
And yet to us he'd always been as square as any chap
As ever drove a Dutchman in or hunted for a cap.
So when he died we thought it tough that he had failed to save
Enough to buy a monument at least to mark his grave.

We kind o' talked it over — Hank and me and Darkey Wes
Who comes around on Saturdays to turn the Campbell press,
And on the morning after Jim was laid away at rest,
Old Bob, the boss, remarked: "His hands are froze across his breast,
And — maybe he is better off," he says; then, dreamin' on,
He looked around and saw the old imposing-stone was gone.

Well, no one said a word fer full a minute; it was Hank
Who broke the silence where he leaned against the standing bank.
"It's gone," he says; "we kind o' thought that slab belonged to Jim,
So planted it above his grave — a monument for him!"
And old Bob said, forgetting once to take a chew and swear:
"I'll bet if Jim could have his say, he'd say to leave it there."

Written for THE INLAND PRINTER.

THE POINT SYSTEM IN SPACES AND QUADS.

BY CHARLES LAWSON WOOD.

FOR some time I have contemplated — but hesitated — giving to the printing craft the details of a system of spaces and quads devised by me and in use in my shop.

There are one or two good reasons and a poor excuse for the apparent tardiness of purpose shown in delaying publicity to a scheme which, in the humble opinion of the writer, marks a distinct step in that particular line of practical advancement which had its beginning in the inception of the point system, further progress in the adoption of the lining standard, and hope of continuation in the perfection of a system of standard set.

The chief reason for my having deferred publicity is that the art preservative — or, rather, the craft conservative — is less prone to regard as visionary an innovation whose author can claim for it the endurance of the test of time and experience.

Another reason is that he who advocates a new theory can meet the onslaught of opposition with more telling effect if he has allowed himself a liberal period of target practice — actual application of his theory.

The poor excuse to offer is one which so often defeats the do-it-now proposition, namely: "To-morrow'll do."

In my print-shop the system here to be presented has had undisputed right of way for two years; in fact since the place was opened. (I use the word "place" advisedly; anything but the silly, childish and hence odious term "printing-office.") There is not to be found on the premises a space or quad out of harmony with the scheme, except the special beveled ones always supplied with script type. So naturally and completely has the new system pervaded the atmosphere of the shop that I almost forget there ever was an en quad, three-em space, hair space, etc., and I had rather quit the trade than return to the old way. Had I the responsibility of purchasing equipment for a printing plant as extensive as that of the Government at Washington, I would equip the entire plant with this new system of spaces and quads. So much for my own satisfaction with and confidence in the scheme after two years' trial.



"A COMPOSING STICK."
By R. Pechner.

The system under consideration is quite simple, involving merely the application of the point and pica standards to the set, or lateral width, of the space and quad. One or two founders have made some progress out of the chaos of space widths by changing a few spaces from fractions of body size to multiples of points, but still clinging to the former where there is the shadow of an excuse. The distinctive feature of this new system, however, is the complete surrender of the idea of relationship of space width to body size and the adoption of an arbitrary but rational scheme of dimensions applied alike to every size of body.

All the foregoing may seem to the reader a rather prolonged prologue to "the real show" which follows, which to the superficial presents the disadvantage of being altogether too simple for a "system," forgetting that in simplicity there is strength. But now to the system.

One-half point, one point, one and a half point, two point, three point, four point, six point, eight point, twelve point, twenty-four point, thirty-six point. No more, no less — these eleven different widths of spacing material for each and every size of body that type is heir to. There is the system. Looks somewhat diminutive, doesn't it? Contrary to the rule of schemes, this one shows up worse on paper than it does in practice; and waiving the assumption that the average printer's imagination ought to reveal to him the beauties and benefits of such a system, if it has any, I will append some scraps of logic that may guide him to a feast of reason, and in "the last analysis" he may be induced to adopt the arrangement. Then will he experience a flow of soul which in expressive appreciation may reach the pages of THE INLAND PRINTER.

With such a series of spaces the printer is as familiar with his resources in spacing material as he is with his alphabet. Once he has memorized those eleven sizes, he knows the whole shop, so far as the question of spaces and quads is concerned. All spaces being of known dimensions in points, the habit or necessity of guesswork in spacing is abandoned, a more conscientious effort to secure accuracy follows, and the result is greater perfection of detail in the handling of types and in the appearance of printed matter.

With this simplicity and uniformity in the matter of spaces it is quite as easy to avoid confusion in the space-boxes as it is to preserve order in the type-boxes. The utility of such an arrangement grows upon the workman until he comes to regard each space as possessing even more individuality than letters, and with him it becomes second nature to exercise as great care in its use as in the use of the types. He never delves blindly into a spacebox with only a vague idea of just what size space he needs and with little or no idea of what he expects to get. Instead, the very possibility of knowing exactly what he can get and where he can get it induces him to first consider what will best serve his purpose. In the confusion of the old arrangement he would hardly have the heart to determine precisely what size space should be used for fear he would assassinate too much time in finding that particular size — or in trying to find it, hence the resort to guesswork and trusting to luck.

Errors in spacing go a long way toward marring the appearance of display, and they stand little chance of correction compared with errors of other kinds. To some proofreaders there never occurs the notion that it is or

should be a part of their business to pass upon the white space in a display design. Grammar, spelling and punctuation are what the proofreader makes them; but nine times out of ten the spacing is what the compositor makes it, be he careful, reckless or indifferent. How often do we see flagrant errors in spacing in work which in all other respects is wholly faultless and commendable! Simplify, unify and standardize the space and quad, and it will become a possibility, a convenience, even a pleasure for the compositor to arrange his material with that precision of detail which should characterize every stage of the process of printing.

A point of great advantage in the pica and point standards applied to the set of spaces and quads is the facility with which lines may be changed from one measure to another without rejustification in the stick. With this system the printer will often resort to a change of measure involving several lines of varying sizes of body to facilitate his work, where without it he would shrink from even the thought of a change. In the old method lines of six and twelve point and their multiples are easily manipulated, but not so with eight, ten, fourteen, etc. With the pica standard applied to all quads the alteration of these sizes becomes as simple as with pica itself.

To the ultra conservative who may be inclined to regard this system as a departure too radical to be countenanced, I would suggest that the system of brass leaders now in general use is based upon the same principle — that of the pica standard. That system would be greatly improved by the addition of three widths smaller than the pica — four, six and eight points.

The reducing of everything to known dimensions in points does away with all such terms as four-em space, em quad, three-em quad, etc., and induces the workman to speak and think in points. The writer would suggest, with the adoption of his scheme, that the word "quad" be put on the retired list, and the use of the term "space" be extended accordingly, as being more definitive.

The one-half point should be of copper, the one point of brass; and for the one and a half point the founders should be able to hit upon a metal easily distinguishable from the one-point brass and the two-point lead. This one and a half point is a most useful space, though it is apt to be confused with adjacent sizes unless of different metal.

Some printers may imagine it impossible to get along without the five-point space (en quad) in ten-point body. It would be missed in tabular work; but with the two and three point spaces its necessity is not apparent. In case of extensive tabular work the five point could be carried as a special convenience.

After a thorough trial of this system I can suggest no changes, and believe the scheme of widths as given above will meet the approval of all who approve the system itself. Some would perhaps suggest additions to the series, such as two and a half point, five point, eighteen point, or forty-eight point. The two former would be too easily confused with adjacent sizes, unless of different metal. The eighteen point would be fairly serviceable, as might also the forty-eight point; but to all proposed additions to the eleven sizes heretofore mentioned, there is the general objection that too many divisions in the case would be occasioned.

The founders, of course, could carry in stock all sizes for which there were occasional demands, but nevertheless, a standard series should be adopted for the hundreds of undiscriminating printers who buy simply what is set before them. Those printers who possess their own type-casting machines are in a position to adopt this standard at will.

Written for THE INLAND PRINTER.

THE SECURING AND RETAINING OF CATALOGUE ORDERS.

BY "JOHN MILLS."



IF there is any business in which perseverance and stick-at-it-iveness in the make-up of the salesman is an essential — or almost indispensable — feature, surely it is the printing business, particularly that section of it which has to do with catalogues. Woe betide the catalogue salesman who is a pessimist and lacks the optimist's faculty of looking into the future and seeing there the golden harvest of his present tedious and apparently unsuccessful effort.

Let me tell you the story of a catalogue in illustration: "Smith & Jones" will stand for the name of the largest wholesale house in our city, and naturally their twice yearly catalogues were much sought after by the printing fraternity of the town.

As the business with which I was connected grew into the size which would enable it to handle satisfactorily a catalogue like the one which Smith & Jones issued, I decided to make an effort to land the order.

I remember well the first time I handed my bit of pasteboard to their advertising manager. Of course he had heard of us frequently before (our house believed in supporting their salesmen by a liberal supply of advertising), but apparently the idea of our presuming to solicit their catalogue had never entered his head. Certainly he did not intend to give me any encouragement, for, while he intimated that they would be placing another catalogue order in a couple of months, he also added that I would not be allowed to tender for it under any consideration, and, rather icily, bade me "good morning." I saw that, in his present mood, argument would be worse than useless, and withdrew after returning his "good morning" in a much brighter and warmer manner.

I dropped in just a week later. He looked at me as though he had scarcely expected to see me again, but I passed his look unnoticed, passed some remarks about the weather and other general topics, and then made my exit. I purposely avoided the word "catalogue."

Another week passed, and I paid him another visit. This time his manner was not *quite* so frigid, but he was still very reserved. Again his catalogue was an avoided subject. At the fourth weekly interview I fancied he was commencing to become interested in me, and that encouraged me to suggest that I open up my sample case. The icy tone came back at once, however, and he would not permit me to show him a single catalogue.

Well, to make a long story short, I continued my weekly visits for upward of three months before my first word of encouragement came. True, we got quite friendly, talked freely upon general subjects at each interview, and there was always a welcome for me when I dropped in; but the word "catalogue" was still a forbidden one. At last, one day as I was leaving, he remarked, "By the way, Mr. Mills, bring round a sample or two of your catalogue work next time you call." I could scarcely repress my look of surprise, but thanked him and said I would be very pleased to do so.

I did not wait the full week for my next visit. In a day or two I was on the spot again with my sample case. He spent quite a few minutes looking my samples over, examining the presswork, the type and color arrangements, etc., very carefully. But he made no remark as to the impression they made upon him other than to thank me very cordially for letting him look at the samples I brought. At the next visit he commenced to talk about his

fall catalogue. He told me he thought he would give it to ———, mentioning the name of one of our largest houses; mentioned a few things about its style, size and so forth; in fact, discussed it with me as he might with a thoroughly neutral party. I was beginning to get puzzled, but I kept on coming.

Finally, about six months after I commenced calling upon him he said to me, "Mr. Mills, do you remember the first time you talked catalogue to me and I told you you would never get an order?" I remembered it well, and told him so. "Well," said he, "I certainly never intended to give you an order either, and did my best to discourage you for a long while. But a fellow who will stick at it the way you have done deserves an order. I will give you the contract for our fall catalogue."

The fall catalogue was a three-hundred-page one, size 9 by 12 inches, ten thousand copies, and was but the forerunner of many others.

to-day. You may give your promptness a good share of the credit for the securing of this order."

Since then I have printed three catalogues for that house, and will start another soon. I guess the five-dollar bill that little trip cost was not lost either, was it?

But the securing of the first order, while a very important thing, is not all. The future orders must also be retained. It is a good plan to find out if possible about what time of the year your customer issues his catalogues, make a note of it in your diary, and then a month or so ahead of the time drop in about it, giving him a suggestion or two in regard to it. It lets him see that he is being remembered by you, increases his confidence in the attention his work will have at your hands and goes a long way toward making him a permanent customer.

Just the other day I wrote a letter to a firm whose last catalogue I had printed, telling them about a cover-sketch I was preparing for their next catalogue and giving them



Drawing by William Hurd Lawrence.



Drawing by J. C. Lyendecker.



Drawing by Paul Bransom.

Was the half hour a week lost time?

The case above illustrated was one in which first impressions did not count for much; but in many cases "first impressions" have a great deal to do with the securing — or losing — of a catalogue order.

For example: I got a letter one day from a manufacturer about fifty miles away from our city. The letter was the first we had ever received from them, and was a brief one. "Have you ever issued a carriage catalogue? If so, kindly mail us a sample."

I read the note, consulted the time-table, packed my sample case, and in a few hours was standing in the private office of the inquirer with the remark that "I thought I would answer your letter in person," as an introduction. He was a trifle surprised, shook hands cordially, and I could see at once that my promptness had made a good impression. We were together for almost an hour. He examined my samples very carefully, we discussed his catalogue from both of our standpoints, and finally, I closed the contract with him for a large order. As he was bidding me good-bye he said, "Mr. Mills, I never heard of your house until just recently, and sent that note out of curiosity as much as anything. But I never yet had so prompt a response to a casual inquiry as I had a suggestion or two toward an improved issue. Other than the fact that I had printed their last catalogue and that it had been highly satisfactory, I had no right to expect that I would secure their next one; still the general tone of my letter was to the effect that I considered the securing of the order a foregone conclusion. Their reply was a very nice note of thanks for the interest I was taking in their catalogues, and an assurance that as soon as the "copy" was ready they would let me know.

Let your customers see that you have their interest at heart; that you put your personality into your relations with them; and you will beget in them that feeling of confidence which is sure to result in your retaining their business.

WANAMAKER'S JUDGMENT.

John Wanamaker says in *Judicious Advertising:* "Advertising doesn't jerk; it pulls. It begins very gently at first, but the pull is steady. It increases day by day and year by year, until it exerts an irresistible power."

THE new second edition of "Specimens of Bill-heads" contains the suggestions that you are in need of. It may be had of The Inland Printer Company for 25 cents.



Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

LAGUNA PUEBLO, NEW MEXICO

ON LINE OF SANTA FE R. R.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

NEWSPAPER WORK

BY O. F. BYXBEE.

For list of technical books, see page 157.

RESULT OF AD.-SETTING CONTEST No. 21.— It is evident that the readers of this department are not as much interested in the arrangement of advertising copy as they are in the arrangement and selection of type to properly display the copy when furnished. The last contest was a combination of preparing copy and of type display, and was not as popular as previous contests. While sixty-four specimens, submitted by fifty-four contestants, might be considered a very good showing, yet it is not up to previous records where the contests were of type display only, when over two hundred specimens were submitted. However, No. 21 has surely proved a very helpful contest, and a number of very important lessons may be drawn from it. In judging the contest the usual custom of allowing the contestants themselves to act as judges was followed, three points being allowed for each ad. selected for first place, two points for second, and one point for third. The compositors were not allowed to vote for their own work. Two or three suggestions have been received to have a committee of well-known advertising men act as judges. This plan was tried in these contests some years ago, but it was found that no matter how great the authorities selected, no two men would pick the same ad. for first place unless they had an opportunity to consult and discuss the merits of the different creditable specimens. The plan of having the contestants act as judges has proven generally satisfactory. While a few of the selections may not show as great a degree of taste as others, still the plan of awarding points is sure to bring to the surface the best work. The names and addresses of the contestants in the present contest, together with the numbers of their specimens and their selections for first, second and third places, are given below:

Specimen Nos.			First choice.	Second choice.	Third choice.
1	54	W. Arthur Woodis, Worcester, Mass.	41	5	28
2	58	Fred C. Funnell, Plattsburg, N. Y.	28	34	41
3		Lawrence J. Pfeiffer, New York	16	45	49
4		J. B. Lake, Acton, Ont., Canada	28	52	54
5		Olney G. Rorabacher, Kenosha, Wis.	28	54	59
6		A. L. Johnson, Worcester, Mass.	41	16	28
7		H. K. Smith, Lawton, Okla.	62	16	59
8	11	H. Irving Harvey, Grand Rapids, Mich.	5	57	28
9		George M. Dansby, Pensacola, Fla.	28	51	57
10		Will S. Crichton, Auburn, Neb.	11	51	13
12		J. C. Voline, South Auburn, Neb.	5	52	28
13		Gordon H. Merlin, Sydney, N. S., Canada	28	12	45
14		Charles Dwyer, Weymouth, Mass.	3	4	28
15		William Moors, Pembroke, Ont., Canada			
16		T. Harvey Clinger, Philadelphia	59	61	13
17	18	George Fisher, Albert Lea, Minn.	46	49	25
19		LaFayette F. Doerty, Findlay, Ohio.	49	57	12
20		Wallace Welch, Galesburg, Ill.	16	28	51
21		Joe B. Hollis, Waxahachie, Texas.			
22		Charles A. Brown, Chelsea, Mass.	16	20	61
23	24	R. D. Showalter, Waupaca, Wis.			
25		E. R. Stephens, Hoosick Falls, N. Y.	5	64	53
26		Charles O. Rolmer, Cumberland, Md.	43	52	49
27		O. Proudfoot, Emporium, Pa.	28	54	51
28		Thomas H. Little, Jr., Norfolk, Va.	5	39	52
29		W. D. Mayes, Whitney, Texas.	53	64	16
30		L. H. McNeil, Carey, Ohio.	16	61	22
31		Raymond Turner, Butler, Pa.	16	56	1
32		Anthony Stoqua, Pembroke, Ont., Canada			
33		Rudolph Smith, Clark, S. D.	41	1	18
34		W. A. Nicholson, Alameda, Sask., Canada	52	16	41
35		W. S. Terry, Detroit, Mich.	62	52	47
36		Jesse G. Curd, Bokoshe, I. T.	59	17	13
37	38	Abner Owings, Jeffersonville, Ind.			
39		Charles A. Spear, Lawrence, Mass.	5	25	35
40	41	A. E. Schneider, Galesburg, Ill.	16	22	46
42		David C. Silve, New Orleans, La.	61	46	49
43	44	H. W. Hawley, Galesburg, Ill.	28	49	16
45		Wayne S. Shantz, Philadelphia	3	49	60
46	49	Warren S. Dressler, Philadelphia	59	54	53
47		Gary L. Hiott, Atlanta, Ga.	3	16	28
48		Harry E. Hepworth, Peekskill, N. Y.	62	5	27
50		J. Earle Pramer, Racine, Wis.			
51		George S. Guernsey, Exira, Iowa	64	41	22
52		Michael Edmeyer, Cannon Falls, Minn.	28	59	47
53		E. H. Stuart, Kittanning, Pa.	16	28	5
55	56	Burt May, Albert Lea, Minn.	34	28	52
57		Elmer F. Gleason, Worcester, Mass.	28	54	64
59		L. Wietlispach, Streator, Ill.	54	28	46
60		W. Straley, Comanche, Texas	5	28	64
61		E. D. Bates, Roslindale, Mass.	34	46	13
62		Vance R. Noe, Estherville, Iowa	28	57	5
63		W. H. Edwards, Augusta, Me.			
64		D. M. Berran, Augusta, Me.	41	59	25

The result of the voting shows three ads. with a good lead over the others. A full recapitulation follows:

Specimen Nos.			Points.
1	28	Thomas H. Little, Jr., Norfolk, Va.	46
2	16	T. Harvey Clinger, Philadelphia	31
3	5	Olney G. Rorabacher, Kenosha, Wis.	24
4	41	A. F. Schneider, Galesburg, Ill.	16
5	59	L. Wietlispach, Streator, Ill.	15
6	52	Michael Edmeyer, Cannon Falls, Minn.	13
7	49	Warren S. Dressler, Philadelphia	12
8	54	W. Arthur Woodis, Worcester, Mass.	12

Nine points — Nos. 3, 46, 62, 64.
Eight points — Nos. 34, 61.
Seven points — No. 57.
Six points — No. 51.
Five points — No. 53.
Four points — Nos. 13, 22, 25.
Three points — Nos. 1, 11, 12, 43, 45.
Two points — Nos. 4, 17, 20, 39, 47, 56.
One point — Nos. 18, 27, 35, 60.

After an examination of all the specimens it is easy to understand why No. 28 was selected for first place. The "three jewelry specials" are brought out so strongly as to place it in the lead without question. It was also one of the very few to use the word "watch." Few seemed to notice that the advertiser had omitted such an important word. Mr. Little has brought this out very nicely. If he had made a full line of the signature it would have been better. Ten of the forty-seven who made selections named No. 28 for first place, while five others placed it second, and six chose it for third. No. 16 undoubtedly won its position through the line placed at the top and not on account of the strength of its display. It will be noticed that the three leaders all use the word "watch," while those which follow, with the exception of No. 52, have omitted it. The latter would have been much higher in the list had it not been for the much stronger display of No. 28. I am reproducing the eight leading ads., together with two others. These last are not shown as "horrible examples," but to illustrate two styles of composition which are not popular in these contests. The ads. selected for the leading positions are invariably those which show good, strong, sensible *newspaper* ads. No. 3 is unquestionably a neat ad., but the type and arrangement are not suitable for newspaper work, and there is too much time required to justify the letters in the panels at the side. The illustrations in No. 19, while they will

THREE JEWELRY SPECIALS

Here are three bargains that I compared prices with this week. Compare them and see if it will not be to your interest to investigate them

GOLD-FILLED WATCH	DIAMOND RING	GOLD-FILLED WATCH
7-Jewel American Movement; price paid for same in comparison $4.65, my price—	Handsomely cut and set. Price paid for same in comparison $90.00, my price—	17-Jewel American Movement; price paid for same in comparison $12.75, my price—
$3.75	$75.00	$9.00

HOW do you like the comparison? We stand ready to prove what we say and are anxious to figure against any catalogue. When you buy at home you see the goods and if they fail to prove good, you know where to go and have a chance to get your money back. Other people can sell just as good jewelry as we do, and just as cheap, but do they do it? If you want to buy jewelry it will be money in your pocket to figure with us. The best goods for the least money possible is what we give you.

HERMAN GROSBERG
THE JEWELER

No. 28.—First place.

We Save You 16 to 30 per cent

Diamonds Watches and Jewelry

¶ New styles, dependable qualities. Our regular prices are 16 to 30 per cent. lower than some "bargains" recently bought elsewhere. Odds are against those who select from catalogs. Buy from us and see the goods, if they are not as represented you can have your money back.

A COMPARISON OF PRICES

Watch—Gold filled case, 7-jewel American movement—"bargain" price elsewhere, $4.65; ours	$3.75
Watch—Gold filled case, 17-jewel American movement—"bargain" price elsewhere, $12.00; ours	9.00
Diamond Ring—"Bargain" price elsewhere, $90.00; ours	75.00

HERMAN GROSBERG
THE JEWELER

No. 16.—Second place.

Three Good Bargains

Watch—Gold filled case, seven jewel American movement, catalog price $4.65—my price	$3.75
Watch—Gold filled case, 17-jewel American movement, catalog price $12.75—my price	$9.00
Diamond Ring—Catalog price $90.00, (a fine stone), my price	$75.00

During the past week I have compared my prices with those quoted in numerous catalogs, and you will observe from the prices named above that I am selling the same goods for less money. Take advantage of these prices and trade at home. You have the privilege of examining our jewelry, and if everything is not as represented we will cheerfully refund you your money. If you are in need of jewelry of any description it will pay you to figure with us as we give you the best goods for the least possible money.

Herman Grosberg
The Jeweler

No. 5.—Third place.

BIG BARGAINS IN JEWELRY

BEST GOODS FOR LEAST MONEY

WHO can you blame if you get stuck of something that you set out after. We stand ready to prove what we say and are anxious to figure against any catalogue. When you buy at home you see the goods and if they fail to prove good you know where to go and have a chance to get your money back.

Here are three good bargains:

Gold-filled case, 7-Jewel American movement, price paid, $4.65— my price **$3.75**

Gold-filled case 17-Jewel American movement, price paid, $12.75— my price..... **$9.00**

Diamond ring, a beauty, price paid, $90.00—my price can't be beat **75.00**

HOW do you like the comparison? Other people can sell just as good jewelry as we do and just as cheap, but do they do it? If you want to buy jewelry it will be money in your pocket to figure with us. The finest goods for the least possible money is what we give you. See our assortment.

HERMANN GROSBERG
THE JEWELER

No. 41.

Jewelry of Quality

WHEN you buy jewelry you want the best—an article that has quality and is reasonable in price. Catalogue houses claim they will sell you good jewelry just as cheap as I do, but do they do it? A comparison of prices has demonstrated the fact that my prices are the lowest on every article, and here quote just three instances:

Gold Filled Case, 7-jewel American Movement
Price Paid, $4.65 — My Price, $3.75

Gold Filled Case, 17-jewel American Movement
Price Paid, $12.75 — My Price, $9.00

Diamond Ring
Price Paid, $90.00 — My Price, $75.00

DOES THE DIFFERENCE IN PRICE MEAN ANYTHING TO YOU?

I would be pleased to be given an opportunity of proving my assertions by having you get my prices on any article you may be interested in and compare with any catalogue house. And remember, when you buy at home you have the advantage of seeing and examining the article, and if not as represented, you can return it and have it made good or your money cheerfully refunded. What fairer proposition could you ask for? The best goods for the least money possible is my motto.

HERMAN GROSBERG
The Jeweler

No. 59.

Good Bargains

Watch	Gold filled case, 7-jewel American movement, price paid $4.65. My price is	$3.75
Watch	Gold filled case, 17-jewel American movement, price paid $12.75. My price is	$9.00
Ring	An elegant diamond ring, price paid $90. My price is	$75.00

HOW DO YOU LIKE THE COMPARISON?

WE stand ready to prove what we say and are anxious to figure against any catalogue. When you buy at home you see the goods and if they fail to prove good you know where to go and have a chance to get your money back. Other people can sell just as good jewelry as we do and just as cheap, but do they do it? If you want to buy jewelry it will be money in your pocket to figure with us. The best goods for the least money is what we give you

HERMAN I. GROSBERG
THE JEWELER

No. 52.

If your town is good enough to live in
Good enough to make your money in
It's good enough to in spend your money in
—Gov. Jas. Folk

WHY patronize out-of-town stores, or selecting goods from catalogs of mail order houses when you can get better bargains at home? Dollars are counting rapidly when you are spending them, and the best way to safeguard them is to trade at Grosberg's. ¶Here you'll find the largest, richest and most exquisite display of

Diamonds, Watches, Clocks, Jewelry *and* Silverware

at the very lowest prices. ¶Comparisons may be odious, but they'll show you the wonderful values here. For the benefit of prospective customers I'll mention a few articles I have had the opportunity to compare prices with this week:

YOU CAN BUY HERE

A 7-jewel American Movement Watch, gold filled, case, that an out-of-town dealer charged $4.65 for, at **$3.75**

A 17-jewel American Movement Watch, gold filled case, that a catalog house charged $12.75 for, at **$9.00**

A Diamond Ring, that a catalog house charged $90.00 for, at **$75.00**

¶These are only a few of the many bargains you'll find here. ¶Why run chances selecting goods from mail order house catalogs? Attractive illustrations are deceiving. After receiving the goods (for which you are paying dearly) and they should happen to prove unsatisfactory (as is often the case) your money is gone. When you buy at **Grosberg's**, and goods are not as represented, you'll get your money back. ¶When you come to think, there's quite a difference buying out-of-town and buying at home; isn't it?

Herman Grosberg
The Reliable Jeweler — Whitney, Texas

No. 49.

THE SQUARE DEAL

In Bargains at Grosberg's

WHEN you buy goods in your own local town, of a jeweler known in the business community for years, and one of a reputable business ability, you hold a guarantee for a "square deal" and a return of money if unsatisfactory

Gold Filled Case
7-jewel, American movement; it's a dandy. The price paid for this identical piece of goods was $4.65. My price is
$3.75

Diamond Ring
A gentleman passing our store a few days ago noticed this ring in our window. On comparing it with one owned by him it proved to be same make and quality. He paid $90; I ask
$75.00

Gold Filled Case
17-jewel American movement. You have never seen its equal for the price. The price paid was $12.75. Say! how does this hit you?
$9.00

These comparisons were made a week ago. What do you think of them? They certainly speak for themselves. Other jewelers can sell you just as reasonable as we can, but do they do it? We'll figure against any catalogue on the market. We can prove what we say

Herman Grosberg, Jeweler

No. 54.

Bargains in Jewelry

DIAMONDS

BEFORE purchasing any article in the Jewelry line, pause for a few moments and consider the advantages gained in buying Watches, Diamonds and Jewelry from us. For this week we have *three* very good bargains at exceptionally low prices:—

A seven-jeweled, American movement, gold filled Watch, full value, $4.65; my price **$3.75**

A seventeen-jeweled, American movement gold filled Watch, full value, $12.75; my price **$9.00**

An elegant Diamond Ring, full value, $90; will sell for **$75**

Also other great bargains at prices far below those offered by any other reputable dealer. Always bear in mind that, when you buy of us, you do so with the understanding that, if the goods are not as represented, or are in any way unsatisfactory, you get your money back.

WATCHES

My Motto: The Best Goods for the Least Money
HERMAN GROSBERG

No. 3.

create amusement, did not produce a single vote and would also have the same result in selling goods. A good newspaper ad. is a serious matter. The man who is successful in selling goods finds it no joke, and the compositor who displays an ad. which will sell goods must be able to impress facts on the mind of the reader in a straightforward manner. The three leaders in this contest certainly deserve congratulations, as the task was a difficult one.



T. HARVEY CLINGER.



THOS. H. LITTLE, JR.



OLNEY G. RORABACHER.

WINNERS IN AD. CONTEST NO. 21.

Their photographs are shown herewith and brief biographical sketches follow:

Thomas H. Little, Jr., was born near Raleigh, North Carolina, and began his apprenticeship with Edwards & Braughton, at Raleigh, at the age of 15. Shortly after completing his apprenticeship he accepted a position with Wilkinson & Neville, now the Wilkinson Press, job printers, of Norfolk, Virginia, and has been with this firm for ten years, and for the past five years as foreman of the office. Mr. Little is thirty years old and was married in 1902, but lost his wife two years later. He has one child and "Little Tom" is already a student of THE INLAND PRINTER.



No. 19.

T. Harvey Clinger was born in Philadelphia in 1870 and has always resided in that city. He learned his trade in the office of George S. Harris & Sons, and was employed there eleven years. For seven years he was connected with two of Philadelphia's leading newspapers, and the past three years has been managing the printing department of one of the city's largest manufacturers. The latter experience has made him a cylinder and job pressman and paper-box maker. All composition, imposition, presswork and the completion of color catalogues, miscellaneous advertising, general office printing and the printing and making of folding boxes is under his direct supervision.

Olney G. Rorabacher was born at Brighton, Michigan, in 1870. Soon after his birth his parents moved to South Lyon, Oakland county, Michigan, where his father launched the *Okland Excelsior*. He learned most of his trade in his father's office, afterward being employed three years in the *Gladwin County Record*, Gladwin, Michigan, and four years on the *Midland County Republican*, Midland, Michigan. He left Midland in 1906 to accept his present position of manager of the Chicago-Kenosha Hosiery Company's printing department.

In our May number, THE INLAND PRINTER's twenty-second ad.-setting contest will be announced. This will be one of the regulation tests in ad. composition. The copy will be furnished in just the form in which it is to be set, and it will simply be a question of who can construct the most attractive ad. There will probably be a large number of contestants. Watch for the copy next month and be sure to get in your entry in time to receive a complete set of specimens.

PUBLISHERS who are annoyed by having papers stolen from their customers will be interested in a case in Milwaukee, Wisconsin, where Judge N. B. Nelan, in holding a boy of fourteen years on a charge of stealing a newspaper from a doorstep, said he would deal severely with all persons brought before him for that offense and proved to be guilty. "Stealing is stealing," said the court, "however small may be the value of the article purloined." A reward of $10 is offered by the *Free Press* for the conviction of persons stealing copies of it.

RATE CARD.—A request comes from Goldsboro, North Carolina, for a rate card for a daily of one thousand to one thousand five hundred subscribers. Several cards have been published from time to time for papers with this circulation, but each was intended to fit certain conditions. Cost varies so widely in different parts of the country and in different cities that it is impossible to compile a card that would fit every community. Competition also has much to do with the price of advertising, and in order to compile a satisfactory card all the conditions should be known. Last month was published a card to fit the cir-

cumstances surrounding the *Illinois Courier*, at Jacksonville, Illinois, but the rates quoted were much lower than those usually secured in other cities. Below are given two other cards, one of which is graded from 30 cents an inch to $257 for one column one year, and the other from 30 cents to $190. The first of these is none too high for publishing advertising at a profit, as the yearly rate is but 4 cents an inch:

	1 t.	2 t.	3 t.	1 w.	2 w.	1 m.	3 m.	6 m.	1 y.
1 inch	$ .30	$ .50	$ .70	$1.30	$2.45	$4.95	$12.00	$20.25	$34.00
2 inches	.50	.90	1.30	2.45	4.60	8.80	20.25	34.00	54.00
3 "	.70	1.30	1.90	3.55	6.45	12.00	27.90	45.00	71.90
4 "	.90	1.70	2.45	4.60	8.25	15.00	34.00	54.00	87.00
5 "	1.10	2.10	3.00	5.55	9.75	17.50	40.00	63.00	102.00
6 "	1.30	2.45	3.55	6.45	11.25	20.25	45.00	71.00	114.00
8 "	1.70	3.20	4.60	8.25	14.00	25.00	54.00	87.00	139.00
10 "	2.10	3.90	5.55	9.75	16.50	29.00	63.00	102.00	163.00
20 "	3.90	7.05	9.75	16.50	28.00	48.00	102.00	163.00	257.00

	1 t.	2 t.	3 t.	1 w.	2 w.	1 m.	3 m.	6 m.	1 y.
1 inch	$ .30	$ .50	$ .65	$1.20	$2.20	$4.30	$9.95	$16.75	$27.00
2 inches	.50	.85	1.20	2.20	4.00	7.35	16.75	27.00	43.00
3 "	.65	1.20	1.75	3.10	5.50	9.95	22.25	36.00	58.00
4 "	.85	1.55	2.20	4.00	6.95	12.50	27.00	43.00	70.00
5 "	1.00	1.90	2.65	4.75	8.15	14.50	32.00	51.00	82.00
6 "	1.20	2.20	3.10	5.50	9.35	16.75	36.00	58.00	91.00
8 "	1.55	2.80	4.00	6.95	11.75	20.75	43.00	70.00	110.00
10 "	1.90	3.40	4.75	8.15	13.75	23.75	51.00	82.00	128.00
20 "	3.40	5.95	8.15	13.75	22.50	38.00	82.00	128.00	190.00

PLANS which "work" are the ones we are all looking for. The Lancaster (Pa.) *Inquirer* sends the two blanks reproduced herewith, saying they were successful in "coaxing out of the reluctant pockets of the delinquent subscriber the coveted and necessary dollars that the printer man hath manifold use for." A pleasant, good-natured "dun" will get a lot more dollars than an aggressive, ill-tempered one.

Office of the Lancaster Inquirer.
Lancaster, Pa.....190..

M.....

To THE INQUIRER, Dr.

For subscription from.....190..
to.....190.. $.....

The publisher earnestly asks you to send him the above amount as soon as you can. "A favor done quickly is a favor done twice."

If the amount of this bill is too large for immediate payment in full, please send at least a part of it.

"The man to whom a thousand owe
Each one his small amount
Is oft distressed, for these small bills
A noble sum do count."

Please do not neglect this because it is only a "small amount." We have a thousand or more other small bills out, ranging from $1.50 to $25.00; and every one of them is important to us. They altogether "a noble sum do count." Don't keep your share back. Yours truly,

THE INQUIRER.

THE LANCASTER INQUIRER
26 South Queen Street.

Up-to-Date Job Printing of all Kinds.
Est. Ellwood Griest, Prop'r.

Lancaster, Pa.....190..

Dear Sir:

The date on your label shows that your subscription is due from..... We ask you to do us the favor to send us $....., to pay up to.....

Of course a smaller payment is acceptable if it does not suit you to pay the above amount now; but we earnestly ask you to let us have at least one year's dues now. Yours very truly,

THE INQUIRER.

In our line of business, everything we get requires cash. The men employed must be paid every Saturday. Rent, paper, type, ink, machinery and everything else must be paid with little or no delay. The printer is not allowed to wait one year, two years, three years, etc., to pay the bills that he owes; so it is easy to see why he constantly needs cash and why his subscriber friends ought not to keep him waiting.

H. A. DE FORD, of Douglas, Arizona, asks: "Eight-page, six-column paper — an article begins on page four and continues on page five, column three (columns one and two ads.) — should such continuation be designated? If said article continues on page six, column one, should this fact be noted at top and bottom of columns?" It is generally considered to be the best plan, particularly in newspaper work, where articles are continued from page to page and ads. intervene on either page, to run a line, "Continued on page —," at the bottom of the first page, and a similar line, preceded by a repetition of the first part of the main heading, at the top of the second page. Where ads. do not intervene these lines are not necessary. Many of the larger papers are now designating both the page and column to which articles are continued. Notable exceptions to this rule are the *Saturday Evening Post* and *Ladies' Home Journal*. However, these are magazines instead of newspapers, and what looks well in their pages would be out of place in regulation newspaper work.

AD. CRITICISMS.— The best ads. this month come from J. C. Voline, of the South Auburn (Neb.) *Herald*. The double-page reproduction from the *Herald* shows Mr.



Voline's style of work and also something new in the location of an ad. The *Herald* is a six-column quarto, and this ad. appears in the center of pages four and five, with three columns of reading matter on either side. Comments on other ads. follow:

E. H. Stuart, Kittanning, Pennsylvania.—Ads. all very neatly displayed, but would have appeared to better advantage if printed on dry paper.

George S. Guernsey, Exira, Iowa.— The word "Doomed" is the salvation of your ad., but it lacks a secondary line. The balance of the ad. is very neatly arranged, but the display lines are all too near one size.

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Milerton (Ont.) *Sun*.— Plate matter should be given more attention. In two instances where a dash followed the last article of plate, another dash was inserted. Space at the top of plate columns varies materially from that at top of type columns.

Benton County Republican, Corvallis, Oregon.— First page is very neat. By omitting the rules between the two-inch cards on this page there would be room for another ad. The second page is a poor location for "Local Overflow" when the main department is on the fourth — why not put it all together on the latter page?

Potter Democrat, Coudersport, Pennsylvania.— An exceptionally good paper from a news standpoint. The plan of using one word in very large type to start a display head is attractive but very difficult to carry out consistently

and give any idea of the article which follows. While "Gas" followed by "Found in Three Wells" conveys the meaning very nicely, the same can not be said for "Husband" and "Terribly" as the big words on articles, the balance of the headings being respectively "Of Wealthy Swedish Woman Dies in County Home Here," and "Burned by Hot Lard Which Ran Over Her Face and Chest."

On February 5, the Bristol Publishing Corporation, publishers of the Bristol *Daily Herald*, acquired by purchase all the property and good-will of the Bristol *Courier*, and the two were merged under the title of the Bristol *Herald-Courier*. The Bristol *Courier* was established in 1870. For the past few years it has been in the ownership of Messrs. Ben Dulaney and John H. Caldwell. A few months ago it was sold to Mr. G. F. Milton, publisher of the Knoxville *Sentinel*. The Bristol *Herald* was started three years ago, being the first paper between Knoxville and Roanoke to take the full Associated Press leased-wire services. The *Courier* had approximately three thousand circulation and the *Herald* four thousand five hundred. The circulation of the daily Bristol *Herald-Courier* will be approximately six thousand, and the semi-weekly four thousand five hundred. The *Herald-Courier* will begin shortly the erection of a $50,000 newspaper building, which is intended to be in every respect a model newspaper plant. W. L. Halstead, who was for five years general manager of the Terre Haute (Ind.) *Tribune*, came to the Bristol *Herald* November 1, 1906, and will be the general manager of the *Herald-Courier*.



MENU DESIGN BY FREUDENTHEIL,

A student in Professor Hein's lithographic class, as reproduced in "Archiv für Buchgewerbe," January, 1907.

There is nothing which so interests any one as the occupation by which he earns a living. If one can show a man that if he does this or that, he will be a more efficient worker and will earn a larger income from his labor, it will have a direct interest for him that no urging which he may get in the general school to acquire abstract information or knowledge will ever have.—*R. P. Rothwell.*

PRESSROOM

For list of technical books, see page 157.

Peeling of Stock.—A. E. R., Canada: "Kindly advise me of some method or preparation for removing hard ink from press and composition rollers. (2) In the enclosed sample booklet the red border and title was run first and worked perfectly, but when the blue was put on it scaled off on the red line. Pressroom was well heated and ink well thinned and worked up; also was of good quality, but was not 'two-color ink.' Can you advise me of the cause of the trouble, or suggest a remedy?" *Answer.*—A powerful solvent of dried varnish or fixed oils is carbon bisulphide. Care must be exercised in its use, as it is poisonous as well as highly volatile. Rollers and plate might be cleaned out of doors with some degree of safety. Wood spirit is another solvent that may be used for this purpose. It is less expensive, but no less dangerous, and the same precaution must be taken. Do not use it near an open flame. Ether, acetone and benzine are also solvents, but the cost of the pure article makes it prohibitive for this purpose. Strong ammonia will in many cases remove ink from rollers and plate, but it requires some hard rubbing in addition. (2) The "picking" of stock where the blue lapped over the red on the heavy line could have been prevented in several ways. To add enough dammar to the red so it would dry harder, would have helped; but since the trouble did not develop until the red was finished, you could have added a few drops of castor oil or sufficient white vaseline. Another mixture which will prevent the picking without altering working qualities of the ink is to mix two parts of vaseline and one part of paraffin; heat slowly and add sparingly to the ink. This is especially good on plated or glazed stock.

Hard Packing.—A Texas printer writes: "In repacking cylinder presses, please advise me where I can purchase the necessary hard-board packing, as mentioned in 'Presswork.' (2) In making ready on half-tone work, is it necessary to change these boards every time you put a new form to press? (3) 'Presswork' also mentions 'baby rubber.' I would like to know where it can be purchased. Give me the name of the hard board and the weight best to use." *Answer.*—The hard packing described in "Presswork" is called pressboard; it can be procured from any printers' supply house or typefoundry. Not knowing the depth your cylinder is cut, we can not tell you whether to get the thick or thin pressboard. If your press is a country model, they are usually cut deep enough to accommodate three sheets of thin pressboard and enough tympan to give a sufficiently yielding tympan for newspaper work. When ordering, give the name of your press and size of printing surface of cylinder. (2) This hard packing is usually held in place by a piece of tough manila or a piece of muslin or drilling, and is only replaced when indented from long use, or damaged by accident. (3) The "baby rubber" mentioned in "Presswork" is a thin grade of soft rubber, generally used in conjunction with a felt blanket on cylinder, and may be had from any type supply house. This rubber is held in place by a piece of muslin, and is covered with enough print tympan to bring it up even with cylinder bearers.

A top or draw-sheet of tough manila holds the tympan in place. Very good newspaper and rough work may be done on a country cylinder press when the cylinder is so dressed.

WRINKLES.— The following letter (addressed to the wrong department) describes a trouble frequently encountered:

Mr. O. F. Byxbee, Chicago, Ill.:

DEAR SIR,— I enclose a part of the sheet on which I work, the Newport (Pa.) *News*. I would like very much to know what causes the paper to wrinkle at the piano cut. The cut was tight in the form and could not rock, the impression, as you see, is not heavy, the cut worked satisfactorily in other positions, and the fault is not with the tympan, for when the other side was run the day after this was run, that part of the paper worked very nicely. The muslin tympan over the rubber blanket was tight as a board. The above are all of the facts I can think to give you, except that the cut worked this way throughout a 2,500 edition with hardly a variation, only that at times at the bottom of the fifth and sixth columns the paper would also wrinkle. If you can give me the reason for this trouble you will very much oblige me and I shall await with interest your exposition in your department of THE INLAND PRINTER. DAVID S. FRY.

The piano cut being almost a solid block causes the paper to drag heavily at this point. About the only way to avoid this trouble is to adjust the grippers so that the paper will "give" slightly at the point directly over the cut. This can be done by moving the grippers so that there will be none at this point, and by setting those in the vicinity so that they will clamp the paper lightly, thus allowing it to slip a little when the impression strikes the cut. We suspect the cut has been made too high, which would be another cause for wrinkling.

COMPRESSION IN TYMPAN.— H. G., Vancouver, writes: "I am sending you by this mail an overlay and two printed sheets to show the difference in appearance of cuts at the beginning and at the end of a run of sixteen thousand impressions. The difference is notably greater on cuts marked 1 and 2. I would like to have your opinion as to the cause. The tympan was composed of a top and bottom sheet of hard, smooth manila and three sheets of forty-pound news; the make-ready consisted of two 'markout' sheets, both on stock of job — sixty-pound enamel. These were patched up — or 'spotted up' as you call it — with ordinary white tissue; the cut overlays were made with three thicknesses of calendered book paper and were attached to the bottom sheet of news, the 'markout' sheets being on the sheet just above it. The darkening of high lights began to show when run was about half off, but it being a semi-rush order, we did not attempt to remedy it." *Answer.*— The specimens are sheets of a sixteen-page catalogue form, each alternating page being type and cuts — half-tones, electros and line cuts — the cuts in question are farm land views, showing about four tones and vignetted. The first sheets were nicely printed, as the cuts show clear and sharp, the softness of the vignetted edges being noticeably fine. The sheet representing the latter part of run seems to lack the color necessary to make the solids and middle-tones come up. Possibly this was intentional, to somewhat diminish the harshness noticeable then in all of the high lights, especially those near the edges of cuts. The cause of this is possibly due to the usual compression that takes place in tympans during the process of printing. This appears to be greatest where the solids come in contact with cylinder, and the least where the high lights touch. The maximum is probably reached after four or five hours' run. To correct the tendency of darkening high lights and harsh edges, it is a good plan to attach a "spotted-up" sheet made on thin, hard paper. For example, a sheet of 28 by 42, sixty-pound S. & S. C., if a good grade, will be both light and hard. With this sheet the solids may be strengthened and the high lights dropped and such other parts as have shown a gain of impression. This sheet may be attached just over the last "mark-out" sheet, and if the pressman has foreseen the necessity for this last "spot-up" sheet, he will have one of equal thickness to tear out. A precaution of this kind will insure a longer run on a form with little variation in appearance from first to last. The cut overlay shows that you understand the necessity of hard papers of graded thicknesses to give the varying pressures necessary in cut work. The electros having gray tones as margins, might have been improved by the careful use of a vignetting punch, as the make-ready was unable to soften these edges. On the whole, the presswork is good, the letterpress part of form being excellent, showing very careful work on the part of the pressman.

DEVICE FOR REGISTERING PLATES AND COLORS IN FORMS AND ON THE WASHINGTON HAND PRESS.— C. G. Brown, Des Moines, Iowa, is the inventor of an ingenious device for registering forms and for expediting the work of the engravers' pressman in doing colorwork. He furnishes

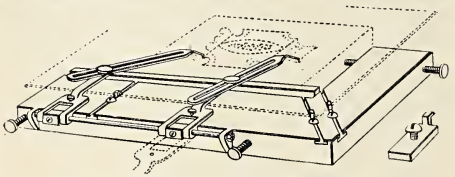


FIG. 1.— Device as used on the Washington press.

the following description and illustrations: "The objects of this machine are as follows: First: To obtain color-proofs without delay or waste necessitated in making test proofs and shifting the block or mutilating the proof with pin points as under present conditions. Second: To give ability to obtain an absolutely perfect register. Third:

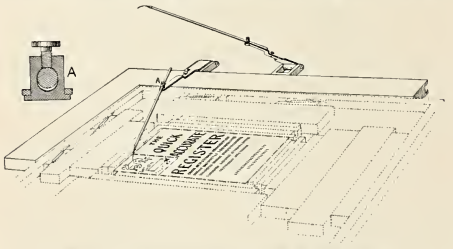
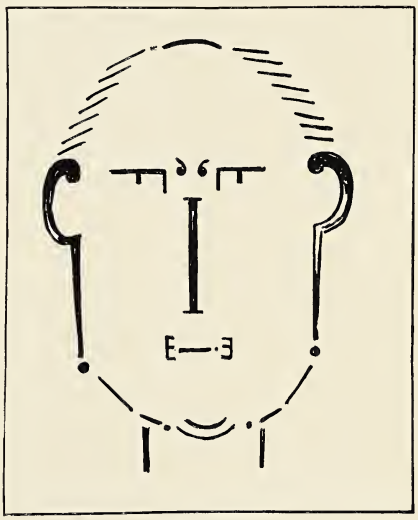


FIG. 2.— Device as used when locking up type forms.

The convenience of being able to sidetrack a color job, in order to use the press for other purposes without ruining the reregistering of the job in question (this refers to the use of machine on Washington hand press). Fourth: The practicability of blocking plates systematically so that the printer is not obliged to strip and remount them, as is so often the case at present. Fifth: Enabling the printer to lock up his forms accurately before they are placed in the press, thereby being a great saving of time in the make-ready. In taking proofs on the hand press, the machine is laid upon the bed of press and the engraving placed in position, see Fig. 1. The needle points are then adjusted to two points on the plate, locked in position by adjusting screws. The needle points and arms are then turned back on the bed of press. The rod arrangement allows this to be done without changing their adjustment. The proof paper is laid over engraving and is fed to adjustable feed pins, see dotted line Fig. 1, an impression is made and the next engraving plate inserted. By placing the arms back in position and turning the plate-adjusting screws the

plate is adjusted to fit the needle points. Then the arms are turned back again, the proof paper replaced and an impression made. This is repeated with all of the colors. The arms are so constructed that when they are turned back on the bed of the press they will be below type-high, thereby not interfering in any way with the printing. The construction of the machine as used when locking cuts in type-forms is similar to the one for the hand press, except that the feed pins are not needed and the arms are constructed with rods instead of slots. The machine should be fastened in one corner of the composing table and the type-form placed in the 'L'-shaped corner as shown in Fig. 2, then locked up, using the needle points for an accurate adjustment. The machine is also constructed in another form, not shown here, thereby enabling plates to be locked accurately. This machine has been made and tested, and I find it exceeds my greatest expectations in every respect."

PRINTING A LARGE FORM.—F. T., Cincinnati, Ohio: "I desire to ask your advice in regard to printing a large form on a job press, a page of which is enclosed. The form consisted of eight pages, some containing solid cuts. On account of offset we were compelled to reprint one form. I do not know whether to blame the ink, the paper or the press, or the size of the form for the difficulty we had. Was a 65-cent half-tone black suitable for this job? We tried several good inks, but with no better result. Was form too large for the press, it being a ———— (2) I would also like to know how gold ink can be used to get fair results. I have had some trouble in trying to match a bronze job with gold ink." *Answer.*— An examination of the page shows that the job was run without proper make-ready. The solid cut printed well enough, but the fault appears to be due to the amount of color carried. The type lacks impression and is filled in, especially the running heads. Much more impression should have been given the entire form. Less color could then have been carried. The ink appears to be all right for the quality of stock, and it looks well on the solid cut. The "filling in" of page headings is no doubt due to excess of color carried. The press will print as heavy or heavier forms perfectly if they are handled right. Of course where solid cuts and light-faced type are used in a form, much more pressure must be given the solids, so that a normal amount of ink may be used. This additional pressure may come partly from overlay and an equal amount from underlay. To place all as an overlay or an underlay would cause either a "baggy" tympan, or prevent the rollers from inking the form properly. A tympan for such work may consist of about four sheets of light print, a top sheet of smooth, hard manila, and one sheet of heavy pressboard. This pressboard, if placed just above the "mark-out" sheet, will diminish the impression marks on the printed sheet and will tend to give a much sharper impression. One "mark-out" sheet may be sufficient to get the job to come up right, with some additional "spotting up," on sheet of stock. The usual procedure for making ready, such as leveling up of cuts and strengthening of solids, will precede the work on "mark-out" sheet. Rollers should be elastic to the touch, but not sticky. Slip-sheeting of a job of this kind is a precaution, but not a necessity, if all the conditions of a proper make-ready are fulfilled. (2) Gold ink, like gold bronze, will show to better advantage if used on paper having a highly finished surface and of a strong, contrasting color. Note for example, the difference in appearance of the two impressions taken with the same ink, or rubbed with the same bronze, one on a sheet of white glazed or plated paper, the other on a sheet of black, brown or other dark color of the same stock. Also compare these impressions with a similar impression taken on a sheet of dull finished stock of the same quality. You will say it is all in the stock, yet a change of ink or bronze to a better or cheaper grade, will at once alter the effect. To get good or even fair results conditions must be favorable. To match a bronze job with gold ink, you should submit a sample sheet to your inkmaker, showing the color of bronze, quality of paper, etc. Also state the number to be printed and on what press, as all of these details will have some bearing on the body of the ink and the quantity to be ordered. Gold ink will be easier to handle if the room is above normal temperature. Heat may be applied under the platen sufficient to keep it fairly well warmed. A kerosene lamp placed beneath the press, where the heat from the chimney will ascend over the form, has a good effect. These are, of course, winter remedies, but they have a tendency to prevent the caking of ink on plate. Ink will then run with less "pull" on stock. Rollers should be medium — not too hard nor moist to the touch.



A "PI-FACE."
By R. Pechner.

HOW DEFOE ADVERTISED HIS BOOKS.

Defoe wrote in his day of the morals of trade using the muck rake to uncover the false light introduced to give a delusive appearance to goods; the bags of spurious coin that were kept out of which to give change; the bonuses like the trading stamps probably of to-day. And this was the same Daniel Defoe — Robinson Crusoe Defoe — who utilized that fine, eyewitness-like certitude of style of his in an advertisement to boom a book. The book was "Drelincourt on Death," a translation from the French. It fell flat and the publisher called in Defoe to resurrect the corpse. That marvel he actually performed. He wrote for that purpose the pamphlet famous among literary curiosities as the "Apparition of Mrs. Veal." "And thereupon," says the old record, "the copies which had weighted the bookseller down like a pack of leaden bullets now traversed town like the same bullets shot from a gun." —*New York Press.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

For list of technical books, see page 157.

Distributor Troubles.— A. H. L., Columbia, Missouri, writes: "Several times I have had a matrix hang crooked on the distributor bar, enough so that it did not engage the right threads in the distributor screws. What is the cause?" *Answer.*— Possibly the lift does not raise the matrices high enough and one ear of thin matrices is bent by the screw, which carries it forward and springs the matrix onto the inclined rails. The bent ear will then engage between a different thread of the screws and cause it to hang obliquely. Examine the seat on the matrix lift. If it is worn, renew the lift.

Matrices Do Not Drop.— J. F. J., San Francisco, California, writes: "Does the change of weather have any effect on the Linotype machine, such as letters refusing to respond instantly? Magazine is clean, also matrices. This has been giving me a lot of trouble." *Answer.*— Climatic changes do not affect the working of the Linotype machine, though if you are using a poor quality of graphite or none at all, moist weather may affect the dropping of matrices. Poor graphite clogs the channels, while if none is used the channels do not have that smooth surface which is required. Dixon's No. 635 is best.

Average Output.— G. H. D., Sayre, Pennsylvania, writes: "About what is the daily average output of the one-machine Linotype plants throughout the United States? An operator in this place averages fourteen columns brevier on long primer slug in eight hours, also caring for his machine. Is this more, less or about an average day's work? The above refers to newspaper work, thirteen-em measure." *Answer.*— We can not say what is the average for the United States, but fourteen columns eight point on ten-point body is a good daily average, and probably above the general average. Five thousand ems per hour would be considered fast on this line of work.

Matrices Drop in Wrong Channel.— H. J. M., Massillon, Ohio, writes: "(1) I notice in my little book ('The Mechanism of the Linotype') that some of the late machines have a double-e arrangement. There is nothing on this machine with which to put in use the double-e arrangement, but there is an extra channel in the magazine, in which one or two e's will drop occasionally. Sometimes it is necessary to touch the key two or three times before getting a response, and at other times they work along all right. The comma, period and r sometimes cause the same trouble. Everything seems all right from the verges down. (2) There is a new-fangled arrangement on the left-hand vise jaw for setting the measure, and this sometimes works loose and slips, leaving an overhang on the left-hand end of the slug." *Answer.*— (1) If matrices drop in wrong channels, it must be that either the combinations on the matrices are defective, or the flexible partitions in the back entrance to the magazine are bent out of place. Matrices must be kept clean and free from oil or grease, and the magazine must be cleaned and polished with No. 635 graphite to get the best results. (2) See that the nut is locked tightly in place after making a change and it will not work loose.

Shearing of Matrix Ears.— M. S., a Kentucky operator, asks: "What causes matrices to get caught on the thin ridge of the mold between the grooves in which the matrix ears are aligned — two-letter matrices? Occasionally the lower ear of the last matrix in a line will be cut into and ruined." *Answer.*— There are several things which, if out of adjustment, will contribute to this end. In the first place, the vise-automatic is not properly set. You will notice that the damage always occurs on an over-set line. The last matrix in the line is crowded upward when the line drops down between the vise jaws and the machine does not stop, as it should, when the matrix line does not settle down into place. Remove the slug receiver, send in a normal line, and stop the machine as soon as the elevator drops the line between the vise jaws. The adjusting screw in the elevator head which strikes the end of the vise-automatic rod now should be adjusted so that when the mold disk advances it will cause the vise-automatic dog to just barely clear the pawl in the rod. Adjust the screw and turn the machine forward slowly by hand to test the adjustment. See that the dog just clears. Before this adjustment is made, be sure the other screw in the elevator head is properly set. This is an adjustment to regulate the down-stroke of the elevator so that the matrix line will be delivered in proper position before the mold. As the matrix ears must freely enter the groove in the mold below the mold cell, this adjustment should be made so that the screw which strikes on the vise cap can be seen to raise off the cap one sixty-fourth of an inch when the elevator rises just before the cast occurs. This movement of the elevator draws the matrix line upward and the matrix ears are engaged by the mold and the matrices thus brought into alignment with the mold cell. Another thing to observe is that the assembler slide is set so that too long a line of matrices can not be assembled without stopping the star wheel. The first-elevator jaws also are sometimes found to be sprung apart enough to permit the last matrix in a line to be forced upward as the line of matrices drops between the vise jaws. At this time also examine the pump-stop adjustment, especially if the new style stop is used — the one operated by the right-hand vise jaw. Press the jaw to the right with the hand and observe the movement of the stop beneath the pump lever. It should only clear the block on the lever a thirty-second of an inch when the jaw is pressed to the right as far as it can go.

Matrices Clog.— H. E. S., Columbia, Tennessee, writes: "(1) I have been having a little trouble with the machine in this shop, and so far I have been unable to right it. In assembling a line the matrices will frequently clog up on the rails between assembler chute-spring and the rails. While this doesn't occur so often, yet it is quite annoying and I believe could be prevented. I thought it might be that the catch spring was the principal cause and pushed it back, but the matrices frequently catch their ears in the catch-spring hole, especially the thin ones, and the clogging was just as bad. The assembler chute-spring is bent so as to allow a little more space than a cap W, and yet they clog. We have had the machine in the office a year last month, and I learned on it. I have half a day on it and another employee has the other half. We have always been able to overcome all the other troubles which have come up, with the assistance of 'The Mechanism of the Linotype.' I at first purchased an old edition from an operator who was here for a few weeks, but I thought the revised edition would also help me some more and got one of them, and I don't believe I ever invested $2 which has

helped me as much as this. I also get a good many points from the 'Machine Composition' in THE INLAND PRINTER. (2) A few weeks back our lower-case e got so it wouldn't come well. It would hang for a little while and then drop, or else hang altogether. I looked at the pawl and it looked battered, and I exchanged it for the one in the other channel (it is a two-letter No. 3, and has two e channels, but cams are in for only one). After the exchange they still hung, the pawls not lowering themselves enough for the ears to pass over. I knew the rubber roll was cut pretty deep where the letter e and the spaceband cams work, and after trying everything else I thought I would see if I couldn't fix them. Of course I could regulate the spaceband by the screw, but there was no screw for the e. I took the rollers out and cleaned them and got some small rubber bands and put in the ridges which had been worn by the cams and since that time they have worked all O. K. I have never read of this being done before, so would like your opinion of it. (3) For the past week I have been troubled by the metal getting cold on the end of the slug. It seems all right, if anything too hot except there. The last hole or two in the mouthpiece get clogged up, and I think that is the cause. I tried driving the mouthpiece out to see if dross had accumulated there, but the mouthpiece showed signs of battering before it would start, and I was afraid to drive on it any more. The asbestos packing on top of the mouthpiece had come off and I have replaced it today, and that may be the cause. But I would like to know how to remove the mouthpiece, and would be obliged if you would explain more fully, if possible, how to do so. It was hot when I attempted it, and I used the drift in hammering and was careful, but it battered the end of the mouthpiece." *Answer.*—(1) The clogging of matrices may be caused by too much space between the assembler buffer strips and detaining plates on the assembling elevator. Adjust the buffer strips so that they contact with the plates. If there is a space between them, the ears of thin matrices will catch and finally clog in the chute. The catch spring should be returned to its proper position and not changed. The chute spring should be set as described in your book, the points to be just slightly above the horizontal. (2) You need new rolls when deep grooves are worn in them. Patching with a part of an old roll is resorted to when the major part of the roll is in good shape. (3) It is likely that the holes in the mouthpiece are closed with oxide. If you can not open these holes with a piece of wire, you may have to remove the mouthpiece. Proceed by driving the mouthpiece toward the keyboard. This may be done without much bruising of the mouthpiece if a heavy piece of brass is used. Strike heavy blows, as light ones cause more bruising. Do this when the pot is heated. To clean the throat use a strong piece of wire or a piece of brass rule that will go through the throat as far as the well, and when the sides have been scraped clean the plunger may be pushed down quickly to eject the metal and dirt. When the mouthpiece is to be replaced, have it clean and the holes free from metal and oxide and test it for warp by rubbing the back surface slightly with red or blue ink; then place in position in the crucible lips and move it to the right and left while pressing hard. Then examine it and note if the contact appears even; if so, the mouthpiece may then be placed in position; if the contact is not even, either the crucible or the mouthpiece is warped. These may be trued by "grinding in" the mouthpiece. The procedure is as follows: Mix a small quantity of oil and emery powder — not too fine — and place some of it on the back of the mouthpiece. Rub it back and forth while pressing hard, so that the surfaces of the crucible and the back of the mouthpiece are cut down to a point where contact is equal over the entire surfaces of both. Then a mixture of linseed oil and graphite is spread over the back surface of the mouthpiece evenly, but not thickly. Place the mouthpiece and gib in position and drive the gib in snugly, but not too tight.



ESTEVAN DOMINQUEZ. E. D. MC KOWN. E. I. LUKENS.

RECENT GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

RECENT PATENTS.

Type Channel for Distributing Machines.— D. B. Ray, Huntington, New York. Filed February 17, 1906. Issued February 5, 1907. No. 843,173.

Linotype Mold.— B. Van Wie, New York city, assignor to Mergenthaler Linotype Company, New York. Filed October 4, 1906. Issued February 5, 1907. No. 843,241.

Matrix Making.— F. H. Brown and J. E. Hanrahan, of Baltimore, Maryland, and G. A. Boyden, Mt. Washington, Maryland, assignors to National Compositype Company, Baltimore, Maryland. Filed May 18, 1905. Issued February 12, 1907. Nos. 843,577 and 843,578.

Type-justifying Devices.— B. M. Des Jardins, Hartford, Connecticut, assignor to Unitype Company, New Jersey. Filed July 1, 1895. Issued February 19, 1907. Nos. 844,555 to 844,564.

Type-justifying Machine.— W. J. Ennisson, Hartford, Connecticut, assignor to Unitype Company, New Jersey. Filed August 3, 1898. Issued February 19, 1907. Nos. 844,565 to 844,569.

Type Justifier.— E. Wentscher, Berlin, Germany, assignor to Unitype Company, New Jersey. Filed August 6, 1895. Issued February 19, 1907. No. 844,570.

Linotype Mold Wiper.— W. N. Bowman, Pierre, South Dakota. Filed May 27, 1903. Issued February 19, 1907. No. 844,917.

Assembler Star Wheel.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed October 15, 1906. Issued February 26, 1907. No. 845,196.

Adjustable Vise Jaws.— R. J. Foster and Honore Lauzon, of Montreal, Canada, assignors to Mergenthaler Linotype Company, New York. Filed February 18, 1905. Issued February 26, 1907. No. 845,227.

Type-distributing Machine.— D. B. Ray, New York. Filed February 19, 1901. Issued February 26, 1907. No. 845,261.

Assembler Lift.— G. E. Marlatt, Allegheny, Pennsylvania. Filed February 1, 1906. Issued February 26, 1907. No. 845,307.

PROCESS ENGRAVING

BY S. H. HORGAN.

For list of technical books, see page 157.

HALF-TONE STOPS AND SCREEN DISTANCES.— D. E. J., Effingham, Illinois: "Have you a book called 'Half-tone Stops and Screen Distances?' What stop? What screen distance? What exposure? If not, was this information given in THE INLAND PRINTER?" *Answer.*— The information you desire will be found in Penrose's Pocket Book, No. 5, known as "Half-tone Stops and Screen Distances." The English price of this book is 1 shilling, postpaid. We do not know the price in this country, but understand that the book can be obtained from Tennant & Ward, 287 Fourth avenue, New York city. See also half-tone articles in THE INLAND PRINTER for November and December, 1906; especially Table No. 5, page 222 of the November number.

"THE BUSINESS LIFE" is a series of fifty-two straight talks on business by William Gamble, who is so well known to our readers as the editor of "Penrose's Annual." Intended for the young man starting at work they are most valuable to every one who wants to succeed in life. The last paragraph in the book is worth quoting: "What is necessary for true success in life?" asks Professor Blackie. "But one thing is needful; power is not needful; cleverness is not needful; fame is not needful; liberty is not needful; even health is not the one thing needful; but character alone — a thoroughly cultivated will — is that which can truly save us; and if we are not saved in this sense, we must certainly be damned." Sir Isaac Pitman & Sons, London, are the publishers, and the price is 1 shilling.

THE IDEAL CREW FOR HALF-TONE MAKING.— Mr. A. J. Newton speaks, in a lecture, of the proper allotment of workmen to the different steps in photoengraving so as to get the utmost efficiency from labor. This he calls the "ideal crew" and continues: "Now what is the ideal crew? Well, it must differ according to the personnel of the establishment and the character of the work it is doing. It will be generally agreed that two operators can keep one metal printer busy, and three etchers, one mounter and one prover. Here the mounter could probably handle with ease twice the work the others will produce, so that we can still work more economically if we have four operators, two metal printers, six etchers, two provers to the one mounter. On the other hand, it is possible to make the negatives with greater care so that less fine etching is required, in which case only two etchers would take all the work provided by three operators."

MR. GAMBLE'S VISIT TO THE INLAND-WALTON COMPANY.— Mr. William Gamble is still telling in England interesting features of his trip to the United States. Among them is the following: "In the Inland Printer building, where I was cordially welcomed by Mr. A. H. McQuilkin, the editor, I found the Inland-Walton Company located on the top floor, but just at the time of my visit the shop was being reorganized and refitted, so that I saw it at a disadvantage. There was, however, sufficient to show they had quite an adequate equipment, and their specimens of work were first-class. Mr. Walton is a very gentlemanly young man, who has the interests of his business thoroughly at heart. He was very eager to learn all the latest news about European work, and especially about colorwork, collodion emulsion and metzograph screens, all of which I hear he has taken up with success. It is with the facilities and assistance of the Inland-Walton studio that Mr. N. S. Amstutz is carrying out his researches into the mystery of the half-tone dot and its formation, about which he has published a number of noteworthy articles in THE INLAND PRINTER."

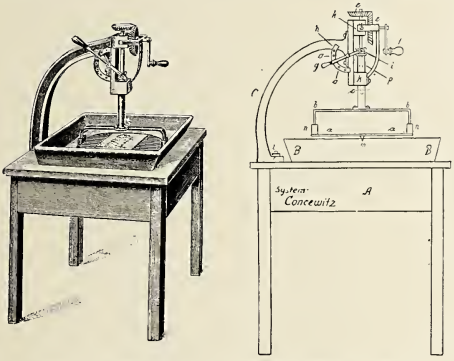
AMMONIA USED IN PROCESSWORK.— A. J. Kemalyan, Fresno, California, writes: "On page 571, January INLAND PRINTER, you give formula for 'Enamel on Zinc.' The same calls for ammonia .880, 30 minims. Now what is ammonia .880? We have been unable to find this in any chemical house, wholesale or retail, in California. Not only that but they say there is no such drug in chemistry. Does it ever come under a different name? There being no mention of bichromate of ammonia in the formula can it be that ammonia .880 means bichromate of ammonia?" *Answer.*— Ammonia is a colorless gas which is absorbed by water, at ordinary temperature, 60° Fahrenheit, to about seven hundred times the volume of the water. The amount of ammonia in the water charged with it is found by testing with a hydrometer. When the specific gravity of the liquid is .990 then the water contains about two per cent of ammonia. When it tests .960 it contains about ten per cent of ammonia. Testing .910 it contains twenty-five per cent and .880 contains 35.60 per cent of ammonia, this being the strength of the liquid ammonia usually sold and used in photographic operations. The amount of bichromate of ammonia used in the formula for enamel on zinc should be 120 grains.

RE-ETCHING OR FINE ETCHING.— Mr. A. H. Tinkler, formerly with the Suffolk Engraving Company, in Boston, lectured before the Bolt Court School, in London, on etching. He held that only a man who has an eye for tone and color, light and shade, can do fine etching properly. To brighten up a plate he sponged it with weak perchloride of iron or chromic acid and washed off quickly under the tap. He recommended face-down etching in the case of a contrasty print. The plate should be slid into the solution at an angle of twenty degrees to get rid of air bubbles. A flat print should be etched in a rocking bath and brushed to bring out contrast. He uses shellac varnish, brightly colored, to stop out with. When the stopping out is done in stages, he leaves the plate in the etching solution during ten rocks of the bath only and thus prevents lines showing between the different etches. For vignetting he paints around the shape of the vignette, then holds the plate in one hand while he turns it and applies the etching solution with a mop used in the other hand. He mentions the well-known fact that the dots will etch faster near the stopped-out border of the vignette than elsewhere on the plate, thus bringing about a natural vignetting action. He did not believe in brushing for vignetted work.

"THE ECONOMY OF HIGH WAGES."— Mr. A. J. Newton, of Bolt Court Trade School, London, in his lecture on "Commercial Considerations in Photoengraving," gave figures of the relative costs of production in America and England to be as follows: In America forty-four per cent was for labor, twenty-six per cent for materials and thirty per cent for other expenses, while in England labor took forty-five per cent, materials but eighteen per cent and other expenses thirty-seven per cent. Wages in America are eighty-five per cent higher than in England, while the selling price of the product is but twenty-seven per cent

higher. There being no reason to suspect that the American is satisfied with less profit than the Englishman, Mr. Newton concludes therefore: That American labor must be so much more efficient to make the business profitable. The American employer pays the workman more but his product is greater. This, of course, is only an old lesson very well known by every one who has taken the trouble to ascertain the relative advantage of low and highly paid labor, and, in fact, is actually discussed by leading economists under the heading of "The Economy of High Wages." The lesson this small inquiry has taught me is that it would pay the average English employer to increase the wages of every one on his staff by half as much again, provided he could get the same efficiency from him as the American manages to secure from his men.

THE CONCEWITZ ETCHING MACHINE.— The newest etching machine is described and illustrated in *Zeitschrift fur Reproductionstechnik*. It is the invention of G. Concewitz and is on the principle of a plate-whirler, with a lever to raise and lower the plate in the acid. The illustrations show the construction of the machine. A round tub, instead of a square tray, would suggest itself at once as an improvement. A curious claim by the inventor is



PLAN AND PERSPECTIVE OF THE CONCEWITZ ETCHING MACHINE.

that the rapid whirling of the plate in the acid prevents undercutting. If this was true it would indicate that acid works differently in Germany from what it does with us.

THE VARIOUS HALF-TONE ETCHING METHODS.— In etching a half-tone plate in a still bath, what is the difference resulting from placing the plate face up and face down? Also what is the difference in time in using a rocking bath compared with a still bath? These are the questions, for answers to which *Process Work* gives nine cash prizes. The most valuable ideas brought out in the answers are as follows: If a plate is suspended face down in the etching solution, the acid acts evenly all over the plate, the shadow dot etching just as quickly as the high lights. The etching takes fairly quick because the dissolved metal falls to the bottom of the bath, keeping a fresh surface constantly exposed to the etching fluid. Etching in a still bath face up, the dissolved copper remains on the plate, thus impeding the action of the acid. Etching the plate face down is less liable to produce undercutting than etching face up. As to the difference in time by the different methods one experimenter found that using a perchloride of iron bath, registering 35° Beaumé in all cases, the difference in time was as follows: By taking etching with the bath rocked and an occasional brushing as equal to one, still etching with the plate, face down, would take two and a half times as long, while still etching, face up, would take six times as long as the rocking method, or more than double the time taken to etch a plate face down. The difference between the plate that had been still etched and the plate that was rocked was very marked. Although the high-light dot had been etched to about the same size in each case, the other tones were very different, the still-etched plates were devoid of contrast while the rocked plate was strong and full of detail, requiring little or no fine etching. Still etching has its advantage when etching a print with strong contrast, and the result is cleaner and smoother than with a rocked bath. The practical etcher prefers to see his plate throughout the whole process of etching, so he wants it face up where he can brush it occasionally.

THE PENDING COPYRIGHT BILL.— Just another instance of the value of THE INLAND PRINTER to the engravers, printers and publishers is at hand. It is the bound volume of the arguments before the Committee on Patents on the pending copyright bills known as Senate Bill No. 6330 and House of Representatives' Bill No. 19853. Looking over the fifteen-page index to this volume it is found that THE INLAND PRINTER is the only publication quoted as calling attention to the proposed injustices of this bill as far as the printing trades are concerned. The photographers of the country are thoroughly organized and they have spent years in fixing up a copyright bill by which, in these days when half-tone is so commonly used, they can get $5,000 from engraver, printer, or publisher for the reproduction of a photograph which may not have cost 50 cents. In August of last year the present writer in these pages aroused publishers to their danger. The American Newspaper Publishers' Association has entered the following protest:

NEW YORK, December 6, 1906.

To the Senate and House Committee on Patents:

The American Newspaper Publishers' Association earnestly protests against all proposed changes in the law affecting the copyrighting of photographs, and especially it protests against amendments which in effect increase the already excessive penalties for the infringement, unintentional or willful, of photographic copyright.

This association respectfully represents that injustice is done (1) by giving to the mechanical maker of a kodak snapshot the same protection that is given to the author of a literary, artistic, or musical composition; (2) by treating the imperfect reproduction or imitation in a newspaper of a copyrighted photograph as causing every copy of the offending issue to become in the eyes of the law an infringing, damage-producing copy of such photograph, subject to penalty of not less than $1 for every such copy and to other punishment; and (3) by failing to recognize that newspaper reprints of photographs are not such reproductions as can be substituted in sales for the originals, and that instead of inflicting injury by reducing sales they often tend to advertise and to increase the sales of the original photographs.

At the late meeting of the American Newspaper Publishers' Association held in New York this copyright danger was a principal topic. The publishers do not go far enough in their protest. They should insist that photographs, like books and lithographs and paintings, should be from originals made in this country to be entitled to the protection of United States copyright. Then the engraving and printing trades would be safe in reproducing pictures. It is the clauses in the proposed new bill relating to foreign-made pictures that will make trouble for the printing trades and bring down on them lawsuits without end.

"IMPOSITION, A HANDBOOK FOR PRINTERS," by F. J. Trezise, is especially valuable to beginners in stonework, although it covers the whole field thoroughly. The instruction is simple and the diagrams and illustrations aid materially in a ready comprehension of stonework. Full leather, flexible, $1. The Inland Printer Company. Now in press.

PROOFROOM

BY F. HORACE TEALL.

For list of technical books, see page 157.

A QUESTION OF CAPITALIZING.— M. G., Fostoria, Ohio, writes: "I should like to know if minstrels should be capitalized in the sentence, 'Were the Elks' minstrels any good?' This refers to a minstrel show given by the Elks lodge." *Answer.*— This is purely a matter of personal choice. There is no right or wrong in it. As the name of an organization giving entertainment as a business the capital letter should be used, as in Haverly's Minstrels, Dockstader's Minstrels, etc.; but in occasional instances, like that of the question, this form may be adopted or not, according to personal inclination. No law of formal grammar or of conventional practice is sufficiently pertinent to dictate either form as really better than the other.

A PARENTHESIS.— A. B. W., Colorado Springs, Colorado, asks: "Will you kindly tell me whether 'Twenty-five ($25) dollars' or 'Twenty-five dollars ($25)' is right?" *Answer.*— Assuming that "right" means logical, reasonable, the decision must favor the second form. The first form is often used, but never should be. It represents a repetition of a word not expressed until after the repeating parenthesis, which is plainly wrong. With no sign except the figures in the parenthesis, this would not be so. It is right to say either "twenty-five (25) dollars" or "twenty-five dollars ($25)." Every one is not always as logical as possible, and the logic of such expressions is not always recognized by propriety of form. Whether the better or the worse form actually prevails could be determined only by an exhaustive count, which of course would not pay.

IGNORANT ERRORS.— "Proofreader," Springfield, Massachusetts, sends us the following note: "In the Boston *Herald* an investigation is spoken of as 'similar to that recently conducted by Gov. *Huyler* of New York.' There's fame for you! Also *Scribner's* for February has 'Westminister' and 'tempers the wind to the shorn lamp.' These things make us wish proofreaders wouldn't go to sleep so often." *Answer.*— The last of these errors can hardly result from ignorance, but must almost certainly come from carelessness. It is not likely that it was marked by the proofreader and still not corrected. That might have happened in a newspaper office, but not elsewhere. "Westminister" is, at the hands of the compositor, probably the result of pure ignorance, and may have passed the proofreader either through ignorance or carelessness, most likely the latter, which is supposably what our correspondent calls going to sleep. One thing is sure — that the day of typographical errors has not passed away. Such sheer ignorance as that shown in printing the New York Governor's name Huyler is, fortunately, not very common, but it seems to be absolutely irremediable. We have always had, and must always have, many people among us who do not even pick up such matters of common knowledge, and who, as compositors, or even as proofreaders, can do nothing more than make a guess at reading what is written. The point that seems most emphatically indicated here is that no one ever should write Hughes so that it looks like Huyler. Those who write are more seriously at fault than those who print when such things happen. It is a trouble, however, as old as printing, and presumably will last as long as printing or writing is done.

COMPOUNDING.—We have received a letter for private answer, and not intended for these columns, but containing some questions that may be answered here, as follows: "I have been examining your 'English Compound Words and Phrases.' Has any book firm attempted to apply your system in toto? Has any author adopted it in toto? Has any scientific society sanctioned its use? Careless compounding seems to be the most general imperfection in present-day writing. I am interested to have your opinion as to how far this system has been actually applied." *Answer.*— Every user of the Standard Dictionary uses the system as far as he follows what he finds in the dictionary, for the book mentioned is only the terms that come in question gathered from that dictionary, with enough reading to explain how the forms were decided. Many firms have ostensibly adopted the work, but probably no one has actually succeeded in having every term in its printing shown in the form found in the book. There are too many terms about which people may have differing opinions, and there are too many places where simple but plain analogies are systematically followed out. For instance, almost every one is familiar with backbone as a continuous word, and nearly as many write jawbone so. It would be ridiculous to demand that everybody should write back-bone and jaw-bone; yet that is the way they appear in the list, as being the preferable forms from the logical point of view, which seemed to be the only feasible basis for an approach to real system. Nothing could be studied out that would show actual usage in any form for such words all through, for some books have these bone names (or any similar class of names) with some in one form and some in another, and different books differ in various ways. Some books have hip bone as two words and thighbone as one (we select these as mere examples of what they may have); other books have these reversed — hipbone and thigh bone; and others have hip-bone, thigh-bone, cheek-bone, collar-bone, etc. In all these cases every one has perfect liberty to do as he chooses; there is no absolute law to restrict him; even the desire to be clear in expression does not indicate a choice of form, because such words can have but one meaning, whatever be their form. One thing is clear and incontrovertible in this matter, and that is that practice varies greatly, and always has varied. The same feeling that led our correspondent to say, "Compounding seems to be the most general imperfection," led to the attempt to get some sort of simplification for the Standard Dictionary, and the system then studied out was based entirely on selection of predominating usage, and, with that determined, application as far as practicable of broad analogies, to the extent of indicating that the use of a hyphen in one place means that its use in another exactly similar place is right. Thus, it was found that the predominating form for names of bones is with a hyphen, as shoulder-bone, collar-bone, arm-bone, hip-bone, etc., so the hyphen was used in every one of them in its literal sense, while backbone for figurative use was closed together, according to another broad analogy. The same was done all through with words of similar nature, because there is no reason that applies in one case that is not equally cogent in every other that is exactly like it. And this was done with full consciousness of the fact that it controverted many widely held opinions as to best form, and even a few almost universal ones. No scientific society has, as a body, sanctioned the system as a whole,

and it was not made with any expectation of such sanction. But its author made it as nearly as he could what he thought it must be to command such sanction if the people ever thought enough of the matter to make a general decision, and has had no reason to change his opinion to this effect. He believed it then, and believes it now, a true record of the best usage. It has not an iota of invention or innovation in it, except the slight innovation involved in the idea of a reasonable amount of systemizing and simplifying.

PROOFREADERS' QUERIES.— Myopia, Boston, Massachusetts, writes: "When engaged on a large work, where would do as well! The reply was very tart. Now I maintain that in querying a reader should never show any decided preference, simply giving a résumé of all ways of putting a thing. A friend, however, says he has as much right as any human being to criticise a forthcoming book, taking the ground that he, as corrector, has a set of advance sheets, and is bound to save the author from the reviewer if he can." *Answer.*— It is simply impossible for one person to tell another, with any propriety, how far he should go in making queries. Certainly, however, we may venture to say that the conscientious and competent proofreader need not confine himself to spelling and grammar.



DRAWINGS BY FRED T. LARSON, CHICAGO PALETTE AND CHISEL CLUB.

somewhat different styles are likely to come to notice, how far is it best to query upon proof the infelicities of literary form? Should one confine himself strictly to spelling and grammatical construction? I have recently seen cases where 'a European' and 'an Eurasian' were queried as to the article; 'mixed together' was objected to on the ground that you 'can not mix apart;' 'gotten' was marked as 'now obsolete;' 'a cavernous perforated stone' was labeled contradictory; 'an historical subject' was noted to the author with 'only fossil orthoëpists use this form,' but he in return very frankly said, 'Well, I am a fossil and this is my fossil book.' Another proofreader of strictly teetotal views sent to the compiler of a recipe-book many objections to the use of wine, saying that cider

The only specific limit that need be stated is that the proofreader should not forget to be a gentleman, and he should not forget that the composition of the matter to be printed is purely in the control of the one for whom the printing is done. Mr. De Vinne meets this point well in his "Correct Composition." He says: "When the reader meets with an unmistakable fault made by the writer through lapse of memory or by negligence, he should correct it. He does so, however, at some peril. He must know and not suspect it to be an error, and must be prepared to defend his correction, not by his own belief, but by unquestionable authority. . . . In every writing of importance the reader should query faulty construction, bad metaphor, inconsistent statement, the misuse of a

word, and other errors of a similar character; but in no case should he correct these apparent faults when the author will revise what he has read; he must stop with the query. . . . While it is desirable to have accurate workmanship, the reader should not forget that it is his first duty to correct, and not to edit. He must not spend unnecessary time in consulting reference-books to make up the deficiencies of a careless writer. Nor should he annoy the author with any emendations that savor of pedantic nicety. . . . It is the wiser and safer course for the proofreader to query all supposed errors by calling the attention of the writer to every apparent fault in date or grammar, or to statements that seem to be contradictory on different pages of the same book. It is an unpleasant duty, but it can be done with tact and discretion." And this is the key to the whole situation — tact and discretion. The proofreader need not confine himself to any line of criticism if he is always careful to make his meaning plain and to state it in properly suggestive and inoffensive manner. No proofreader should presume to write about fossil orthoëpists on an author's proof, and a properly careful one will avoid such untruth as that "gotten" is obsolete, or those others about mixing apart and contradiction when there is none. A reader is perfectly at liberty to show a decided preference if he does it in a businesslike, inoffensive way, and he should never bother an author with a résumé of all ways of putting a thing. He can often render great and welcome service by suggestion not too much pressed, and governed by due acknowledgment that some authors know some things as well as some proofreaders do.



CALENDAR DESIGNS BY MEYER-ROTIER PRINTING COMPANY, MILWAUKEE, WISCONSIN.

"ROBERT," said a teacher in one of the public schools to her brightest pupils, "give me an example of the use of the word damper in a sentence."

Robert thought a moment, then delivered himself of the following:

"Teacher is damper-ticular about our English."

THE GENESIS OF WEBSTER'S DICTIONARY.

About a hundred years ago, two country printers came from western Massachusetts and toiled early and late to build up a business as retail booksellers in Springfield. Their first publications were the "Child's Guide" and "The Village Reader," compiled by the older brother, George Merriam, and thus it was that the firm of G. & C. Merriam became established. Soon after the death of Noah Webster, the young publishers purchased the unsold edition and publishing rights of his dictionary, and employed Prof. Chauncy A. Goodrich, Mr. Webster's son-in-law, to reëdit the book.

In 1828 Webster's first edition was issued, two bulky volumes, which sold for twenty dollars. Thirteen years elapsed before another edition was produced, although only two thousand five hundred copies were originally printed. In 1841 another edition was prepared, and again only a small sale was obtained for it. In 1843, the great scholar passed away, before his mighty work had reached the zenith of its fame as a world authority.

The edition published in 1874 by the Merriams, in one volume, at $6, brought the work into popular favor, which has since steadily increased, and the Webster family were paid in royalties something like a quarter of a million dollars, although the copyright for the unexpired term had been purchased at $3,000 by G. & C. Merriam.

These were dark days, however, for the three brothers (Homer, the youngest, had afterward been added to the firm); but they pushed forward pluckily, believing in the great lifework which they had undertaken. In 1864, the well-known Unabridged Dictionary was produced, and all the other editions were then withdrawn from the market.

O. M. Baker, who began his work in 1877, and has been closely identified with the great successes of the company in later times, is its president. The last of the three brothers, Mr. Homer Merriam, did not retire from the presidency of the company until he had reached the ripe age of ninety-two. He is still living.— *National Magazine.*

BOOK REVIEW

THE yearly cartoon books by R. D. Handy and C. F. Naughton, of the Duluth (Minn.) *Evening Herald*, have been issued. Duluth is justly proud of its two cartoonists, and the books are representative exhibits of their work. The Thwing-Stewart Company are the printers and binders.

"THE MASTER PRINTER" is the title of a new publication issued by Percival Jones, Limited, 87-89 Edmund street, Birmingham, England. It states itself to be "The Official Chronicle of Various Master Printers' and Allied Trades' Associations," and it is well up to the standard of similar publications.

"WHY THEY MARRIED," by James Montgomery Flagg, Life Publishing Company, New York, is filled with illustrations portraying all manner of conjugal affiliations, with verses explanatory of how they came to do it. The book is amusing and, as a gift book for the humorously inclined, will prove popular. Price, 75 cents.

"THE HORSE."— A very attractive book with the above title, which contains suggestions for the proper care of the horse in and out of the stable, is published by the Joseph Dixon Crucible Company, of Jersey City, New Jersey. This book will appeal to all who own or handle horses, and will be sent free to those requesting a copy. Write the publishers at the above address.

"BUNDY'S PRICE LIST FOR JOB PRINTERS" is a seventy-five page booklet, round-cornered, and bound for the pocket, which should be in the possession of every one who must estimate on printing. The pages contain tabulated prices for every kind of job that comes into the office, and will save much time and possibly error in figuring on work. Price, $1.50. For sale by The Inland Printer Company.

"THE CIRCLE" is the title of a modern department magazine for all people, published by the Funk & Wagnalls Company, New York and London. In the character of the matter and illustrations it is fully up to its name. It is beautifully printed, excellently illustrated, and will assuredly find a place in the regard of the public. The price of the magazine is $1.50 a year; single copies 15 cents.

"THE AMERICAN TEXT-BOOK OF LITHOGRAPHY," by George K. Henderson, principal of the School of Lithography of the Winona Technical Institute (Levy Brothers & Company, publishers), is one of the most complete primary books of American practice in lithography. A very complete index adds to the value of the work. Its price is $2.50, postpaid. May be obtained through The Inland Printer Company.

STUBBS'S MANUAL.—William H. Stubbs, champion Linotype operator, has revised his useful little "Manual" in the operation of the Linotype machine, and the third edition is just off the press. The manipulation of the keys, in this edition, is taken up in fuller detail, expounding his system of operating and the key of his success as an operator. In addition, many useful hints in the care of the machine are given and advice to those who would increase their speed in operating. Stubbs's Manual has been on the market since 1902 and is on sale in England, Australia and America. The Inland Printer Company can fill all orders. The price is $1, postpaid.

A TIMELY work, attractive to all interested in municipal problems, has been prepared by Samuel Wilbur Norton Ph.D., of the Chicago bar, entitled "Chicago Traction — History Legislative and Political," with a supplement, "Shall Pending Orders Be Approved," and seven illustrations. The book, which is clearly printed in good type, contains 240 pages and gives a comprehensive review of the subject. Price, $1.

ONE HUNDRED AND THIRTY-FIVE THOUSAND WORDS SPELLED AND PRONOUNCED; with valuable hints and illustrations for the use of capitals, italics, numerals, compound words; also rules for syllabication and punctuation and a large list of homophones; designed for office, school and library use, by John H. Bechtel, Philadelphia; published by George W. Jacobs & Co. This work will be found exceedingly valuable in the library and proofroom. It is handsomely printed and bound. Price, $2.

"THE SILENT WAR," by J. A. Mitchell, author of "Amos Judd," "Pines of Lory," "The Villa Claudia," and other works, is a romance based on economic conditions. It portrays a situation in which the people are in league against the capitalists, and in order to equalize affairs, moneyed men are requested to make payments of large sums, the alternative being assassination. It is published by the Life Publishing Company, New York; price, $1.50. No matter what way his book may be regarded — if it is seriously intended, it is absurd; if it is intended to be humorous, it is very ghastly humor.

"LESSONS ON FORM," written and drawn at the special request of the Prussian ministry of commerce and industry, by A. Blunck, and translated from the German by David O'Conor, contains much of interest to the student of drawing. The lessons are prepared with the object of initiating the pupil into what form and ornament mean, and are arranged with great care. The work contains over one hundred pages of drawings of geometric forms, natural forms, artificial forms, flat ornaments, lettering, architectural forms, symbols, emblems, etc. The book is 8½ by 11½ inches in size, and is well printed and attractively bound in brown cloth with gold lettering. It is published by Bruno Hessling, Berlin and New York. Copies may be obtained through The Inland Printer Company at the regular price, $3.

"THE PSYCHIC RIDDLE," the latest book by Dr. I. K. Funk, of the publishing house of Funk & Wagnalls, New York city, on the subject of psychology, is full of startling experiences by the author and other members of the American branch of the Society of Psychical Research. Doctor Funk makes it plain that he is not what is ordinarily termed a Spiritualist who has found a sure way of communication with the spirits of the departed, but is still in an attitude of receptivity, and courts further investigation along these lines. Doctor Funk's position is that the supernatural is only the unexplored part of the natural universe, that the universe is the same on both sides of the grave — so here, so there. The object of the book is to make somewhat more easy the efforts of scientists to solve the psychic problem — a work which Gladstone declared to be "the most important work which is being done in the world to-day." Two hundred and forty-three pages. Price $1, net.

THE third edition of "Campsie's Vest Pocket Estimate Book" has been enlarged in size a trifle, so as to give more room for details in the estimate blank proper, and practically every item entering into the work is so arranged that there is no opportunity for omissions or

errors in making the estimate. In addition to the increase in size, a department of general information has been added containing matter of much value to every printer, such as: How to estimate printing, how to estimate manuscript, how to determine comparative sizes and weights of paper, table showing amount of paper required for any order, cost of composition by square inches, correct imposition, how to estimate quantities of type, price-list for binding, presswork, etc., how to order sorts, cost of engraving, standard of newspaper sizes, how to determine number of leads to the pound of type, number of ems of different sizes of type, newspaper measurements, weight of leads required for any work, American point system, number of words to square inch, proper care of rollers, how to mix tints, sizes of paper for different forms, and much other valuable information.

"THE BUILDING OF A BOOK" is the title of a new work issued from the Grafton Press, New York, with an introduction by Theo. L. De Vinne and edited by Frederick H. Hitchcock. The book is a series of practical articles written by experts in the various departments of bookmaking and distributing, designed to give practical and non-technical information to readers and lovers of books. Among the contributors are, Theo. L. De Vinne, George W. Cable, Paul R. Reynolds, Francis W. Halsey, Lawton L. Walton, L. Boyd Benton, J. Stearns Cushing, Frederick J. Warburton, Paul Nathan, George L. Miller, Herbert W. Mason, Walter J. Berwick, Otto L. Raabe, James A. Ullman, Albert S. Burlingham, Charles D. Williams, Emlyn M. Gill, Robert D. Servoss, Elmer Latham, George W. H. Ritchie, Emil Jacobi, Charles Wilhelms, Amy Richards, George Becker, Henry P. Kendall, Ellery C. Bartlett, Jesse Fellowes Tapley, Henry Blackwell, Frederick H. Hitchcock, Vivian Burnett, Walter Littlefield, Harry A. Thompson, Joseph E. Bray, Warren Snyder, Charles S. Olcott, John Anderson, Jr., Arthur E. Bostwick, and Charles E. Goodspeed. Price, $2 net; postage 20 cents extra.

"THE EXPORTERS' ENCYCLOPÆDIA," published by the Exporters' Encyclopædia Company, Maritime Exchange Building, 78-80 Broad street, New York city, is a publication which has proved itself invaluable to the manufacturers and exporters generally throughout the United States. We are in receipt of the 1907 edition, which is a handsome book of 650 pages, cloth; price $5, which includes the monthly supplements. It is the only standard work of the kind published and contains full and authentic shipping instructions in detail for every country in the world. It gives the names and addresses of all the transportation companies, both steam and sail, from New York, Philadelphia, Boston, Baltimore, New Orleans, Galveston, etc. (arranged separately for each country). It tells every port of call; every point for which bills of lading may be obtained; gives complete lists of the prominent inland cities and towns, telling where they are located, how they are best reached and the time to principal places. It explains all that is required as to the arrangement of consular documents, gives the consular charges and shows facsimile consular invoices (with English translations) for all countries. It gives full information regarding the requirements of the different foreign governments and of all the transportation routes. It shows how to pack, mark and ship; how to insure and consign; how to arrange bills of lading, custom-house clearances, "drawbacks," drafts, etc. All the information contained in the book has been carefully revised by the proper authorities, and shippers may therefore rely upon the accuracy of every statement. The Encyclopædia has the hearty endorsement of all transportation companies and of thousands of subscribers throughout the world. It contains, in addition to the above, numerous tables, including the approximate values of foreign coins, table of foreign weights and measures (with the American equivalents); the metric system; a comparative table of pounds and kilograms; and, in fact, is a ready reference book for doing business abroad.



SUGGESTION FOR A NEWSPAPER AD. ARRANGEMENT BY OSWALD COOPER. Decorative spots by Fred S. Bertsch, Palette and Chisel Club, Chicago.

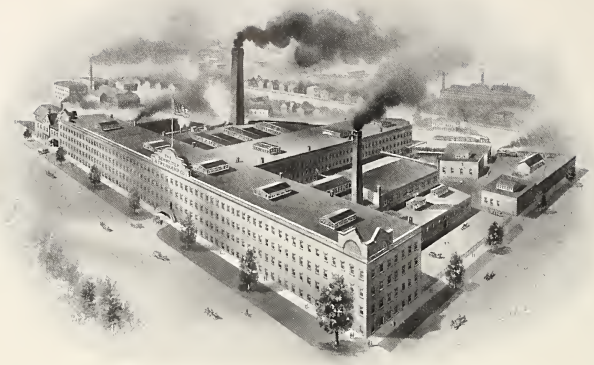
PRACTICAL POINTS ON HOLDING A CAMERA.

One of the most important lessons for a beginner to learn is to hold the camera in the proper position during exposure. Whenever there are corners of buildings or other objects which give vertical lines, the camera must be held absolutely level. If this is not done, the buildings in the picture will appear to be falling either backward or forward, according to the way in which the camera was tilted.

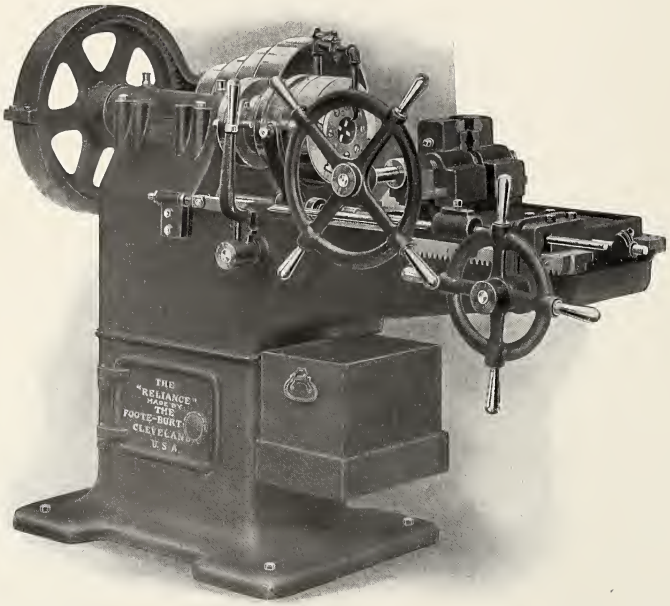
There are times, however, when the camera may be tilted to advantage — in some cases it is an absolute necessity. For example, in photographs of clouds, waterfalls, balloons, etc., the camera may point upward; while in taking pictures of people swimming or bathing, children at work or play, etc., it may be pointed downward. Very successful photographs of prominent speakers, parades, crowds, etc., have been taken when the camera was held upside down. It makes no difference in the negative whether the camera is right side up or not. By holding the camera in the way suggested many a photographer has secured good pictures, while others who tried to use the camera in the usual way made absolute failures. Often by holding the camera by the side of the body and pointing it backward, one may secure pictures of children at play and of older people in natural poses without the knowledge of any members of the groups.

Another warning to beginners is necessary. Do not try to take a time exposure while holding the camera in the hand. Even if the camera is held against the breast and respiration stopped, the action of the heart is sufficient to cause the box to vibrate and spoil the picture.— *From "The Photographer's Circle," in the March Circle.*

"SPECIMENS OF BILL-HEADS, NO. 2." Twenty-five attractive bill-head designs in one, two and three colors. Will be sent by The Inland Printer Company for 25 cents.



SPECIMEN WASHDRAWING, SHOWING EXCELLENT COMPOSITION
AND BALANCE OF COLOR



SPECIMEN HALFTONE FROM RE-TOUCHED PHOTO, SHOWING
FINE DETAIL AND FINISH

Representative catalog illustrations
as produced by the L. S. & B. Illustrating Company,
Cleveland, Ohio, U. S. A.

Buffalo Coated Paper Co.
Buffalo, N. Y.
Highest grade of surface papers for lithograph,
halftone and three color printing

ADVERTISING

Stock Book No. 2 of unusual cuts for advertisers, issued by the Patterson-Gibbs Company, Chicago, shows a large and interesting assortment of attractive and catchy designs in one and two colors. In addition to being clever designs, most of them are accompanied by excellent text lines.

The American Type Founders Company has issued, in an attractive booklet form, a reprint of the first of twelve articles entitled "Discursions of a Retired Printer," from the July, 1906, number of The Inland Printer. The work is tastefully printed on deckle-edge Booklovers' Text stock with an embossed cover. The text is in two colors, with ample margins, and each alternate two pages is left blank, with heads uncut. The result is an artistic piece of work.

From Corday & Gross, anti-waste-basket printers, Cleveland, Ohio, has come an attractive booklet entitled "Convincing." As will be seen by the pages here reproduced the title is thoroughly appropriate for both text and accompanying illustrations, which are of the most convincing kind, to say nothing of the printing and embossing, which are of the very best. The illustration of the weapon on the cover-page is printed in black and gray and embossed on a sunken panel, giving a very rich effect.

The advertising literature created and produced by the Norman Pierce Company, Chicago, San Francisco and Los Angeles, is of the very best. Among the recent booklets from this firm are three entitled "Hotel del Coronado," "Kite-shaped Track" and "Outdoors at Coronado." All three are excellent examples of high-class designing and printing.

A novel desk calendar is the product of the John T. Palmer Company, printers, Philadelphia. It consists of three sheets, each 1¾ by 7½ inches in size and containing the calendars of four months and a handsome three-color reproduction. These sheets are tied at the top with a silk cord. The calendar is intended to hang on the desk, and is made narrow so as not to interfere with the use of pigeonholes where it hangs.

We reproduce herewith a blotter issued by the Drukkerij Plantijn, Amsterdam. The original is printed in black and red on white stock, and shows a good treatment of the geometric border so universally used in European countries.



Blotter in red and black from the Drukkerij Plantijn, Amsterdam.



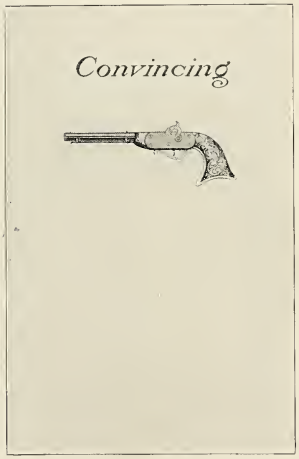
It's Human Nature

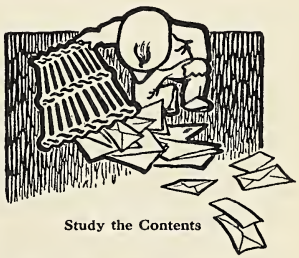
Successful men know human nature and trade on it to advantage.

Success is not luck, it is management.

Good management sees the force of reason.

For the reason why some printing don't pay, empty the waste-basket and study the unattrac-





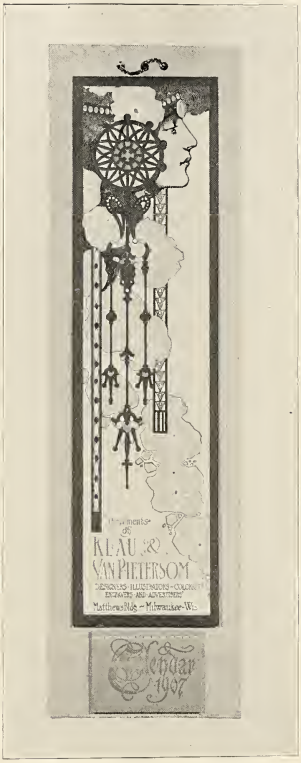
Study the Contents

tive, unopened contents. Stop to consider—how does *your* printing fare?

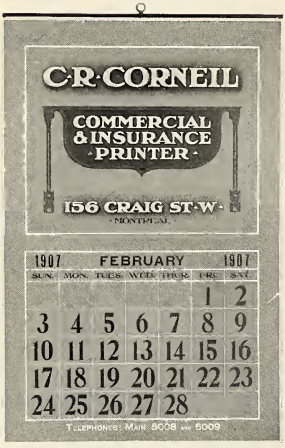
It is no part of the game of life to see if you can fool the public into being satisfied with something not quite as *you* would like to have it.

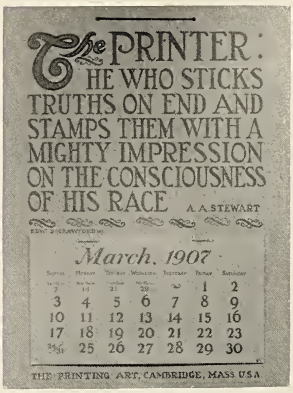
Some pages from a convincing booklet by Corday & Gross, Cleveland, Ohio.









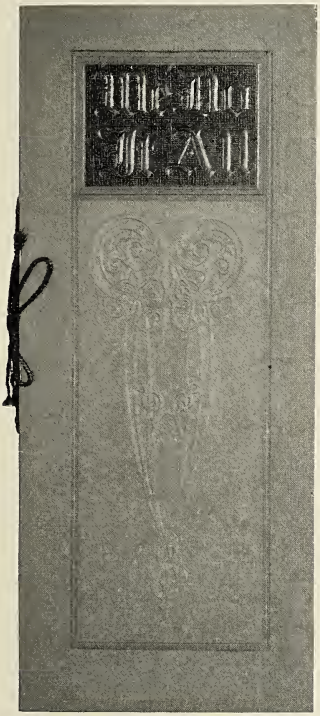




A FEW CALENDARS FROM REPRESENTATIVE HOUSES.

"THERE is a vast difference between wishing and winning. Many a good man has failed because he had his wishbone where his backbone ought to have been." The above is one of the good things to be found in a booklet entitled "Terse Remarks," recently sent out by the W. P. Dunn Company, printers, Chicago. It is an excellent piece of printing and contains numerous illustrations from catalogues and publications printed by this firm.

"WE DO IT ALL" is the title of an artistic and attractive booklet from H. W. Weisbrodt, designing, engraving, printing and electrotyping, Cincinnati, Ohio. That this firm not only does it all, but does it in a thorough and painstaking manner, is fully demonstrated by the booklet. It consists of sixteen pages and cover, printed in various



Cover of attractive booklet by H. W. Weisbrodt, Cincinnati, Ohio.

delicate tints and black on coated stock, the half-tone printing being exceptionally good. The cover, a reproduction of which is shown herewith, is 5¼ by 12½ inches in size, and is printed in black, red, gold and green on a gray-green stock and embossed. A very convincing advertisement.

A BOOKLET entitled "Printing of Quality," issued by H. & J. Pillans & Wilson, Edinburgh, shows excellent examples of high-grade printing in black and colors by that firm. The typography is neatly and tastefully arranged, and the presswork is of the best.

THE accompanying reproduction is an illustration of the high grade of the advertising literature produced by Bruce & Banning, New York. The original is 7¾ by 12 inches in size, and is printed in black and red on hand-made paper, the illustration being on a blanked panel. The lettering is by Fred W. Goudy. The circular was sent out flat in an envelope to match, with special hand-lettering.



Attractive hand-lettered circular, from Bruce & Banning, New York.

A DAINTY and attractive piece of printing is the announcement of the opening of a modern print-shop by

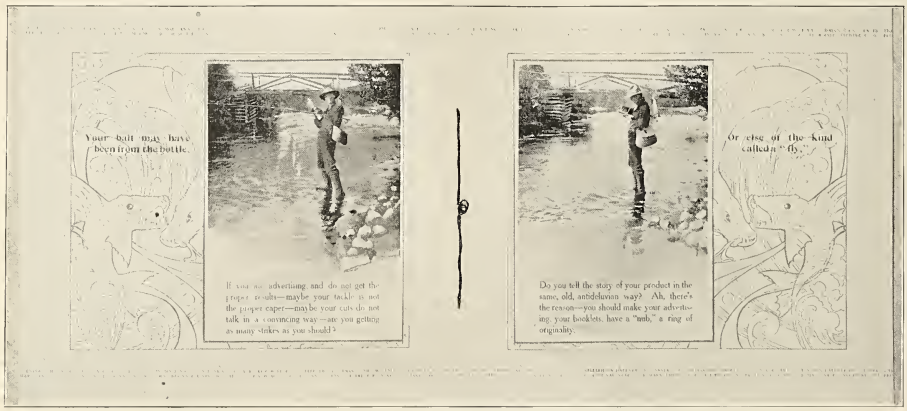


An artistic and attractive announcement.

the Adams-Brander Company, Kalamazoo, Michigan. It is printed in four tints and black, the border being run without ink. Judging from the quality of the announcement, some artistic printing may be expected from the new firm. A reproduction is shown herewith.

THE accompanying reproduction of two pages from a recent booklet of The Williamson-Haffner Company, Denstock and tipped on. The booklet was designed by The Hall-Taylor Company, and printed by the Meyer-Rotier Printing Company, both of Milwaukee, and is an evidence of the ability of these firms to handle high-class advertising literature.

IN a handsome and well printed booklet, the cover-page of which we show herewith, The Richmond & Backus



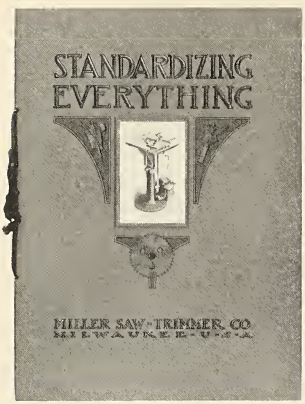
Double page of a handsome booklet from The Williamson-Haffner Company, Denver, Colorado.

ver, Colorado, tells its own story. The lines across the top and bottom are in red, the type and illustrations in dark brown, and the decorations, which are so thoroughly in keeping with the subject, are in green.

THE Miller Saw-Trimmer Company, Milwaukee, have recently issued a handsome booklet descriptive of their Universal gauge, saw and trimmer. It is 7¾ by 10¾ inches in size and attractively printed in two colors, the

Co., Detroit and Ann Arbor, Michigan, present the proofs of their ability to do printing of the better class. The booklet contains numerous examples of designing, plate-making and printing in black and colors. The cover is printed in red, yellow, blue, black and gold on brown stock.

THE Mergenthaler Linotype Company's new catalogue is of the highest type of advertising literature. The most



Appropriate and pleasing cover for catalogue of the Miller Saw-Trimmer Company, Milwaukee.



Cover, in five colors, of a booklet by The Richmond & Backus Co., Detroit and Ann Arbor.



A page from the handsome new catalogue of the Mergenthaler Linotype Company.

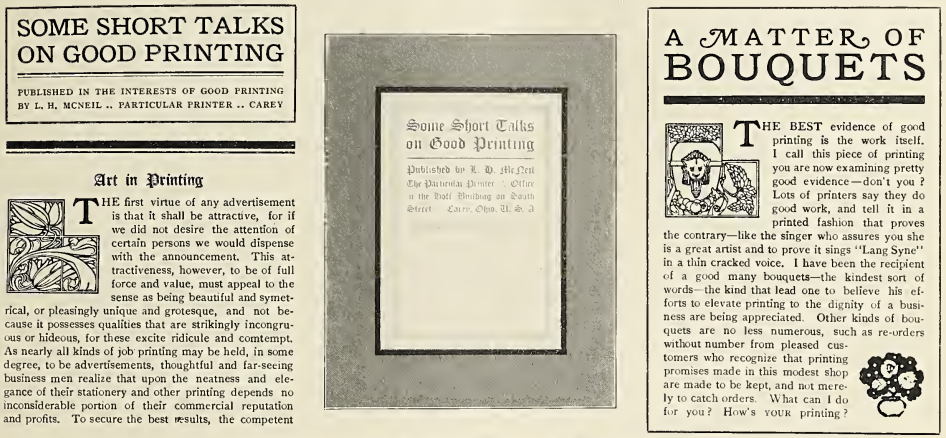
type-matter being in gray and the illustrations in black. The cover, a reproduction of which is shown herewith, is printed and embossed in dark brown, light brown and gold, with the half-tone printed in brown on india-tint

remarkable feature is the series of illustrations of the different operations of the Linotype during the process of assembling and casting the line and distributing the matrices. The page herewith reproduced gives an idea of

the scope of these illustrations. The catalogue is printed from Linotype slugs and is the product of the Bartlett-Orr Press, New York. The rule borders and the alphabet running around the page are in gray, balance in black, on white coated stock.

Printed in black and red on white deckle-edge book paper, and enclosed in a red cover, it presents an attractive appearance.

Wezätas, the house organ of the printing firm of Wald. Zachrisson, Goteborg, Sweden, is a characteristic



Cover and two text-pages of a neat booklet by L. H. McNeil, Carey, Ohio.

A BOOKLET entitled "Some Short Talks on Good Printing," from the office of L. H. McNeil, Carey, Ohio, should prove a profitable investment. It not only tells about good printing, but in itself is evidence of the firm's ability to do good printing. The cover and two of the inner pages are reproduced herewith. The cover is in dark blue, light blue and gold on blue stock, while the inner pages are in black and red on white stock.

WE have received from The J. W. Pratt Company, New York, an attractive booklet containing an excellent showing of high-grade printing in black and colors. Herewith

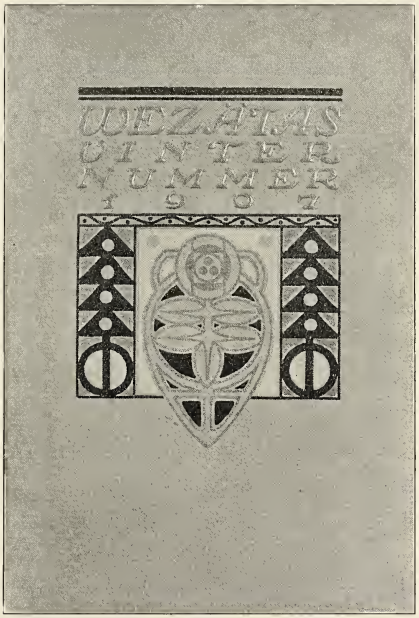


Attractive booklet cover by the J. W. Pratt Company, New York.

is reproduced the cover of the booklet, the original of which is printed in black, red, blue and gold on buff stock. The three-color reproductions contained therein are handsome and the presswork is of the very best.

"ABOUT PRINTING" is the title of a well-written and well-printed booklet recently issued by the Southern Stamp and Stationery Company, Richmond, Virginia. Printed in black and red on white deckle-edge book paper, and enclosed in a red cover, it presents an attractive appearance.

Wezätas, the house organ of the printing firm of Wald. Zachrisson, Goteborg, Sweden, is a characteristic production. While it is filled with excellent examples of plate-making and printing, the most interesting feature is the decoration so profusely used. The reproduction of the



Cover of the current issue of the house organ of W. Zachrisson, Goteborg, Sweden.

cover, shown herewith, gives an excellent idea of the style of design used for these decorative purposes. The original is in black, green and gold.

THE 1907 catalogue of the Duplex Printing Press Company, Battle Creek, Michigan, is an excellent specimen of engraving and printing. It is in black and red on white coated stock, and the illustrations are exceptionally well handled. The cover is embossed in gold on a depressed panel. The work throughout is the product of the Gage Printing Company, Battle Creek, Michigan.

THE third number of "Cover Chat," which is by its own confession "a deliberate attempt to increase the sale of Peninsular cover papers, which are so good that they are made by the Peninsular Paper Company, at Ypsilanti, Michigan," is at hand and proves fully as interesting as its predecessors. It is well printed in colors and the arguments are set forth in a convincing manner, aided by attractive illustrations.

"MODERN COMMERCIAL ART," the first of a series of booklets to be issued by the Lammers-Shilling Company, Chicago, is an attractive specimen printed in orange and black on india-tint stock, and containing numerous illustrations of the work of the company printed on white stock and tipped on. The cover is from a clay-modeled design and is printed in two colors.



Italian art in calendar designing.

THE Shelly Printing Company, St. Louis, Missouri, is sending out an attractively printed and well-written booklet. The text is a convincing argument for good printing, and the marginal notes which accompany it are very clever. A few of them follow:

> The only difference between a rut and a grave is in the length and breadth. Keep out of the rut.
>
> Some business men send out printed matter that is a disgrace to civilization, but should you suggest that they send out a 'hobo' for a salesman you would likely land in the observation ward.
>
> Drive your argument in — persuasively, if possible; use an axe if you must — but drive it in.

THE monthly calendars of Fred W. Haigh, Toledo, Ohio, for February and March are along the line so successfully used by him for some time past. The catch-line at the top of one is "Take a pencil and figure it out yourself," with a stub of a pencil tipped on the card, and the other commences with the statement, "It doesn't cut any ice," the first three words being displayed and accompanied by a unique cardboard hatchet, also tipped on. Both are clever and attractive.

The Ambassador, the quarter-yearly house organ of The Niagara Paper Mills, Lockport, New York, has again reached this department. The current issue was written by W. H. Upson of Lockport and sets forth the question of the appropriateness of cover papers in an interesting manner. The booklet is well printed and attractive.

A HANDSOMER catalogue of reproductions in three and four colors by the direct process has never been issued than that of the Zeese-Wilkinson Company, color-plate



A suggestive printers' calendar.

makers and printers, 213-217 East Twenty-fourth street, New York city. This, the first edition, is limited to one thousand copies. The portfolio, 9 by 11 inches in size, contains reproductions from nature, from retouched and colored photographs, paintings and drawings, as well as of objects themselves. The specimens, taken from the regular run of work, illustrate the high degree of skill attained by the Zeese-Wilkinson Company in the operation of the direct process.

CALENDARS for 1907 have been received from the following: Charlottenburger Farbwerke, Charlottenburg, Germany; Dispatch Printing House, Carlisle, Pennsylvania; Knoxville Engraving Company, Knoxville, Tennessee; Morris Herrmann & Co., New York; Samuel Bingham's Sons Manufacturing Company, Chicago; *Red Wing Daily Republican*, Red Wing, Minnesota; James Broadley, Accrington, England; The Jaenecke Printing Ink Company, Newark, New Jersey; *Comfort*, Augusta, Maine; Charles Francis Press, New York; The Stone Printing & Manufacturing Company, Roanoke, Virginia; Klau & Van Pietersom, designers and illustrators, Milwaukee; C. R. Cornell, printer, Montreal; Franklin Ink and Color Company, New York; Williams & Watkins Company, Baltimore; Griffith-Stillings Press, Boston; Bureau of Printing of the Government of the Philippine Islands; Patterson & White Company, printers, Philadelphia; Isaac H. Blanchard Company, printographers, New York; *The Printing Art*, Cambridge, Massachusetts; J. M. Huber, inks, Philadelphia.

TWENTY-FIVE ideas for 25 cents. This means the second edition of "Specimens of Bill-heads." The Inland Printer Company.

QUESTION BOX

"THE AMERICAN PRESSMAN."—F. G., Meriden, Connecticut: "Can you advise me of the address of *The American Pressman?*" *Answer.*— *The American Pressman*, Panama building, 208 Olive street, St. Louis, Missouri.

STEREO VIEWS.— W. F. S., Piqua, Ohio: "I herewith enclose a stereo view and would like to know the address of a firm that could furnish me with large quantities of views of this description." *Answer.*— Messrs. Kawin & Co., 260 Fifth avenue, Chicago.

BLOTTING PAPER.— G. W. S., Philadelphia: "How is blotting paper made, and how is the glazed surface put on?" *Answer.*—"Practical Paper-Making," price $2.50, will give you the information you require. For sale by The Inland Printer Company.

IMITATION JAP VELLUM.— L. N. F., Lawrence, Kansas: "Can you give us the name of a firm who can supply us with two thousand pounds of cream ledger or imitation jap vellum?" *Answer.*— The Japan Paper Company, 36 East Twenty-first street, New York city.

RUBBER-STAMP OUTFIT.— H. & M., Clinton, Iowa: "Kindly tell us where we can get a good rubber-stamp outfit." *Answer.*— Pearre E. Crowl Company, 1 East German street, Baltimore, Maryland, or J. F. W. Dorman Company, 526 North Calvert street, Baltimore, Maryland.

COLD SIMPLEX STEREOTYPING.— H. & M., Clinton, Iowa: "Kindly give us information about the Cold Simplex stereotyping outfit for a small job-printing office." *Answer.* Henry Kahrs, 240 East Thirty-third street, New York, has an outfit which he advertises in THE INLAND PRINTER. It is probably the best on the market.

STOCK LITHOGRAPHS.— K. D. S., Norfolk, Virginia: "Will you kindly give me the address of some firm which carries stock lithographs of all kinds?" *Answer.*— The Monasch Lithographic Company, 500-512 South Fifth street, Minneapolis, Minnesota, or the Goes Lithographing Company, 226 La Salle street, Chicago.

BENZOLE.— J. A., New Castle, Pennsylvania: "Kindly let me know where to obtain benzole, for stiff ink in winter." *Answer.*— Benzole is listed in Penrose & Co.'s catalogue for 1904-5. The United Printing Machinery Company, Chicago, New York and Boston, are the American representatives of Messrs. Penrose & Co.

PRINTING ON TIN-FOIL.— O. S. Co., Louisville, Kentucky: "Can you inform us of a firm which makes a specialty of printing on tin-foil?" *Answer.*— The John J. Crooke Company, 149 Fulton street, Chicago, makes a specialty of this class of work, but will not accept orders for printing in less than twenty-five-pound lots.

MONOGRAMS.— A. G. P., St. John, New Brunswick: "Can you give me the address of a concern who publish a first-class block monogram book?" *Answer.*— "The Art of Engraving," published by the Keystone Publishing Company, 809-813 North Nineteenth street, Philadelphia, Pennsylvania, price $1.50 postpaid, will give you the information you desire.

MACHINERY FOR MANUFACTURING CELLULOID BUTTONS, ETC.— J. H. & Co., Toronto, Canada: "Can you give us the names of manufacturers who supply or manufacture machinery for making celluloid buttons and also other celluloid novelties?" *Answer.*— The Parisian Novelty Company, Chicago, can supply you with machinery for this purpose.

HIDDEN NAME CARDS, ETC.— B. P. Co., Leominster, Massachusetts: "Can you inform us where we can procure chromo cards, cards and scraps for hidden name cards, also hold-to-light cards?" *Answer.*— The following firms can supply you: Vibbert & Co., Clintonville, Connecticut; Koelling & Klappenbach, 106 Randolph street, Chicago.

BLACK ENAMELED CARDS.— W. A. C., Hoisington, Kansas: "Can you give us the address of a firm that can furnish black enameled cards heavier than the enclosed sample?" *Answer.*— Bradner Smith & Co., 184 Monroe street, Chicago, carry a stock equivalent to enclosed sample, and if size of order will warrant, will have a heavier weight stock manufactured to order.

ALUMINUM PLATES.— A. V. S., Detroit, Michigan: "Please give me the name of a firm selling aluminum plates suitable for photo-lithographic experiments." *Answer.*— The Fuchs & Lang Manufacturing Company, 29 Warren street, and Robert Mayer & Co., 19 East Twenty-first street, New York city, handle supplies for lithographers.

TRANSFER PAPER.— G. A. F., Coshocton, Ohio: "Would like to know if you could inform me where I can get a transfer paper — something that I could print on and transfer onto glass. Or could I get a paper that I could print on so as to read through the glass by holding it up to the light?" *Answer.*— Robert Mayer & Co., 19 East Twenty-first street, New York, can advise you what kind of paper is best for your purpose, and where to procure same.

TAG AND TICKET MACHINERY.— J. C. S., Atlanta, Georgia: "Will you kindly inform me where I can buy machinery to make pin tickets and tags like sample enclosed?" *Answer.*— Tag and ticket machines are usually made from special designs and operated by companies exclusively in that business. The Toledo Machine and Tool Company, Toledo, Ohio, are manufacturers of these machines. You might also write to the New Era Press Company, Peabody, Massachusetts.

BLOCKING AND STAMPING.— H. E. Sandys, Chinese Imperial Customs and Posts Printing-Office, Shanghai, China: "Please inform me how book cases are gold blocked. Is gold leaf or a powder used, and what is the object of gold blockers' powder? We possess a Colt's Armory Press, but using gold leaf for two thousand royal folio cases is a tedious and expensive job. I tried bronze powder once, but after a year it faded." *Answer.*— Page 42 of the April, 1906, number of THE INLAND PRINTER contains an article on blocking and stamping which fully answers these inquiries.

MONOTYPE METAL.— W. P. Co., Iowa City, Iowa: "Kindly advise us the best place for us to buy good Monotype metal to be used in casting type with a Monotype machine? We do not like to go into the eastern market to buy these supplies, since the cost of freight is a considerable item, and it takes so long to get the metal when bought any place east of Chicago." *Answer.*— The following firms in Chicago can supply you: Gardiner Metal Company, 454 West Lake street; E. W. Blatchford

& Co., 54 North Clinton street; Great Western Smelting & Refining Company, 175 West Kinzie street.

The Planograph Machine.— A. F., Lexington, Kentucky: "Will you kindly advise me of the nature of the process used in making copies from a Planograph machine, giving a description of the machine, and stating in what respects it differs from the Edison Mimeograph." *Answer.* — If you will address the American Planograph Company, 31 East Seventeenth street, New York city, they will give you full particulars. They have issued nothing for publication on this machine as yet. It is a lithographic process and has no resemblance whatever to the Edison Mimeograph.

Color Plates.— A. S., Sandusky, Ohio: "Where can I get plates made for three-color work, same effect as sample, either in this country or Germany? I am told they can not be made in this country. Can you also give me the names of good firms in Germany that do three-color post-card work?" *Answer.*— You can get color plates made at almost any of the engraving houses now advertising in The Inland Printer. Write to *Archiv für Buchgewerbe*, published by the Deutschen Buchgewerbevereins, Leipzig, Germany, stating your needs, and they will place your letter in the hands of reliable printers.

Padding Glues and Pastes.— W. A. S., Asheville, North Carolina: "Please send us by express two one-quart cans of red glue for padding purposes, also about one quart of printers' paste of some kind that is good for binding small books — receipt books, etc." *Answer.*— Make your paste from Pillsbury's XXX flour and cold water to make it of a consistency of thick cream. Then set it over a slow fire and stir until it boils. As soon as it changes color and thickens it is done. This can be used when cool with water added. Write to the Arabol Manufacturing Company, 100 William street, New York city, for red or white pad glue, cement or mucilage. They will send you paste also.

The Uses of Dextrin and Fish Glue.— C. P. H., Berkeley, California: "I am at present using on some special work a gum composed of dextrin, acetic acid and alcohol. This is allowed to dry and afterward moistened for pasting down. But this preparation has not enough 'pull.' To make clear my meaning, I am enclosing a piece of binding strip. By moistening and pressing together and then pulling apart you will notice that it is not only very adhesive, but pulls in shreds like fish glue. This is evidently a dextrin preparation also. What gives it this excessive 'pull'?" *Answer.*— Dextrin preparations are only good for box and can label work. The sample is gummed with a mucilage. Le Page's fish glue, reduced with cold water until it is quite thin, will do just as well. If you use much of it you can buy it in gallon lots.

A Magazine for the Blind.— D. M. S., New Haven, Connecticut: "In the October number of The Inland Printer there was an article in regard to a magazine that was to be published for the blind. Will you please advise me how I can obtain a copy?" *Answer.*— We take the following from *The Fourth Estate:* "Mr. Walter G. Holmes, an experienced newspaper man, has charge of the magazine for the blind, which is to be established by Mrs. William Zeigler. Mr. Holmes's address is 1931 Broadway, New York. Correspondents should state what type is read — whether 'New York Point' or 'Braille.' The magazine will probably be published in both types. To the blind who can not read, the alphabet will be furnished upon application. Blind labor will be employed as far as possible in publishing the magazine. It will be necessary to use very thick paper, as the blind characters consist of dots and dashes made on a metal plate and reproduced on the paper. The magazine will have fifty pages of reading matter. The publication will be known as the *Zeigler Magazine for the Blind.* Mr. Holmes estimates that it will cost $2 a year to supply each subscriber."

Figuring Cost in Binding.— N. H. G., Boston, Massachusetts: "Can you give me some information in the matter of figuring binding, especially as relates to trimming? Is there not a basis; say, for instance, a sixteen-page book, whereby it would be charged at a given price, and an increase in size would be figured proportionately? Have you any book for sale on binding?" *Answer.*—There is no basis established for figuring cost in binding. Owing to the difference in wage scales and working conditions, as well as the varying methods of figuring profits by printing houses throughout the country, no uniform cost has been established. An approximation, however, is made in a book entitled "The Employing Printer's Price-List," by David Ramaley, price $1, which will give you a fair guide for work in all departments. This book can be procured through The Inland Printer Company.

Publications on Photolithography.— J. L. K., Chicago: "I am interested in photolithography, printing from a zinc plate without it having to be etched, the same as lithographers do. What publication can you recommend on that subject? I have seen the publication 'Photolithography,' by George Fritz; that takes in too many subjects without going into the subject matter. I wish to get something that goes into the subject of photolithography thoroughly." *Answer.*— The only book on photolithography that we can recommend to you for the information you desire is "The American Text Book of Lithography." This, however, covers the entire field, but has chapters on photolithography that will probably meet your requirements. The price is $2.50 postpaid; for sale by The Inland Printer Company. We do not know of any monograph on the subject outside of that by George Fritz.

Profer Type for Wedding Invitations and Announcements.— C. S. B., Beloit, Wisconsin: "In setting wedding invitations or announcements in script or some text letter, is it proper, is it permissible or is it preferable to set the



A "chicken-thief."
Drawn by H. Norberg.

names of the contracting parties in a size larger type? That is, suppose that the 'Mr. and Mrs. John Doe invite you to be present at the marriage of their daughter,' etc., be set in 18-point script, for instance, is it proper to set the name of the daughter and the man to whom she is to be married in 24-point script?" *Answer.*— A great diversity of opinion exists regarding the sizes of type to be used on wedding invitations. Some claim that the names of the contracting parties should be more prominent than the balance of the invitation, some that it should all be the same size, and still others that the first line — the names of the parents — should be of equal prominence with those of the contracting parties, with the balance all in smaller sizes. The general custom among printers, however, is to put the names of the contracting parties in a larger-size type. The use of the same size of type throughout is more prevalent among engravers than among printers.

AKROGRAPH ENGRAVING MACHINES.— A. S. J., Pendleton, Oregon: "I read in your editions of March, April and August, 1906, a description of the 'Akrotone' in relation to 'Akrography.' I would like information as to the 'Akrotone Engraving Machine' for making Akrotones and crossed-lined Akrotones. Is this engraving machine manufactured and placed on the market; if so, where could I purchase one and what is the price? Do they engrave on wood and metal; if on metal, what kind of metal is used? What is the mechanical method of working the process? I judge that a machine of this kind in connection with a small camera would be just the thing for a small paper. Could you give me a description as to how the photographs are prepared and used in the machine while engraving, and also inform me whether ordinary photo print can be placed on the machine and engraved from, or has the photo print to be in relief to be engraved; if so, please describe how the relief print is to be produced." *Answer.*— We understand the Akrograph engraving machines are just about ready for the market. Detailed information can be secured from the inventor, N. S. Amstutz, 130 Sherman street, Chicago. The price for a complete outfit, comprising a 4 by 5 hand camera with copying lens, etc., arc lamp, copying table, portable darkroom and fittings, engraving machine with motor, accessories, etc., will be $500 f.o.b. Chicago. It is necessary to train an operator for about two weeks. The engraving is made on celluloid or pyralin sheets .005-inch thick by placing them *over* relief photographs that lie in contact with the supporting drum or cylinder of the machine. The machine does not engrave on wood or metal, and as at present made, the results produced on celluloid sheets are only available for being printed from direct by cementing them to wooden bases, electrotyping or cold stereotyping. The details that will make their use with hot stereotyping possible are being worked out. The relief photos are prepared from any good negative by first making a lantern-slide positive and from this printing on "Woodburytype carbon tissue," which simply consists of a gelatin coating that is sensitized with bichromate of potash. Where the light acts strongly the gelatin hardens, and where the light does not act it remains soft. The development is effected not by chemical, but by mechanical means, which remove the soft gelatin by the application of hot water. As soon as dry, the relief is ready for use. The whole time from start to finish should not require over an hour, in emergency cases, but one and a half hours is found to be a sufficient rapidity under ordinary circumstances. The machine is no more adaptable to outline work than is the existing half-tone process, but for portraiture it is specially applicable, and it will also produce special shading medium films in a rapid and economic manner, and will, with slightly modified treatment, produce overlays cut into celluloid sheets for general-purpose uses in make-ready operations. For the use of the smaller papers the capacity of the present machine is one and two column cuts. The name of the machine is the Akrograph, the product, Akrotones, and the art, Akrography.

CHARACTER IN BUSINESS.

Born apparently to obey, to execute orders, the average man is not in a position to command; he must win promotion or advancement through recognition from his superiors, or from an observing and discriminating public. Here, too, the good maxims which preach Industry, Attention, Fidelity, are to be observed as conditions to honorable success; but here, too, the "personal factor" counts for much.

A is a good clerk, honest, faithful, but he is silent and morose. B is equally capable and trustworthy, but he is loquacious and indiscreet. C is the equal of either, but he is hasty in temper, impatient of either counsel or reproof. E executes his duties, but he appears indifferent to everything else. F is "all right where he is, but he is vain, and advancement might turn his head and make him arrogant." G differs from the foregoing in rather indefinable particulars. Not less efficient than the others in the discharge of commonplace duties, he appears to be quicker in power to comprehend. He betrays a desire to get on. His mind reaches out beyond the limits of daily routine, with an interest in the broader features of business affairs. He has shown adaptability, given some evidences of reserved powers, is agreeable in his manners, would win confidence and favor from the public. In short, the personality of the man, some features of which are to be perceived, but others of which are to be felt rather than understood, mark this man G for larger duties, higher responsibilities, increased honors, larger monetary rewards.

If now the "personal factor" is of so much importance in this world's affairs, if it contributes so greatly to success in life, the question naturally arises how its power may be gained by those who possess it not, or how increased or developed in those with whom it counts for little. The answer to the question must be found, if found at all, in the reflection of those to whom it makes its appeal. It can not be prescribed from without. Deep within the man, often unconsciously to himself, lie the forces, the aptitudes, the desires, the aspirations, the tastes, the proclivities, the temperamental qualities, which find outward expression independent of his will.

A change in our personality, in the direction of improvement, whatever the cause, must come from within. That the mental faculties can be strengthened by exercise, the moral sympathies quickened by right reflection, the emotional nature purified by good ideals, the energies aroused by effective appeals to ambition, must be admitted; and wise is he, in whatsoever state he may be, who avails himself of every means he can discover to develop the good and useful inward forces and powers, which, taken together, constitute his personality; for it is the personal factorship that lifts a man into prominence and power, where mere mechanical skill alone, though it may rank him among the honorable and useful, can not endow him with the strength of leadership.— *Lyman J. Gage in the "Record-Herald Sunday Magazine."*

A SIXTEEN-PAGE booklet of "Specimens of Cards and Tickets," second edition, for 25 cents. The Inland Printer Company.

OBITUARY

W. L. DAVIS.

W. L. Davis, a well-known western newspaper publisher, died suddenly of heart failure at his home in Redwood City, California, on January 28, 1907. Deceased was actively engaged in the newspaper business in California and Nevada since the early seventies, following the vicissitudes of many mining camps in Nevada, and was the editor and publisher of the *White Pine News* for many years. In 1894 he left Nevada and returned to California, and in 1897 purchased the *Democrat*, at Redwood City, which he published for six years, when he sold out and retired to enjoy a well-earned rest. He had reached his sixty-sixth year and is survived by his wife and three children.

Mr. Davis was a forceful writer and with trenchant pen never hesitated to attack injustice or fly to the defense of the weak with unselfish disregard of consequences to himself. With a high sense of duty and honor, his word was his bond, and he enjoyed the respect and confidence of all who knew him. As a printer, in his earlier days Mr. Davis had worked from one end of the United States to the other. He was in the South when the Rebellion broke out, and casting his lot with the weaker side, he fought with the Confederate army at Bull Run, Gettysburg and in other notable engagements, finally being captured and imprisoned at Rock Island till the close of the war. He was commissioned a major in the Nevada National Guard on the personal staff of the governor.

LOUIS BARTA.

Louis Barta, of Norfolk, Virginia, formerly a member of the Executive Committee of Boston Typothetæ, died in the former city March 14. At a meeting of the Boston Typothetæ and the Printers' Board of Trade of New England, resolutions of regret at his sudden demise were adopted. The Barta Press, of which Mr. Barta was the head, has been located in Boston for many years and is famous for the excellence of its typographical productions.

HENRY BARTH.

On January 30, Henry Barth, manager of the Cincinnati branch of the American Type Founders Company, died in his eighty-third year. Mr. Barth will live in history as the inventor of the Barth typecasting machine, which he patented in 1888, the first perfecting machine made in this country. It cast and finished the type ready for the case, and is the machine in use to-day in a majority of the American typefoundries. Many other inventions in the printing trade are the result of his genius. He was born in Leipsic, Germany, November 27, 1823. At a meeting of the Board of Directors of the American Type Founders Company, held at Jersey City, March 13, the following resolution was adopted: "*Resolved*, That the directors of the American Type Founders Company desire to place upon record their appreciation of the personal character and worth of their late associate, Henry Barth, who passed from the scene of worldly activity on the thirtieth day of January, 1907, and of his eminent service not only to the company of which he was a valued officer, but to the art to which he devoted a long life of faithful work. Sound in judgment, of deep and wide experience, generous, manly in character and steadfast in purpose, he so maintained and advanced the standards of his calling as to make him remembered in the history of the typefounding art."

A FAMOUS AND HISTORIC ALMANAC.

The "Almanach de Gotha" is more than an almanac. It is an institution. Bravely arrayed in red and gold, it lies on the table of every diplomatist, is in constant request in the newspaper offices of all countries, and makes a wider and more international appeal than any other annual of reference in the world. It is to Europe what Burke and Debrett and the other peerages are to the British Isles, and it is also the lineal ancestor and model of such topical encyclopædias as our "Whittaker," our "Hazell," and our "Statesman's Year-book." A political and social history of the world for the last one hundred and fifty years could be written from its back numbers if these were readily accessible to students. But they are not. The "Almanach de Gotha" began to appear in 1763, but the purchasers did not file it for reference. The earliest numbers in the British Museum are those for 1774 and 1783; and a complete set can be consulted nowhere except in the editorial office in Friederich's Allee in the little Thuringian capital, whence the one hundred and forty-first issue was lately published. Probably not one in ten thousand of those who currently use the almanac has any knowledge of its interesting history.

It had, of course, its predecessors. The bibliographies of almanacs are ponderous tomes, and the middle of the eighteenth century was the golden age of this kind of literature. In Paris alone, as many as seventy-three almanacs were published in the year 1760, including a Royal Almanac, an Almanac for Merchants, an Almanac for Freemasons, an Almanac for Beasts, an Almanac of Badinage, etc. The city of Gotha itself had its own almanac from a still earlier date, in the shape of an "Improved Gotha Genealogical and Writing Calendar," the origin of which is lost in the mist of antiquity, though a copy dated 1740 survives.—*From "The Almanach de Gotha," by Francis Gribble, in the January Scribner.*

EXPOSITION OF BORDEAUX, MAY - NOVEMBER, 1907.

At the Exposition of Bordeaux, France, during which the congress of the Master Printers and of the Press Association of France will be held, a special graphic arts section has been created. Printers, supply dealers and manufacturers generally are urged to send their applications for space without delay to M. G. Delmas, 10 Rue St. Christoly, Bordeaux, president of the commission, who will specifically answer all questions. An international exposition of the work of typographical study clubs, graphic arts institutions and technical trade schools for apprentices will enlarge the scope of this interesting exhibition. This section will be divided into three groups: (1) Study clubs or "Circles" and Graphic Arts Institutes. (Trade Schools); (2) Courses of study of professional schools. (3) Individual exhibits.

"Imposition, a Handbook for Printers," by F. J. Trezise, approaches the subject from a new standpoint. It is simple in its treatment and filled with attractive illustrations which make the learning of stonework comparatively easy. Now in press. Price, bound in flexible leather, $1. The Inland Printer Company.

SPECIMENS

H. J. Dalzell, Poughkeepsie, New York.— The Enterprise Almanac is an interesting and creditable piece of printing, some of the advertisements being especially good.

H. Clay Earle, Dallas, Texas.— The specimens are very pleasingly arranged and printed, the folder for the Western Bank and Trust Company being especially attractive.

J. C. Voline, Auburn, Nebraska.— The manner in which you have handled the specimens submitted leaves nothing to criticize. They are excellent examples of high-class printing.

C. Garrett, Springfield, Missouri.— Your specimens show much originality and a clever handling. The idea for the medical banquet is very appropriate and should have proved popular.

Claude A. Foster, Lake Geneva, Wisconsin.— An excess of ornamentation is a noticeable feature of the cover arrangement for the December magazine. The other number is much better. The letter-head is neat and attractive.

From The Underwriters Press, Nyack, New York, has come an excellent showing of high-class commercial work. With the exception of the presswork on one or two of the half-tones, the specimens are all that could be desired.

The printing which comes from The Caledonian Company, St. Johnsbury, Vermont, is of the best. A package of recent specimens contains much of interest in the way of programs and souvenirs and shows a careful handling of type and color.

George Kearns, McCook, Nebraska.— Neither the running of the name in brown nor the addition of the rules as suggested would be much, if any, improvement. As it now stands, the card is very neat indeed, as are all of your other specimens.

Will H. Vernor, Dallas, Texas.— Your specimens are attractive and well displayed, leaving but little opportunity for criticism. The squaring up of a line with others by the use of rules on either side of the word is, at the best, an unsatisfactory method.

Different ideas concerning the arrangements of type-designs are always interesting and instructive and the three methods of handling the cover of a booklet for The Virginian State Female Normal School, reproduced herewith, are not exceptions. Of the three, the specimen numbered 1 is probably the most pleasing. It would be still more satisfactory, however, if the line at the bottom were in capitals instead of lower-case, and the rules omitted. Rules running beyond the type-line almost invariably give a rather ragged appearance. In number 2 the title is almost lost sight of in the wealth of decorative effects. Then, too, there is a feeling that the whole job should be moved up higher on the page, caused largely by the heavy ornament at the bottom. Number 3 shows the same use of rules shown in the first one. While it is more or less a question of personal taste, it would seem that this page is crowded a trifle close to the top, having the effect of too widely separating the different parts of the job. The three specimens are from compositors in the employ of the Commercial Printing Company, Lynchburg, Virginia.

An interesting piece of printing is the memorial to Congress adopted by the Stockton, California, chamber of commerce, requesting a survey of the San Joaquin River. Contrary to the usual severely plain document, this specimen is printed in two colors and profusely illustrated, the illustration adding weight to the arguments and attractiveness to the work as a whole.

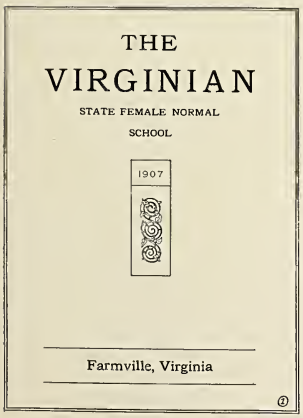
The accompanying reproduction of a specimen sheet from The Tokyo Tsukiji Type Foundry, is interesting as illustrating a few of the late decora-



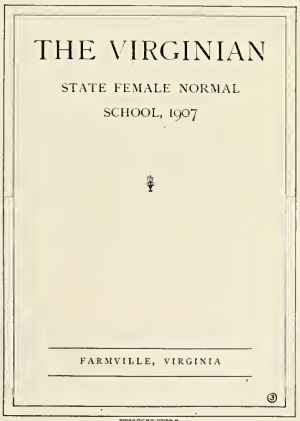
Decorative material in use by printers of the Far East.

tive designs brought out to embellish the printing of the Far East. The designs are quaint and attractive and will do much to brighten up the printed page.

The imprint of the Matthews-Northrup Works on a piece of printing is a guarantee of its excellence. Probably no other printing-plant in the country turns out such a wide range of uniformly good work as is done by this firm. Among the late specimens is a handsome booklet printed for The George N. Pierce Company and entitled "Defending the Trophy," an inter-



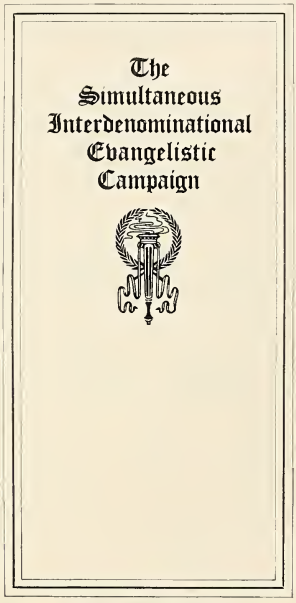




The results of a friendly contest among compositors of the Commercial Printing Company, Lynchburg, Virginia.

esting account of the Glidden automobile tour. The booklet is 8 by 9¼ inches in size and contains forty-eight pages, handsomely printed in two colors on tinted stock. Brown and black, a seemingly favorite color combination of the Matthews-Northrup art department, are shown to excellent advantage on several of the specimens, notably on a booklet for the Lackawanna Steel Company.

THE title-page shown in the accompanying reproduction is from a package of superior printing from Winfred Arthur Woodis, Worcester, Massachusetts,



Attractive cover-page by Winfred Arthur Woodis, Worcester, Massachusetts.

and illustrates the value of a simple type arrangement. The original was printed in brown and a tint of orange on india-tinted stock, the center rule and the ornament being in orange.

FROM the H. E. Wetherell Company, Bethany, Nebraska, have recently come some of the most artistic specimens which have reached this department in some time. They consist of a regular run of commercial work, uniformly good in design and color harmony.

J. NORTH, Kingston, Ontario.— Your specimens are very pleasing in design, those consisting of panelwork being especially so. A very small quantity of the warm colors — as red and orange — is sufficient to add brightness to the page. Too much gives an unpleasant effect.

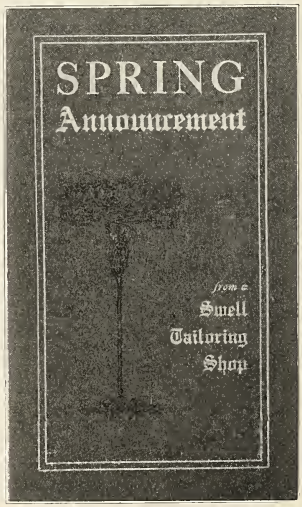
THE letter-head now being used by the Brannon Printing Company, Talladega, Alabama, is — in keeping with the other specimens of Lennis Brannon — a model of dignity and refinement. A reproduction is shown herewith. The original is in two colors, the rules and the word "printers" being in red, balance in black. Commercial work of this kind — simple in design, carefully arranged as to colors and well printed on first-class stock — is much more to be desired than the excess of "original" panel-designs at present so freely used.

E. H. STUART, Kittanning, Pennsylvania.— Specimens are all excellent in design, and in addition to this are materially helped by the use of good color combinations. While the feature line and the ornament on the Kalamazoo letter-head are a trifle heavy, the arrangement is all that could be desired.

THE commercial work of The New Century Printers, Lincoln, Nebraska, is of the very best. The typography is original in design and the use of colors, both in stock and ink, is most pleasing. A late set of stationery, printed in dark blue, gold and white on light blue stock, is very handsome.

NEAT, tasty typography is that which comes from the printery of Charles Lawson Wood, Atlanta, Georgia. No attempt is made to produce anything strikingly original and unique, but instead a careful attention to details and a keeping of the whole work — type, stock, color and presswork — in harmony with one another places his work among the best.

THE chief features among the excellent specimens from R. F. Harris, Danville, Virginia, are his cover and title-pages. They are excellent, and show an individuality not often found in packages of specimens. The cover reproduced herewith is an intcresting example of his style. The original is printed in green and silver on dark-gray stock, the decoration being in green.



An excellent specimen from R. F. Harris, Danville, Virginia.

ADDITIONAL specimens received during the month, with their chief characteristics, are as follows: MacGowan-Cooke Printing Company, Chattanooga, Tennessee, handsome souvenir program and menu; Peerless Printshop, Wyoming, Iowa, attractive bank folder; Wm. P. Kastenhuber, Jersey City, New Jersey, neat commercial specimens; Indiana Reformatory Printing Trade School, excellent specimens of typography and presswork; J. A. Hood, Asbury Park, New Jersey, artistic booklet descriptive of Asbury Park; F. K. Flaugh, New York, New York, good commercial work; *The Rossland Miner*, Rossland, B. C., set of attractive post-cards advertising winter carnival; F. W. Hopkins Printing Company, Los Angeles, California, attractive blotter.

ESTABLISHED IN 1896 "QUALITY FINDS FIRST FAVOR HERE" TELEPHONE BELL NO. 62

BRANNON PRINTING COMPANY

PRINTERS
ENGRAVERS • DESIGNERS

OFFICE AND WORKS IN THE BROWNE BUILDING, NO. 118 EAST STREET

TALLADEGA, ALABAMA

A refined letter-head by Lennis Brannon, Talladega, Alabama.

FARLEY SERIES

ORIGINATED AND MADE ONLY BY THE

WESTERN TYPE FOUNDRY

MANUFACTURERS OF

POINT LINE AND POINT SET TYPE

CHICAGO ST. LOUIS

MR PRINTERMAN:

IN PRESENTING TO YOUR NOTICE THIS DESIGN WHICH IS AN ENTIRELY NEW ONE AND ORIGINAL WITH US WE WOULD ASK YOU TO COMPARE IT AS CRITICALLY AS YOU MAY WISH WITH SIMILAR FACES NOW ON THE MARKET WE FEEL SURE THAT YOU WILL AGREE WITH US THAT IT IS THE HANDSOMEST BEST GRADED AND MOST HARMONIOUS SERIES OF ITS CLASS EVER CUT FOR NEAT CARDS ANNOUNCEMENTS INVITATIONS PROGRAMS MENUS LETTER HEADS BILL HEADS CHECKS ETC NO FACE MORE DESIRABLE CAN BE SUGGESTED EACH SIZE IS SUPPLIED WITH FIGURES AND ALL THE POINTS

WESTERN TYPE FOUNDRY

CENTRAL PHONE B 462 PROMPT DELIVERY OF WORK

BENDER & SON

PRINTERS

320 NORTH SIXTH ST

FINE COMMERCIAL WORK LEADING SPECIALTY

GOODVILLE MO

FARLEY SERIES

PATENT PENDING

24 Point No. 2 5A, $2.50

BEST KIND

24 Point No. 1 6A, $2.50

INTRODUCE

18 Point No. 2 8A, $2.00

MODEL STYLE

18 Point No. 1 9A, $2.00

EMBELLISHED

12 Point No. 4 10A, $1.50

ADMIRE PERFECTION

12 Point No. 3 14A, $1.50

EXQUISITE PRODUCTS

12 Point No 2 16A, $1.50

ELEGANT DESIGN IS SHOWN

12 Point No 1 18A, $1.50

PRINTERS MUCH DELIGHTED

6 Point No. 4 16A, $1.00

CHOICER PRINTING NOW POSSIBLE

6 Point No. 3 18A, $1.00

BEAUTIFUL EXAMPLES MODERN JOBBING

6 Point No 2 22A, $1.00

PROCURE THIS FINE FACE AUGMENT POWERS

6 Point No. 1 25A, $1.00

EXACT UNIFORM LINING METHOD BEST SYSTEM ADOPTED

$1234567890

EACH SIZE IS CAST WITH A DIFFERENT NICK

NO._____ HERDERTOWN, NEB _____ 190__

RANCHMEN'S BANK

OF NEBRASKA

PAY TO_____ OR BEARER, $_____

_____ DOLLARS

100

FOURTH NATIONAL BANK

COUNCIL BLUFFS. IOWA

ROBERTSON BROS.

PER_____

SELLING AGENTS: NEIL CAMPBELL CO., NEW YORK CITY; HOWARD FARLEY, ATLANTA, GA.; FLORENCE PAPER CO., PROVIDENCE, R. I.; DIXIE ELECTROTYPE CO., NASHVILLE, TENN.; OHIO PRINTERS' SUPPLY CO., CLEVELAND, O.; C. H. PERRY, MINNEAPOLIS, MINN.; INDIANAPOLIS ELECTROTYPE FOUNDRY, INDIANAPOLIS, IND.

STIPPLED GOTHIC

48 Point 3 A $5.60

PRIZE IS WON

36 Point 4 A $3.90

REFINED DISPLAY

STIPPLED GOTHIC

A STRONG LEGIBLE LETTER
OF PLEASING TONE

MADE BY

THE H. C. HANSEN
TYPE FOUNDRY

190-192 CONGRESS STREET, BOSTON, MASS.
NEW YORK BRANCH, 43 CENTRE STREET

24 Point 5 A $2.50

THE FASCINATED CROWD

18 Point 8 A $2.00

ENDORSE USE OF STIPPLED GOTHIC

SELLING AGENTS
A. F. WANNER & CO. - - - Chicago
C. I. JOHNSON MANUFACTURING COMPANY
St. Paul, Minn.

THE H. C. HANSEN TYPE FOUNDRY
190-192 CONGRESS ST., BOSTON
NEW YORK BRANCH, 43 CENTRE ST.

SELLING AGENTS
CHARLES BECK PAPER COMPANY, Ltd., Philadelphia
GRAND RAPIDS ELECTROTYPE COMPANY
Grand Rapids, Mich.

STIPPLED GOTHIC AS A DISPLAY LETTER

HOVEY & SON

DRY GOODS

6-PT. BRASS RULE NO. 633. 40 CTS. PER FOOT

LACE DEPARTMENT

WE HAVE received our Fall Importation of beautiful Lace Robes in black and white, also Spangled Robes in black, white and colors. Our assortments of laces includes exquisite Handkerchiefs, Chemisette Sets, and beautiful real Laces by the yard, also all the fancy popular Laces in webs, edges, insertings, such as Point d'Esprit, in silk and cotton, Swiss Laces, and silk and cotton Brussels Nets, etc. in delicate shades. ¶We are also showing in this same department the new Swiss Mull Robes and Embroidered Linen Robes in French and Irish handwork. Also Linen embroidered Shirt Waist Patterns in all the new exclusive designs. ¶We advise an early inspection of the different lines.

A FREE DELIVERY SERVICE

¶We deliver all purchases amounting to $5.00 or more FREE in any city or town in Massachusetts, and all purchases amounting to $50.00 or more will be delivered anywhere in New England, within the usual limits. We reserve the right to ship goods by mail, freight or express

495 WASHINGTON STREET

STIPPLED GOTHIC AND STRATFORD O. S. ALFRED INITIAL 36-PT. LACE ORNAMENT NO. 1. 18-INCH FONT $2.00 10C. PER CHARACTER

THE H. C. HANSEN TYPE FOUNDRY
190-192 CONGRESS ST., BOSTON
NEW YORK BRANCH, 43 CENTRE ST.

TRADE NOTES

Ellis Brothers Printing Company, 581 South Park avenue, Buffalo, New York, has changed its title to the Interstate Printing Company, Gordon C. Ellis, general manager.

W. L. Kendall, late publisher of the *Nickell Magazine* and Connecticut Newspaper Syndicate, and who has been in the advertising and printing business in Boston and New York for the past few years, is now in the general advertising business in Winnipeg, Manitoba, Canada.

Mr. J. Wilson Roy has severed his connection with the Charles Beck Paper Company, Ltd., of Philadelphia, and has joined the selling force of the American Typefounders Company in that city. Mr. Roy has a wide acquaintance in Philadelphia and will undoubtedly prove an acquisition in his new field.

A. Grothwell, 136 Liberty street, New York city, makes a complete line of acid-proof, waterproof, rust and fume proof paints, compounds and varnishes, and photo-engravers will be especially interested in this line. The Mogul Repairing Compound has been found particularly valuable in mending trays, tanks, etc.

Andrew McBeath, with the Embree Printing Company, Belton, Texas, offers a suggestion which will be found useful when a type-high gauge is wanted and none is at hand. Take an ordinary composing-stick and lay a new type horizontally in it, adjust the stick to the type height, and you have a fairly serviceable gauge.

Genzsch & Heyse, typefounders, Hamburg, Germany, send out each year a convenient and artistic calendar, in which beauty of design and utility add their interest to the modest announcements of the firm's products. A number of the head and tail pieces and some of the combination ornaments made from the designs of the foundry are shown in our March issue.

The contract has been let for a new building to cost $30,000 — together with the lot on which it is situated it will cost in the neighborhood of $45,000 — for the Printers' Supply Company of Minneapolis, Minnesota. The building will be of brick and reinforced concrete and will be three stories and basement high. The building will be ready to occupy about August 1, 1907.

A fully illustrated and well-printed catalogue of the T. W. & C. B. Sheridan Company's cutting machines has just been issued. The illustrations of the machines are accompanied by full specifications, and in every respect the preparation of the booklet shows a close regard to the needs of the inquiring customer. The company sustains branches in New York, Chicago and London.

"The Master Printer," the official organ of the Printers' Board of Trade of Philadelphia, is now in the editorial charge of Mr. Daniel Baker, whose experience and ability will do much to make the publication a strong force influencing better trade conditions. The journal is published in the interest of the movement for the education of the master printers of the United States along the lines of establishing more uniform trade customs and better systems for ascertaining costs of manufacture in their plants. Mr. F. R. Brines, the business manager of the publication, has aimed to enlist the sympathies of every progressive printer.

Plans have been filed for a nine-story structure, with frontage of 127 feet and a depth of 72 feet, at 257-263 West Seventeenth street, New York, to be known as the Steiner building. This building has been leased to the well-known printers, William Steiner Sons & Co., and will cost $200,000. The Steiner Company is the latest big printing concern to join the general exodus uptown.

Joseph A. Roach & Co., manufacturers of fine printing inks, 404 Dearborn street, Chicago, have just issued a specimen book of their inks. The showing is an interesting one, and the booklet will be sent on request. The makers announce that especial attention is given to the matching of tints or colors submitted. A half-tone brown ink that will not fill up cuts is a guaranteed product of this firm.

C. S. Partridge, of the Partridge & Anderson Company, Chicago, calls attention to the fact that an error in quoting prices of electrotypes was made in the January issue of The Inland Printer, in an article by George Sherman. Mr. Partridge states that sixteen 5 by 8 electros would cost $12.96 and not $16.49, as quoted by Mr. Sherman. If beveled plates for patent bases were ordered, the cost would be only $7.68.

Mr. S. G. Mee, whose portrait accompanies this item, is believed to be the oldest compositor in the world working at the case on piecework. He is employed on the



S. G. MEE.

Brisbane Courier, Queensland, Australia, and is in his eighty-ninth year. Mr. Mee is paid at the rate of 1 shilling per thousand ems, and earns about £2 per week. Of course he is not expected to observe the ordinary office rules, but comes and goes as he likes.

Papermakers vie with each other in the production of sample books and we are indebted to them for many handsome and elaborate specimens of printing on the various grades of stock. Not only do they serve as necessary reminders of the particular brands of paper handled by the dealer, but frequently they are rich in suggestions of color harmony and tints for certain grades and tones of paper. Nothing more valuable and interesting to the printer has ever been offered than the desk portfolio of specimen books just now being distributed by the Bradner Smith Company, importers, papermakers and jobbers, at

184-186 Monroe street, Chicago. The case contains a dozen choice sample books of their various brands, 6 by 9 inches in size, of convenient shape for ready reference. Every printing-office should have this neat portfolio, and if interested printers will address a request to the Bradner Smith Company, on their business stationery, samples or portfolios will be gladly sent.

THE Gray Printing Company, of Fostoria, Ohio, has opened a clubroom for its printers, renting a downtown room for this purpose and equipping it with the necessary furniture and supplies of books, etc. Billiards and other games are available, and a nice library is being secured. A course of study for apprentices is provided for, the classes being open to all employees. It is a commendable undertaking and worthy of emulation.

B. F. SWIGART wishes to express thanks, directly and personally, to public men, authors, publishers, newspapers and employing printers for books sent at his solicitation to the library of the Union Printers' Home at Colorado Springs, Colorado. He has received hundreds of letters during the past year bespeaking only words of praise and best wishes for the success of the book movement for the "greater library" of the Union Printers' Home.

THE regular monthly meeting of the New York Advertising League was held in the Aldine Association Rooms at No. 111 Fifth avenue on Tuesday evening, January 29. Among the speakers to entertain the members were F. James Gibson, New York *Times*, president Sphinx Club; Charles Snowden Redfield, advertising manager, Yale & Towne Manufacturing Company; Robert L. Winkley, department of publicity, Pope Manufacturing Company; Mr. Brown, advertising manager Victor Talking Machine Company; W. W. Seeley, of the Outdoor Advertiser, and A. S. Rice, of the Campbell Art Company.

THE Bausch & Lomb Optical Company announces that all orders for its products will be executed direct from its executive office and factory at Rochester, New York, hereafter. With the growing business of the company, it has been found impossible to sustain complete stocks at the branch offices, and this necessitated a part shipment of orders from the factory, thus causing unavoidable delay in delivery. The branch offices will in the future be exhibition depots for the products of the company and a fresh, up-to-date sample line will be kept on exhibition in charge of experts. It is believed that this method of handling orders will be of material service to customers.

A NUMBER of publishers of the weekly papers in Chicago and vicinity met on two occasions recently for the purpose of forming an organization of publishers of weekly papers. At the last meeting the Chicago and Suburban Publishers' Association was formed, and officers elected. The association received from the start the united support of the publishers, and the opinions expressed by those present at the two meetings indicate that the association will be successful in securing many concessions and possibly better advertising rates, and more advertising, along with the benefit to be derived from the exchange of ideas, etc., of men who are engaged in the same line of business.

MANUFACTURERS find that supplementary to their regular advertising, it is of the greatest importance to keep in close touch with their customers on down to the practical worker who is using the materials and products of the house. The more the people using these materials or products know about them, their advantages and the best methods of using them, and their specific application and range, so much closer is the manufacturer bound to these people by the strong bonds of a common interest. Among the most direct means for creating this condition, the little monthly house bulletin has the first place. What is here said has been inspired by the bulletin of foundry information, issued by the S. Obermayer Company, Cincinnati, Chicago and Pittsburg. Its range of subjects is directed to the apprentice up to the president and board of directors, indicating that advertising, in the estimation of this company at least, must be comprehensive enough to reach every interest in any specific calling.

MR. GEORGE F. BRADFORD, for two years past the advertising manager of the F. Wesel Manufacturing Company, and editor of *Wesel's Message*, has resigned that position to take charge of the advertising of *Hardware*, a magazine devoted to the wholesale and retail hardware trade, the offices of which are located in New York city. In his work on the *Message*, Mr. Bradford has contributed many interesting articles relating to printing, advertising, electrotyping and engraving, and his capacity as a writer is proved by the fact that in the editing of Wesel's house organ he has prepared the entire work, including the drawings used therein. Much of his work of a humorous nature has appeared under the *nom-de-plume* of "Bent Twigley," or "Twig," and was widely copied. The growing advertising patronage of *Hardware* made it necessary that some one be appointed to devote his entire time to the development of the field. There are many printers who will miss Mr. Bradford's work in connection with the *Message*, for which he was so well adapted by reason of his long experience in the trade.



GEORGE F. BRADFORD.

PROMOTING friendly intimacy and a unity of purpose among the staff, the effort of the organization of A. A. Liesenfeld, printer and stationer, La Crosse, Wisconsin, in forming a chapel club with the head of the concern counted in is worthy of imitation by printing concerns generally. On February 15, through the efforts of O. A. Davidson, chairman of the chapel, and Mr. Liesenfeld, a surprise supper was given after the first meeting. The La Crosse *Morning Chronicle* in its report of the affair said: "Following the meeting of the A. A. L. Co-Workers, which is composed of employees of the Liesenfeld printing-office, a banquet was served for the members in the shape of a surprise. They were ready to return home after the meeting when it was announced that a spread had been prepared. Those present were A. A. Liesenfeld, O. A. Davidson, A. Bergseth, S. Lee, J. Wolford, J. J. Kotnour, Otto Larson, Martin Larson, Frank Trok, George Bettin and Alvin Wensole. A neat menu card for the occasion showed an attractive array of good things enumerated in humorous terms and should prove an interesting souvenir in later years if the good work is sustained. The members are now planning for a clubroom." THE INLAND PRINTER warmly congratulates every factor in this effort.

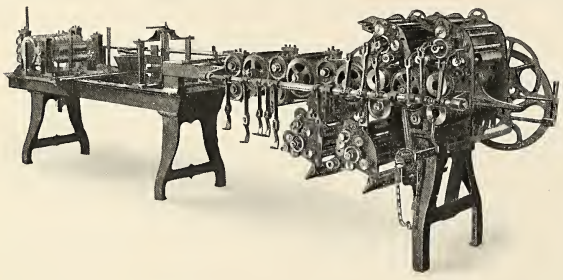
BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE Tubbs Manufacturing Company of Ludington, Michigan, has designed a cabinet to be used in connection with the Monotype, and it is known as Tubbs's Monotype cabinet and workbench combined. The cabinet is intended to care for all the molds, matrices, and other Monotype equipment. This piece of furniture is most complete in every way, while the workbench feature is undoubtedly a great convenience to any office using the Monotype.

THE Ohio Printing Machinery Company, Ninth and Webster avenues, Cleveland, Ohio, has recently reorganized, moving into larger quarters, 227-229 Prospect avenue, Cleveland, and is now known as the Ohio Printers' Supply Company. Mr. M. J. Church, for a number of years connected with T. W. & C. B. Sheridan, is its manager. This company will carry a complete line of Sheridan's machines, the Western Type Foundry's full line of type, and a full supply of printers' supplies, including bookbinders' supplies.

THE Gay Machinery Company, manufacturers of paper-boxmaking machinery, 12-14 Spruce street, New York, have a most complete line of devices for this purpose. Their automatic web three-color printing, folding, gluing and paper-boxmaking machine is one of the most important. It is a machine that will print in one, two, three or more colors, score and crease, fold and glue three hundred to five hundred boxes per minute, and, if desired, insert an inner lining of wax, paraffin or other paper in the carton, thus making it dust, vermin and moisture proof. The Gay Machinery Company will gladly give a list of users of its machinery and full information to interested parties.



AUTOMATIC WEB THREE-COLOR PRINTING, FOLDING, GLUING AND PAPER-BOXMAKING MACHINE.

THE attention of Linotype users is directed to the advertisement of the C. W. Seaward Company, Boston, Massachusetts, which manufactures and has for sale supplies and repair parts of the Linotype machine. Charles W. Seaward is a well-known Linotype expert, having long been connected with the Mergenthaler Linotype Company as inspector, and his experience is sufficient guarantee of the accuracy and quality of the supplies handled by this firm. Its catalogue, which may be had on request, is very complete, and quotes prices of parts from twenty to fifty per cent below the prices of other manufacturers. The C. W. Seaward Company has large stocks of supplies and parts on hand and can fill orders promptly. It also makes a business of repairing and rebuilding Linotypes and buys and sells secondhand machines.

WE have seldom seen a more unique and artistic advertisement than the Peerless Black Imp plaque presented to manufacturers of printing inks, by Messrs. Binney & Smith Company, of New York, selling agents for the Peerless Carbon Black Company. This progressive firm is well worthy a compliment for its enterprise, which we are nothing loath to extend. If anything were needed to make the famous Peerless Black more widely known as an unparalleled medium for making half-tone, letterpress, litho and fine art printers' inks, the little black imp upon the handsome ivory panel, with its quaint legend, has performed the full measure of his mission. It is intended that one of these plaques shall find a place in the office or factory of every printing-ink manufacturer in the world.

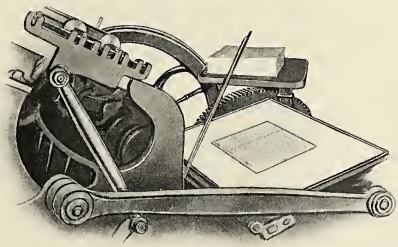
THE NEW THOMPSON TYPECASTER.

The Linotype matrix revolutionized the straight composition branch of the printing trade, and it now is making a bid for the job-type end. The Thompson Typecaster is the vehicle for the new use of the Linotype matrix, and it is now possible for the printer to fill his cases with type cast from any of the three hundred faces made by the Linotype Company. This is a most startling proposition when the full realization of what it means dawns on one's consciousness. Linotype matrices are readily obtainable at New York, or the Chicago, San Francisco, New Orleans, or Toronto agencies in this country; also at the Paris, France; Tokio, Japan; Cape Town, South Africa; Buenos Aires, South America, or Sydney and Wellington, New Zealand, branches of the company abroad. Large stocks are carried at all agencies, and a single matrix, costing but three cents, may be had, or an entire font can be purchased at the same rate. Only one matrix of each character is required to cast thousands of pounds of type for the cases. A glance through the matrix catalogue of the Linotype company is a revelation. Gothics, De Vinnes, Jensons, Celtics, Caslon Text, Cheltenham, Antiques, Law Italic, Typewriter, Clarendons, and German, Greek, Hebrew and Russian, to say nothing of hundreds of romans and italics in all sizes and series from five to fourteen point, are there in profusion. Borders in various designs are also to be had, and countless accents, astronomical and algebraic signs. Any and all of these are at the command of the printer from which to fill his type cases. It is a wonderful prospect. The typecaster which makes this vast collection available is a simple affair and one or more can be tended by any printer. It is automatic in action and only requires that a Linotype matrix be placed in position before the mold, when it proceeds to place perfect and finished type on the receiv-

ing stick, ready for inspection and the case. It casts the various sizes in speeds ranging from fifty to one hundred and fifty type per minute, and is the lightest and most noiseless typecaster in existence. The entire machine does not weigh more than five hundred pounds, and is about three and one-half feet high, one foot wide and a foot and a half in depth — a marvelously small machine. The motor, cams and all working parts are enclosed within the hollow base, and thus are kept free from dust and dirt. If the printer is to become his own typefounder, it seems this is the machine he must have, as simplicity is indispensable, and here it has been achieved. The machine is not a rough experiment, but the outgrowth of years of development, two previous designs having been built, and after thorough tests discarded, their good features retained to be embodied in the present structure. Invented and designed by a practical printer, who recognized the requirements if the machine was to be placed in composing-rooms, it has been organized on lines which make it particularly adaptable where skilled labor can not be had. The machine is in daily operation at 130 Sherman street, Chicago, where the trade is invited to examine it. Orders are being booked and it is now a case of first come, first served. The price is about one-half that asked for any other typecasting machine, and no restrictions as to use are being made. If the purchaser wishes to cast and sell type to his neighbor, he is at liberty to do so. There are numerous other features about this new machine which will be fully explained by calling on or addressing the Thompson Type Machine Company, 130 Sherman street, Chicago.

THE McNAMARA PERFORATING AND SCORING SKELETON GRIPPER

Is the latest valuable time and labor saving device for use on the platen press. Perforations are sometimes made from a perforating rule locked up in the form, which renders make-ready tedious and lengthy, spoils paper, frequently ruins a good set of rollers on a run of a few thousand impressions and causes the pressfeeder trouble by cutting the tympan. With this method sheets frequently refuse to leave the form promptly after impression and are caught on the rollers or drop to the floor to be soiled. A more satisfactory method is to run the job a



MC NAMARA GRIPPER.

second time, either on a perforating machine or on the press — using an ordinary perforating rule and with the rollers removed. Either of the last two methods doubles the number of impressions — quite an item on long runs. The McNamara device, which obviates the second run, is a skeleton gripper, ⅝ inch wide and slotted in the middle. The steel perforating rule is set in this slot and is fastened to the skeleton gripper with rivets, the connections being in the form of spring plates. These hold the blade level with the gripper, except at impression, when contact with furniture in the form forces the blade into the paper. After the impression the springs draw the blade back, thus separating it from the paper and leaving the latter flat upon the tympan, without the annoyance of "pulling." A scoring blade is also furnished to be used instead of perforating blade, when desired, and the change is made in five seconds, without changing the form or make-ready or detaching the gripper. When not used for perforating or scoring the skeleton gripper fills the valuable purpose its name implies. It may be attached by a child to the gripper bar of a platen press of any make or size in a few seconds. The device is already used by many metropolitan printers, who commend it highly, as it makes a clean, sharp perforation in all sorts of paper. One hundred per cent saving in the pressroom cost of a job is the claim of the patentees and makers, McNamara Brothers, Far Rockaway, New York.

THE BOWEN PAPER PUNCH PRESS.

The Bowen Paper Punch Press is almost indispensable in the printing-office or bindery. It punches paper, books and other material for eyeletting, loose-leaf and other purposes, from the thickness of one sheet up to 3-16 of an inch thick. Holes can be punched any distance apart up to 1-12 inch, and from one to six dies can be used at a time. It is built on correct mechanical principles, is simple and powerful. Every detail is thoroughly and carefully considered in the planning and building. The eccentric is made of best cold-rolled steel, runs full length of the press, allowing operator to place the dies any distance apart. Another good feature is the combined punch and die. The punch and die are firmly held in place by a holder and can not get out of order. The holder acts as a stripper. Odd-shaped dies and special sizes can be had from the manufacturers. The dies are tipped with phosphor bronze, making it impossible to wear the eccentric. In general, the construction is very powerful, making it almost impossible to get out of order. The Bowen Paper Punch Press is for sale by Henry C. Isaacs, 10 and 12 Bleecker street, New York city, who also carry many specialties for both the printer and binder.



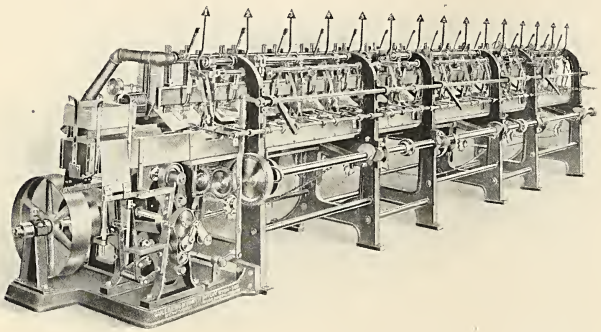
AN INEXPENSIVE EMBOSSER AND STAMPER.

Printers who are looking for an inexpensive embossing machine which will do a wide range of work and do it well, are directed to the new Mitchell Patent Power Electric Embosser, a cut of which appears in the advertising columns of this issue of The Inland Printer. It is apparent that this machine is an ideal one for embossing, and the fact that it will emboss letter-heads, cards or other printed matter, as well as do tip and badge work, will recommend it to the trade. For hot stamping and embossing leather, cloth, paper or wood, the die is heated by electricity, which insures a uniform temperature and absence of soot and dirt. It is a power-operated machine and a foot-trip leaves both hands of the operator free for handling the work. The pressure and length of time of contact of the die are adjustable and easily gotten at.

Power Electric Embossers are made in three sizes, 4 by 4, 6 by 6 and 6 by 8 inches. Quotations and descriptions will be cheerfully furnished by The Robert Mitchell Machinery Company, makers, Grand River and Stanton avenues, Detroit, Michigan.

THE GATHERING MACHINE

Is a valuable adjunct in any large bindery. It does the work of dozens of girls in gathering and collating — and with absolute accuracy, it being impossible for imperfect work to pass. It saves space, time and spoilage. It obviates all the trouble of securing and retaining girls for this sort of work. The Gullberg & Smith Gathering Machine has been on the market one year. Four are in operation in the Frank A. Munsey Company, New York, two in the Williams Printing Company, New York, and one each in the Butterick Company, William Knoepke Pamphlet Binding Company, and Wynkoop, Hallenbeck, Crawford Company, New York, and one in the *Cycle and Automobile Trade Journal*, Philadelphia. All these representative concerns warmly indorse the gathering machine. The manufacturers furnish an operator to instruct the girls who are to run the machine. One operator is required, one girl to feed for each five boxes and one girl to remove books as they come from the machine. Needless to say it turns out work far more rapidly than is possible by the best of hand-workers. The machine is guaranteed against any breakage for one year. Note the Gullberg & Smith advertisement on page 17.



THE GULLBERG & SMITH GATHERING MACHINE.

USE IS PROOF WITH THE NATIONAL BOOKSEWING MACHINE.

The character, quality and range of usefulness of the National Booksewing Machine is best shown by the large number of representative printers and binders who have adopted it. A partial list of users of the machines follows, and to any of these users the manufacturers and agents confidently refer inquirers who wish disinterested advice regarding the machines at first hand: Braunworth & Co., Brooklyn, N. Y.; Edwin Ives & Son, New York city; Manhattan Press, New York city; North River Bindery, New York city; Metropolitan Insurance Company, New York city; Outing Company, Deposit, N. Y.; Bassette Company, Springfield, Mass.; Boston Bookbinding Company, Cambridge, Mass.; J. W. Clarks Sons, Philadelphia; National Publishing Company (2), Philadelphia; Roycrofters, East Aurora, N. Y.; Winn & Hammond (3), Detroit, Mich.; Robert Smith Printing Company, Lansing, Mich.; Dean-Hicks Printing Company, Grand Rapids, Mich.; Ihling Brothers & Everard, Kalamazoo, Mich.; Tribune Printing Company, South Bend, Ind.; Republican Publishing Company, Hamilton, Ohio; Globe Printing Company (2), Louisville, Ky.; C. T. Dearing Printing Company, Louisville, Ky.; Brandon Printing Company, Nashville, Tenn.; Augustana Book Concern, Rock Island, Ill.; Binner-Wells Company, Chicago; J. L. Regan Company, Chicago; Robert O. Law Company, Chicago; Hornstein & Brother, Chicago; Rand, McNally & Co., Chicago; Jacob North & Co., Lincoln, Neb.; Deseret News, Salt Lake City, Utah; McIntyre Bindery, San Francisco, Cal.; Hicks-Judd Company, San Francisco. Joseph E. Smyth, 150 Franklin street, Chicago; T. W. & C. B. Sheridan Company, New York and Chicago.

VENTILATION — GARNER SYSTEM.

In photoengraving and printing establishments, the problem of adequate ventilation is a most important one, and very frequently it becomes a serious matter, because the efficiency of output of the entire force of employees is dependent in a large measure on the securing of proper ventilation. The disadvantages of the ordinary methods followed by the majority of houses — window control — are so manifest that they should not need to be pointed out at all, but the vagaries of the human makeup are so peculiar and insistent, that an admitted evil is allowed to establish itself behind toleration until it asserts its prerogatives and even claims " vested rights " by virtue of having remained in unmolested possession for such a length of time that the sufferer has become lulled into inactivity of such a dominant order as to even resent the introduction of anything that savors of *a change*, however advantageous it may be.



GARNER VENTILATOR.

Photoengraving establishments are the greatest sufferers from coal dirt, dust and the general grime that is

found in the centers of large cities. The loss from spoiled negatives, faulty stripped plates, lowered efficiency of employees and general deterioration of chemicals, specimens, proofs, etc., is a large item, which it is impossible to avoid under existing usages as to methods of ventilation. There is but one solution, and that is found in keeping *all* windows closed and installing a centralized method of control, whereby the air admitted will be pure as well as clean, and which also removes the vitiated air from the premises with as much prearranged definiteness as sewage is ordinarily disposed of. Our present happy-go-lucky manner of treatment of so vital a matter does not show us up to advantage; in fact, it convicts us of wanton carelessness or gross ignorance, either indictment being sufficient to stamp us as incompetents.

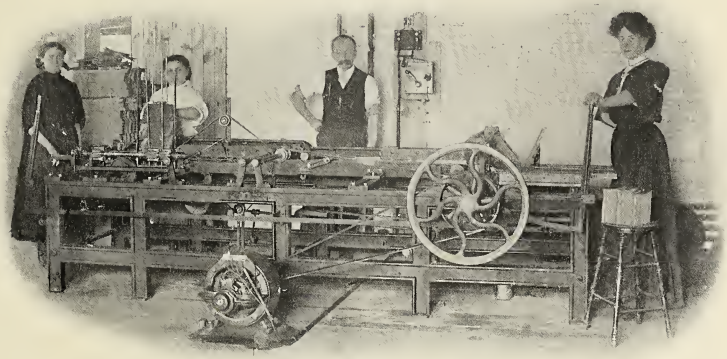
The plan of centralized control furnishes the only sure way of regulating the temperature so as to maintain it *uniform* — a matter of the highest importance when delicate chemical operations are in question.

The quality and quantity of air in circulation are also definitely attained by means of such a system, thus securing an immunity from drafts, dirt blown in through open windows, a depletion of the ranks of the workers by reason of colds, and a host of attendant inabilities.

In the delicate operation of half-tone etching, it is of the utmost importance that the work be done under *uniform* conditions; likewise, the process of stripping negatives requires a freedom from grit particles that are always present when window ventilation is in vogue. To completely destroy a stripped film does not require a large particle of grit, but one, hardly visible to an unaided eye, is of sufficient size to produce a long scratch in the film when it is squeegeed onto the glass plate, thus ruining the film. The perplexing part of the annoyance is found in the fact that the particles are so diminutive in size as to make the detection of their presence impossible until after the damage has been done. All this a centralized system of treatment and control avoids. Another serious disadvantage attendant on the use of window ventilation is found in the transference of dust from one portion of the workrooms to another. With artificial circulation such a change of undesired material particles is entirely eliminated. A perfected system for accomplishing these desired ends has recently been placed on the market, and it is not guessing or discounting the future to say that as soon as the merits of such a system are clearly and forcibly presented to the managers and proprietors of photoengraving plants, the first steps of a final elimination of the troubles related will be taken without delay, and they will be the most persistent advocates of a rational system of real ventilation. The manufacturers are the Garner Ventilating Company, 115 Dearborn street, Chicago, who will be glad to furnish estimates.

PAPER-BOX MACHINERY.

Paper-boxmakers have long been familiar with the Gay Machinery Company's line of folding, gluing and printing machinery for the making of paper boxes. Leading manufacturers testify to their economy and value. The Automatic Folding and Gluing Machine, made by the Gay Machinery Company, is designed to fold and glue all kinds of patent folding boxes, and it will do absolutely perfect work on square end lock and tuck boxes at a speed of about three hundred per minute, with the glue lap on either right or left side. This machine is made in two sizes, and either size requires only two operators. Size No. 1 will take a box from 1½ to 13 inches wide, when folded, and from 3 to 24 inches in length. Size 0 machine takes boxes from ¾ to 3 inches in width, when folded, and from 1¼ to 6 inches in length. They produce the boxes folded and counted in packages of fifty. This is an indispensable machine in the making of folding paper boxes and manufacturers would do well to look into the economy of production under the Gay Machinery Company's method. A line to their address, 12-14 Spruce street, New York city, will bring complete data.



AUTOMATIC FOLDING AND GLUING PAPER-BOX MACHINE.

THE GRAPHIC ARTS AND CRAFTS YEAR BOOK.

The first American annual review of the engraving, printing, and allied industries, "The Graphic Arts and Crafts Year Book," has made its appearance, and fully justifies the hopes and predictions of its compilers, the Republican Publishing Company of Hamilton, Ohio. It is a comprehensive volume of 434 pages, 8½ by 10 inches in size, with numerous process inserts in three and four colors by representative printers and engravers. Special articles

on illustrating, engraving and electrotyping, lithography, papermaking, printing, presswork and bookbinding, as well as methods of publicity are contributed by eminent authorities. It is intended to make "The Graphic Arts and Crafts Year Book" an annual exponent of the best American methods, and this, the first number, has set a high standard. The volume is handsomely bound in full Russia leather, padded, and lettered in gold. The price is $5, postpaid. The Inland Printer Company can fill orders.

HOE'S ELECTROTYPING MACHINERY.

The name "Hoe" is more generally associated in the public mind with the wonderful printing machines turned out by this well-known house, but to any one who has had an opportunity to inspect the plant of the Butterick Publishing Company it must have been at once apparent that the Hoe works also turn out some extraordinarily fine machinery for electrotyping. This Butterick plant, which is really a double one and cost over $10,000, is probably the most complete in the world. The machines are all electrically driven and embody the newest and most improved devices. The Hoe people are about to ship to Mr. George F. Lasher of Philadelphia a new plant of motor-driven machines almost as large as that used by the Buttericks, with everything up to date.

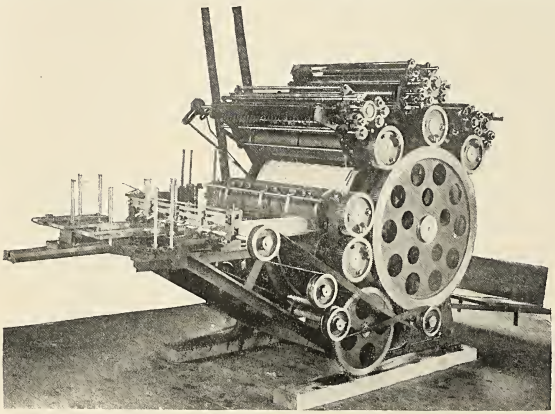
The Sunny South Publishing Company of Atlanta, Georgia, has also ordered a new Hoe electrotyping outfit. In fact, the improved Hoe machinery for electrotyping and stereotyping is being placed in all the principal cities both here and abroad, two complete plants having recently been shipped to Buenos Ayres. Among other offices in which R. Hoe & Co. have installed large electrotyping equipments are:

New York *World*.
New York *Journal*.
Chicago *Tribune*.
Munsey's Magazine.
New York Life Insurance Company.
J. C. Ayer Company.
United States Playing Card Company.
H. W. Weisbrodt.
Electric City Engraving Company.
P. F. Collier & Son.
Strand Magazine.
George W. Park.
Cresset Company.
Standard Photoengraving Company, Montreal.
Wynkoop, Hallenbeck, Crawford Company.
S. B. Hopkins.
J. S. Cushing & Co.
Ginn & Co.
Royal Electrotype Company.
Rapid Electrotype Company.
Peninsular Engraving Company.
Central City Engraving Company.
Wille & Saam.
Empire City Electrotype Company.

The Hoe people now have orders on their books for over nine hundred separate and distinct machines for either electrotyping or steretotyping. In this field the company has established a reputation co-equal with that of the world-famous Hoe presses.

AUTOMATIC THREE-COLOR PRINTING-PRESS.

The automatic three-color printing-press made by the Gay Machinery Company, 12-14 Spruce street, New York city, is a most remarkable machine of its kind. It will automatically feed and print in one, two or three colors, double-rolling each form, at a speed of from fifty to one hundred impressions per minute, delivering the sheets flat. It also has a cutting and creasing attachment, so that in the manufacture of folding boxes, the cardboard can be cut, creased and printed in three colors at one operation. This machine is built in three sizes, 10 by 15, 20 by 30 and 27 by 40 inches inside of chase, the prices being $3,500, $5,000 and $5,500 respectively. This machine will do the work of seven ordinary presses and ten men. The Automatic Three-Color Printing Press is no experiment,



AUTOMATIC THREE-COLOR PRINTING PRESS.

but a tried and proven labor-saving invention. Testimonials from leading manufacturers will be sent on request.

TEACHING WELSH.

It takes a Welshman to talk Welsh. Few foreigners are able to pronounce the Welsh "ll." The author of "Yorkshire Folk-Talk" tells an amusing story of an Englishman's struggles to master that difficult sound.

The Englishman had been appointed to the Welsh see of St. David, and on taking up his abode in Wales engaged a native Welsh scholar to give him instruction in the language.

The pronunciation, and especially the "ll," bothered the bishop, and the Welshman was almost at his wits' end to explain the lingual process by which the formidable sound was to be uttered.

At last a bright thought struck him, and, being very obsequious in manner, he thus addressed the bishop:

"Your lordship must please to put your episcopal tongue to the roof of your apostolic mouth, and then hiss like a goose."

WILLING TO LEARN.

Miss Howjames — "How do you like Esperanto?"

Mr. Cahokia — "Why — er — a little of it just before a meal — that is, if it's performed by a good company, you know — er — how do you play it, anyhow?" — *Chicago Tribune*.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of *The Art Student*, and Director of the Cbautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known metbods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping" department of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY, Chicago.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a tboroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" tbe margins; 96 pages, 4 by 6 inches, full leatber, flexible, gold side stamp, $1. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to tbe trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under tbe title "Embossing Made Easy"; we have bad tbis book thoroughly revised and brought up to date, and added a chapter on cylinder press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of tbe necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; tbe only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions, full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Oleudorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on wbite plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7¾ by 9¾, art vellum cloth, combination wbite and purple or full purple, $1.50; edition de luxe, red or brown India ooze leatber, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except tbe illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in tbe printing trade, for tbe use of the printer and bis patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A BARGAIN — Only paper in live town; fine farming and stockraising country; nets over $2,000 yearly; good reason for selling. REVIEW, Nortb Branch, Minn.

A GOOD OPPORTUNITY for a live newspaper man; tbe controlling interest in a good paying and live country newspaper can be bougbt; tbe present owner is not a newspaper man and wishes to dispose of his interest; communicate witb C. H. FREEMAN, Hector, Minn.

BUSINESS OPPORTUNITY — A reliable and practical printer can secure the best paying business in all southern Michigan; equipment the best in every respect; $18,000 business in 1906; no small affair, but a genuine business proposition which will appeal to you upon investigation; owner's health failing; price $12,500; will pay expense of thoroughly interested party to see plant and other conditions. D 254.

BUSINESS OPPORTUNITY — A well-equipped and old established printing and publishing concern in a city near Chicago, desires to secure the services of a competent solicitor, one who can bring business; the right party with some capital will be given an opportunity to make a profitable investment for his time and money. D 219.

FOR SALE — A first-class well-equipped job office, 2 Universal presses, power, does all best work in city of 5,000 in west Tennessee town; always full of work at big prices; a snap; investigate; cost $5,000; owner wants to retire and go to California; will sell at bargain. D 256.

FOR SALE — Best small weekly in State; splendid opportunity for printer with small means; owner has other business; $650 to $1,400, according to equipment. R. J. BURCH, Galien, Mich.

FOR SALE — Controlling interest in a newspaper and job office in Southern California; good paying investment; terms to suit. D 227.

FOR SALE — Controlling interest (two-thirds) in a live and growing printing-office (incorporated) in a large and prosperous city in the Middle West; will invoice about $36,000; earnings for 1906, $6,500 after proper deductions for wear and tear, and should do as well this year; good opportunity for a young and ambitious man; other business interests reason for selling; correspondence desired from those able to handle deal. D 208.

FOR SALE — Electrotype foundry in one of the best manufacturing towns in the country; doing a good business. D 241.

FOR SALE — Job-printing office, consisting of a half-medium Golding jobber with all the extras, cutter, tools and a large assortment of type, cabinets, etc., all in very best condition; an excellent opportunity for the right man to buy the plant and continue business; reason for selling is the death of owner. Address for information J. H. BRADBURY, Lyme, Conn.

FOR SALE — Only job office in western Nebraska city of 5,000, doing a good business; bargain for some practical printer at $1,200. Write at once for particulars. G. ALLDER, Holdrege, Neb.

FOR SALE — Part interest in our bindery; purchaser must be thoroughly competent ruler capable of foremanizing small shop doing ruling, blankbook, miscellaneous work; business established for years; splendid trade; we have other business and need interested party to operate this; special inducements to right party to procure profitable business. D 250.

LARGE PRINTING and binding establishment in the Southwest desires to install lithographing plant; want to correspond with experienced parties desiring to move plant or take stock in one. D 259.

LINOTYPE PLANT for sale in Chicago. D 263.

PRINTING, lithographing and bookbinding establishment for sale. D 213, care of New York Office INLAND PRINTER.

START A NEWSPAPER in some town; good money in it for a hustler; cost $5 weekly. G. TUNISON, 15 Vandewater st., New York.

WANTED TO LEASE — An experienced, practical employer wants to lease a live first-class job office witb the privilege of purchase; Middle West location preferred. Write at once to D 216.

Publishing.

ENTERPRISING PRINTERS become publishers and enjoy two profits, (1) printer's, (2) publisher's. Booklet. EMERSON P. HARRIS, 253 Broadway, New York.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — Cottrell & Babcock drum cylinder, 25 by 35, 4 form rollers, R. & S. distribution, tapeless, springs in base, weight 9,000, fine book and job press, good as new, runs light, register perfect, bargain at $650; now running in Oklahoma. D 237.

FOR SALE — Goss printing-press; prints 4 or 8 pages, 7 or 6 column; at a low figure; includes stereotype outfit. D 235.

FOR SALE — Harris press, 15 by 18, one color, with top and bottom automatic feeds, extra bender and counter, fine condition, $1,750 f.o.b. Topeka. CRANE & CO., Topeka, Kansas.

FOR SALE — Scott rotary newspaper press, 22 by 36, guaranteed perfect condition, stereotype equipment complete. Address COLONIAL TOOL WORKS, 42 Court st., Boston.

FOR SALE — One Dexter combination folder 38 by 56, 1 32 Rival power finger gauge cutter, 1 double head Howard book trimmer, all running. CHAS. A. LAWES CO., 302 Dearborn st., Chicago.

FOR SALE — We offer for sale Gordon press countershafts complete with 2 hangers, 2 cones, 2 collars and shaft; price $5 each F.O.B. Huntingdon, Pa.; first-class condition. J. C. BLAIR CO., Huntingdon, Pa.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.
Style A—With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.
Style C—Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — $80 takes a 16 by 21 hand-power moulding-press. Address ERIE ELECTROTYPE CO., Erie, Pa.

FOR SALE OR EXCHANGE for smaller press: 1 No. 6 4-roller Optimus in good condition and daily operation. THE SIMPLE ACCOUNT SALES-BOOK CO., Fremont, Ohio.

SEVERAL 44-INCH BROWN AND CARVER CUTTERS FOR SALE BECAUSE OF PUTTING IN LARGER ONES OF SAME MAKE; DELIVERY BETWEEN 2 AND 4 MONTHS. MARYLAND COLOR PRINTING CO., BALTIMORE, MD.

WE PAY CASH for secondhand printers' machinery; also have a full line of rebuilt machinery; will trade or sell cheap for cash. CHICAGO NEWSPAPER UNION, 87-97 S. Jefferson st., Chicago. (Phone Monroe 1126.)

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 8; Monotype operators, 3; machinist operators, 5; Linotype operators, 4; superintendents and foremen, 7; all-round men, 5; bookbinders, 7; salesmen, 2; solicitor, 1; stoneman, 1; make-up, 1; compositors, 3; artist, 1; engraver, 1; pressmen, 11; proofreader, 1. Registration fee, $1: name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

Bookbinders.

WANTED — Immediately, first-class ruler who is practical binder, competent to take charge of small shop; located large town in Michigan; would sell half interest to party fully competent. D 249.

Compositors.

A COMPETENT JOB COMPOSITOR wanted in one of Wisconsin's best towns of 20,000 population; open shop, steady employment. D 234.

WORKING FOREMAN for medium-sized composing-room; must be steady, competent, and a hustler; non-union; apply, stating references and wages expected, to D 261.

Engravers.

PHOTOENGRAVERS, 2 first-class etchers for 3 and 4 color process work; permanent positions to men capable of producing the finest kind of work. Address C. H. W., 794 Broad st., Newark, N. J.

PHOTOENGRAVERS — 2 first-class etchers on 4-color work; permanent positions and special inducements to high-grade men. Address ARTISTIC, 794 Broad st., Newark, N. J.

Foremen, Managers and Superintendents.

FOREMAN for first-class printing-plant handling $100,000 a year; must be up-to-date printer, capable of estimating and managing, and thoroughly familiar with paper; an opportunity for an interest to the right man; send samples of commercial work. D 232.

ONE OF THE BEST job offices in a Southern city of 50,000 wants a superintendent capable of taking complete charge; liberal inducements to right party; ill-health of owner created the vacancy. D 204.

SUPERINTENDENT — I am still looking for a man to take charge of a printing-office in Philadelphia, where some 40 people are employed; man of taste, skill and experience as a printer, must be of good character, have business ability and be able to obtain best results from others; the man who is interested in this must tell enough to interest me in him; I will treat what he says in confidence, but have no time to chase addresses. D 125.

WANTED — An assistant superintendent in high-grade printing plant; must be systematic and a good disciplinarian, must have ability to have endless detail at fingers' ends; young man with experience preferred; references required; permanent position for good man. Address REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

WANTED — Competent working foreman for printing-office in small Western city; 3 cylinders, 3 job presses; must be familiar with all branches of business; address D 214 stating age, nationality, experience, references, married or single, union or non-union and wages expected.

WANTED — Foreman for stockroom and bindery to handle product of 3 cylinders and 1 folder; first-class equipment; check, pamphlet and magazine binding only: state experience and wages wanted. Address at once Superintendent, AMERICAN PRINTING CO., St. Joseph, Mo.

WANTED — Working foreman, up-to-date in style, good executive ability; medium size office, best general and catalogue work; non-union preferred; full particulars. POWERS-TYSON CO., Grand Rapids, Mich.

WORKING FOREMAN — Rapid, all-round printer; charge country office producing first-class work; no booze, no cigarettes. FAIR DEALER, Ottawa, Ill.

Operators and Machinists.

WANTED — Monotype keyboard operator who can turn out "a good string"; one with some caster experience preferred (this is not obligatory); permanent situation, union, good wages, pleasant workroom; this is a very desirable job; send references. CRANE & CO., Topeka, Kan.

Salesmen and Solicitors.

WANTED — Typefoundry salesman for large city, who understands type and can represent first-class cylinder press; permanent position for competent man; state qualifications and terms; references required with first letter. D 209.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. The following are now listed with us, seeking employment: Pressmen, 12; stereotyper, 1; bookbinders, 4; editors and reporters, 2; artists and cartoonists, 3; superintendents and foremen, 19; photo-engravers, 2; job-printers, 8; ad.-men, 5; make-ups, 2; all-round men, 4; advertising and business managers, 8; machinist operators, 8; Linotype operators, 11; Linotype machinists, 5; compositors, 2; proofreaders, 2. THE INLAND PRINTER COMPANY, Chicago.

Artists.

CARTOONIST and caricaturist open for situation soon; correspondence solicited. D 210.

Bookbinders.

BINDERY — High-grade practical man, 20 years' experience as manager and foreman in large binderies, seeks position; conversant with all grades of work. J. H., 308 Meldrum av., Detroit, Mich.

Compositors.

ARTISTIC JOB COMPOSITOR desires to change; can lay out work and manage jobroom if necessary. D 257.

Engravers.

SITUATION WANTED — First-class half-tone operator of 15 years' experience would like to make a change; have worked at nearly all branches of business and can take charge of plant; chance for party wanting services of a sober and practical photoengraver; West preferred. D 217.

Foremen, Managers and Superintendents.

BINDERY FOREMAN, familiar with edition, blank-book, pamphlet, high-grade catalogue and jobwork, finishing and stamping, strictly temperate, wants position anywhere. B. K., 404 Clinton, Hoboken, N. J.

BINDERY FOREMAN, good finisher and forwarder, can estimate and handle help, open to situation in edition, blank or magazine bindery. D 247.

FOREMAN, non-union, fine stonehand, would change; South preferred; be concise; references. D 207.

FOREMAN PRINTER wants Chicago or out-of-town position; best of references; 20 years' experience, sober and reliable. D 265.

GERMAN FOREMAN, technical manager, practical and mechanical printer, perfect in autochrom, experienced in litho and half-tone, first-class in color-mixing; would also start these branches; references and testimonials stating long experience. G. M., 1875, ERNST MORGENSTERN, Berlin W. 57, Berlin, Germany.

HIGH-CLASS PRINTER, well experienced with the running of plants, expert in the production of high-grade book, catalogue and color printing, conversant with all details, wishes connection with a first-class house as superintendent or manager; first-class references; communicate under D 221.

MANAGER — Man having charge of Linotype composing plant would change; understands mechanism and operation of Linotype and modern job printing; sober and industrious; best of references. D 252.

POSITION desired by thoroughly competent printer as foreman or superintendent of a first-class printing or newspaper plant. D 231.

PRESSMAN FOREMAN — 12 years' experience handling large pressroom; understand all grades of catalogue, color and commercial work; sober, steady. D 110.

SUPERINTENDENT, now employed with prominent Chicago printing plant, desires to change; thoroughly capable of taking charge of entire production of plant and producing high-grade work at minimum cost, up on modern shop practice and economies; knows stock, careful estimator, buyer and manager; 32 years of age, with 14 years' practical experience in all departments of the business. D 97.

WANTED — Position as superintendent, estimator or traveling salesman with reliable house (inside position preferred); thorough knowledge of all branches of printing, lithographing and bookbinding; has thorough system of keeping track of work; accurate percentage system of costs; 10 years' inside and 6 years' traveling experience; at present traveling in the West; will make change at once. D 215.

Operators and Machinists.

AMBITIOUS, young, non-union Linotype machinist-operator wishes position as machinist or machinist-operator; have had the experience enabling me to guarantee results, erecting or caring for any model machine; speed — 6,500; best recommendations. J. H., Box 306, Minneapolis, Minn.

MACHINIST-OPERATOR desires a change; Texas or Southwest preferred; can set 5,000 to 8,000 an hour; experienced machinist; can put old and ill-working machines in first-class condition; young man, good habits, references, union, married. D 246.

MACHINIST-OPERATOR, swift, accurate, reliable, union, married. 851 N. Ottawa st., Dixon, Ill.

SITUATION as machinist; either book or newspaper work; 7 years' experience; sober, union, married; good references. D 189.

WANTED POSITION — Linotype operator, just finished apprenticeship; can set 4,000; union; will furnish references; west of Chicago preferred. D 253.

SITUATIONS WANTED.

Pressmen.

COMPETENT young pressman desires steady position in or out of city. D 239.

PRESSMAN AND FOREMAN — Up-to-date on presswork; executive ability sufficient to handle large work and pressroom. D 238.

PRESSMAN (employed) desires to leave Chicago; accustomed to high-grade color, half-tone, illustrated, commercial, catalogue and specialty printing of the better class; speedy, systematic, understands cost estimating, stock, and the handling of men; age 32; 15 years' experience; acquainted with all details of the printing business; position must he permanent and pay good salary; give full particulars. D 226.

WANTED — A position hy a web pressman on daily paper, either Cox, Duplex or Rotary; can also stereotype; references furnished. D 205.

Salesmen and Solicitors.

A COMPETENT energetic printer and husiness man who served with distinction as manager and as superintendent among well-known firms desires to represent a large house producing the highest class of up-to-date engraving and printing, to attend to their trade and acquire new and paying husiness; references of the highest class. D 220.

Miscellaneous.

SITUATION WANTED — By good all-round printer; good compositor, good pressman; 12 years' experience; non-union. D 260.

WANTED TO PURCHASE.

NEWSPAPER, growing town; sample. TODD, 521 W. 6th st., Cincinnati, Ohio.

WANTED — Copy of the Progressive Printer for February, 1903, in good condition for hinding; will pay cash or exchange copy of THE INLAND PRINTER for same. THE INLAND PRINTER COMPANY, Chicago.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest hook and joh plates, and your type is not in danger of being ruined by heat; simpler, hetter, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardhoard; "Ready-to-use" cold matrix sheets $1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made hy the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, ahout 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

FIFTY PER CENT saved hy the use of C. B. Liquid Padding Cement. Quarts 75c. For quick "pasters" on web perfecting newspaper presses, C. B. L. Electric is unexcelled. Quarts 60c. Circulars. T. EDGAR WHITE, Mfr., Columhia, Pa.

PRINTERS everywhere find the producing of imitation typewritten letters a most profitable side line. Ours is the leading circular letter firm in Chicago, printing millions of letters weekly on our platen and Harris presses. We make our own inks and typewriter ribbons, and guarantee perfect work in every way. Full instructions for operating the process furnished all users of our supplies. No apparatus of any kind required and no royalties.
Prices: Ink for circular letter printing, per lh., any color, black, hlue, green, purple, hrown or red, per lh. $2.50
Typewriter ribbons exactly matching, per dozen 4.00
Special prices to large users.
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"QUICK-AS-A-WINK" ROLLER PROTECTOR; something new, saves platen rollers, locks in chase; type-high, depressible plunger; the grippers work it; free hooklet. ROLLER PROTECTOR CO., Statesville, N. C.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 hy 9 inches; 3 for 30c, 7 for 50c, 12 for 80c, postpaid. THE INLAND PRINTER COMPANY, Chicago.

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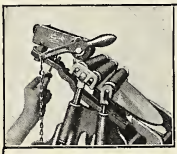
OUR COLOR DESIGNS FOR PRINTERS' BLOTTERS are building business for those who use them. Only one shop in a town can get them. Write for samples and particulars.
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Any Printer can increase his income if he adds a **Rubber Stamp Outfit** to his plant. Our VULCANIZERS for making Stamps are the best in the world.
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THE J. F. W. DORMAN COMPANY, BALTIMORE, MD.

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A perfect ink reducer for colorwork; will not affect stone, zinc or aluminum plates.
More transparent than any other manufactured, and will leave no hard spots on printed sheets.
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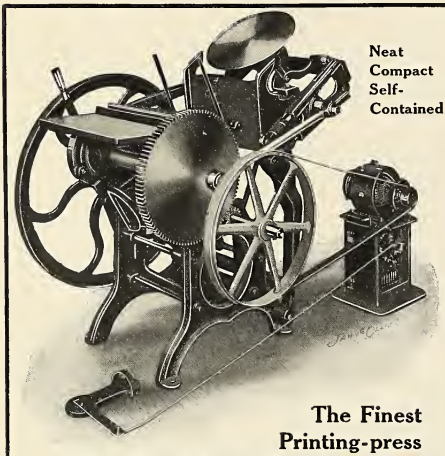
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The demand for facsimile typewritten letters is still increasing and every job printer should be prepared to turn out, in an up to-date manner, this lucrative class of work. It is easy when you have the right type, and we certainly cast just that kind. We run all typewriter faces with many characters a little out of line, also a trifle to one side and juggle them in other ways we would like to explain to you. We cast a few practical job faces which we sell at 50 per cent off list prices for job fonts.

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Is the Standard Method for producing Imitation Typewritten Letters. Complete outfit costs $10.00. Send for samples.

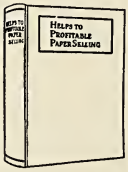
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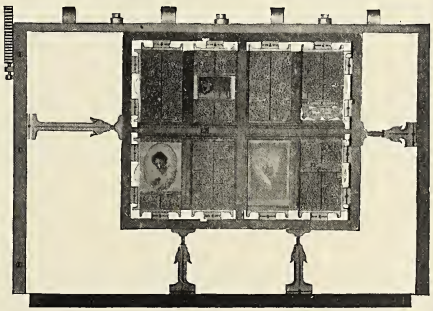
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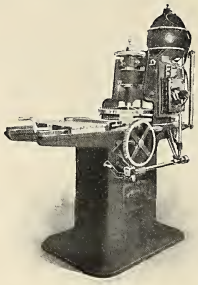


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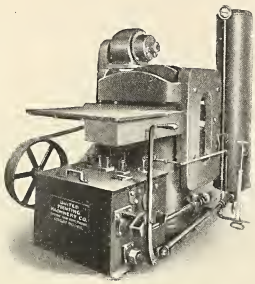
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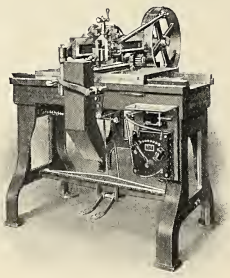
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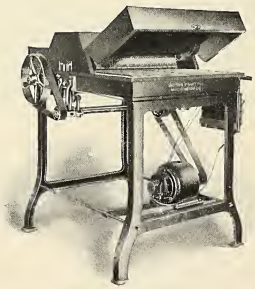
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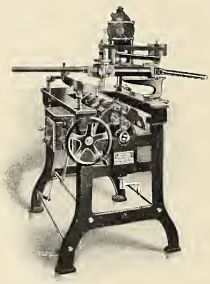
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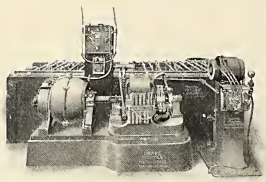
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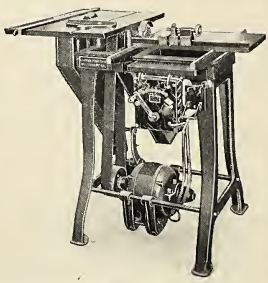
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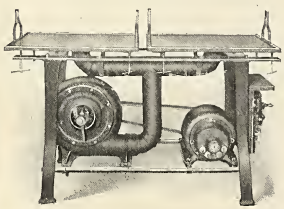


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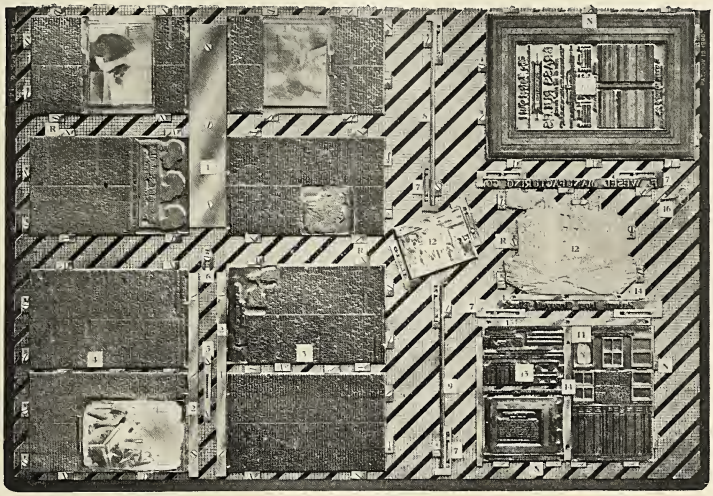
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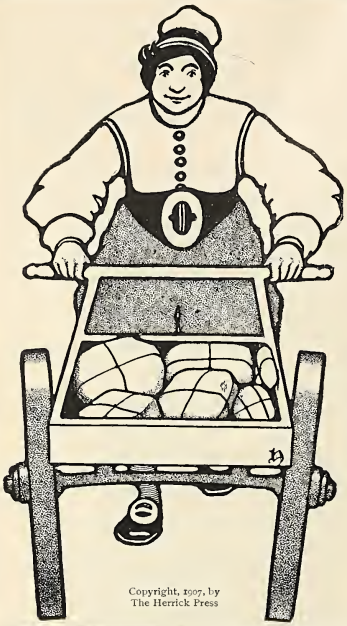
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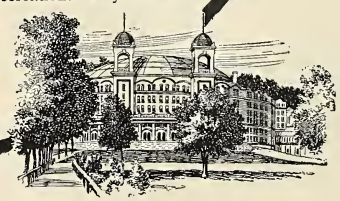
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Practical Men and Methods

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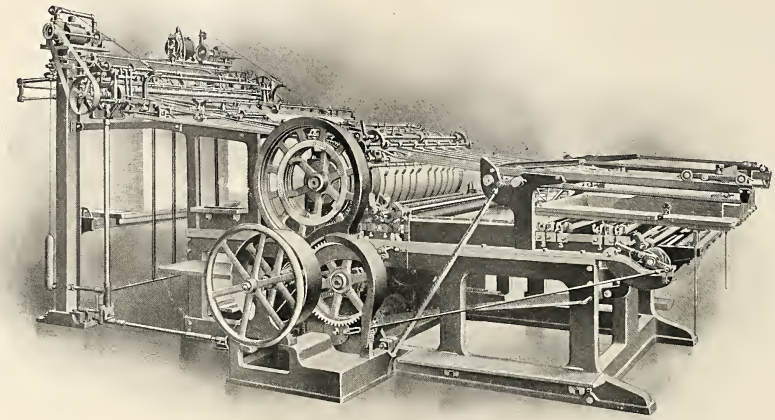
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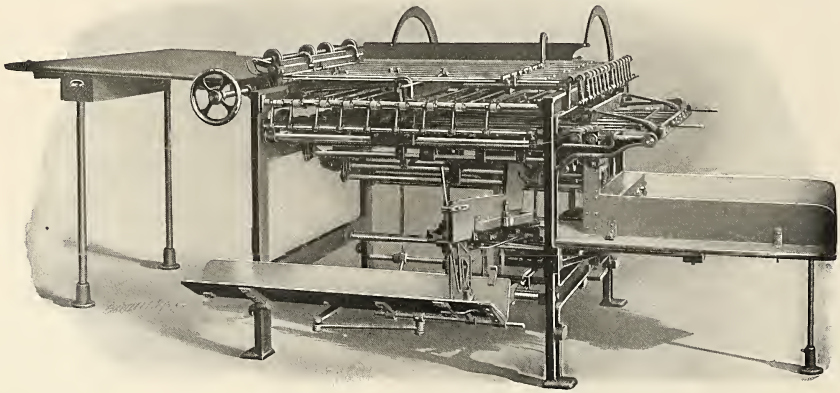


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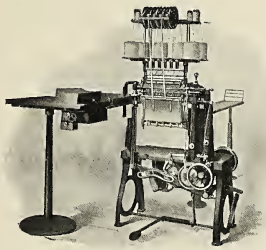
Fisher Building
CHICAGO

E. C. FULLER COMPANY

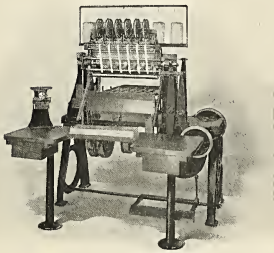
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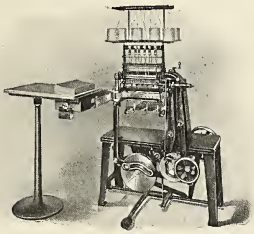
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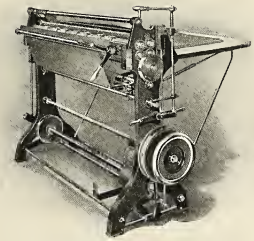
No. 3 Sewing Machine



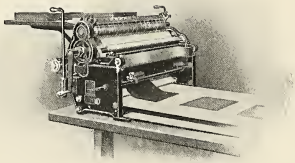
No. 4 Sewing Machine



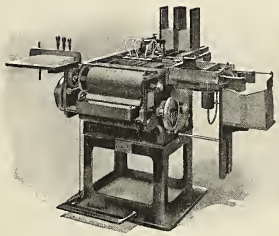
No. 7 Sewing Machine



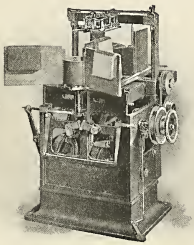
Cloth-cutting Machine



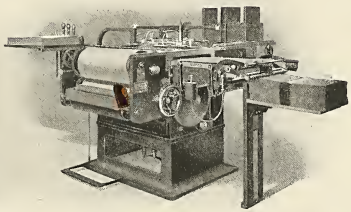
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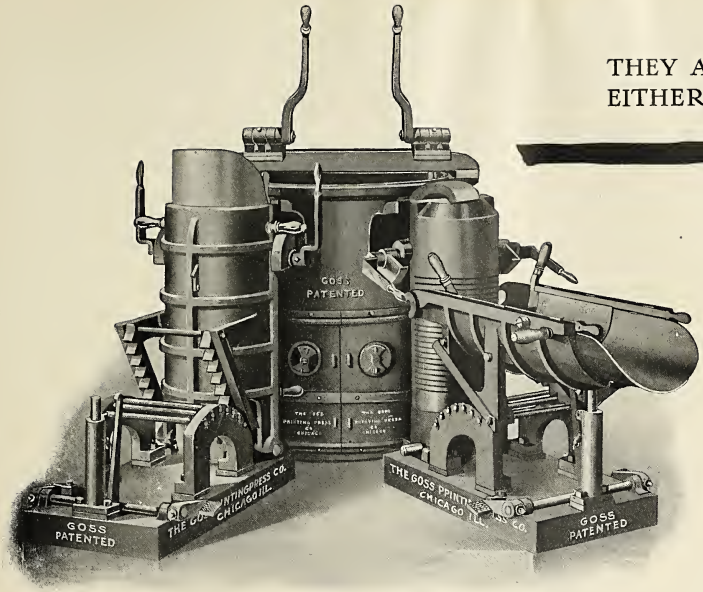
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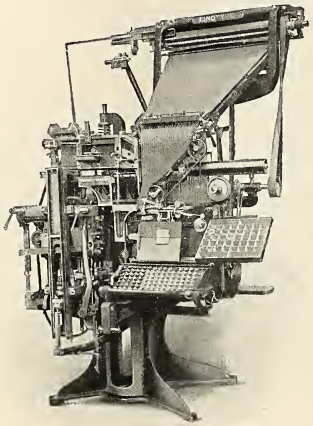
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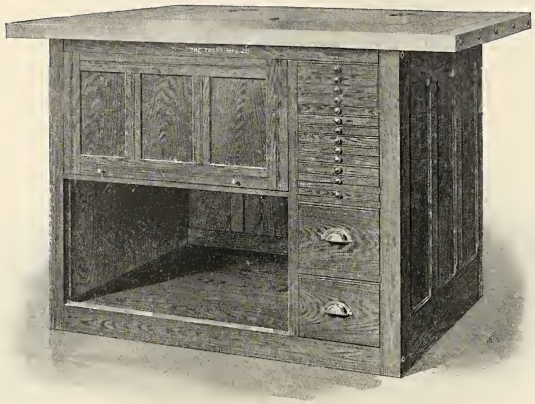
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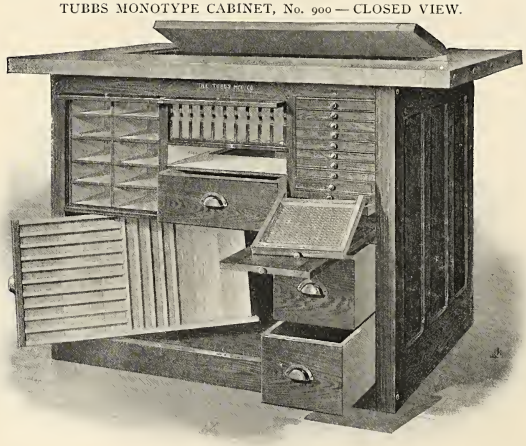
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Tubbs Monotype Cabinet

AND WORK-BENCH COMBINED



TUBBS MONOTYPE CABINET, No. 900 — CLOSED VIEW.



TUBBS MONOTYPE CABINET, No. 900 — SHOWING COMPARTMENTS.

A work-bench and cabinet for the storage of molds and matrices are an essential part of the equipment of each Monotype office. To clean the pump body the operator requires a vise and a suitable bench to attach it to. The molds and matrices are the vital parts of the Monotype, and upon the care with which they are kept depends not a little the quality of the work produced.

This Monotype Bench combines in one piece both of these essential parts of a Monotype equipment. It also provides convenient places for keeping the parts of the display-type attachment when these are not in use on the machine, and gives the operator a place for tools.

This combination work-bench and cabinet provides space for the storage of 10 molds, 10 matrix cases, 10 normal wedges, and the special wedges used with the display-type attachment.

The small drawers at the upper right-hand side of the cabinet are for the storage of sort matrices. These drawers are provided with 225 compartments each of the proper size to contain a matrix. The sort matrices are placed in these drawers and individual compartments in the same relative positions they occupy in the matrix-case. By having the sorts thus arranged mistakes in assembling a matrix-case are practically eliminated, since when a matrix is removed from a case it is put in the compartment of the matrix which replaced it and remains there until the case is again changed for a different job. A slide beneath these drawers gives the operator a convenient place to rest the matrix-case while making changes.

In addition to the above, three drawers are provided for the storage of tools, supplies and the parts of the display-type attachment. A large, open space at the bottom of the cabinet gives room for the storage of about a ton of metal. Doors in the top of the bench give access to space in the rear of the matrix-case and mold compartments and back of the sort drawers, which may be used for the storage of material not frequently required.

A sliding front cover closes all openings and has lock and key. One lock fastens all the matrix drawers. The top is made of white rock maple and is 2 inches in thickness, having heavy cleated ends, V-matched and bolted on. Bronzed hardware throughout, strictly high-grade.

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Tubbs's Monotype Cabinet has been endorsed by the Monotype Company. A number of these cabinets are now in use in many offices. Made in all sizes. The Sunset Magazine, San Francisco, has one eight feet long. No. 900 is the desirable cabinet.

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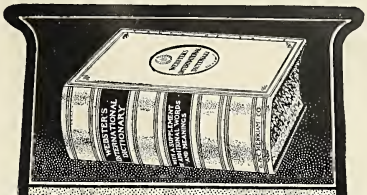
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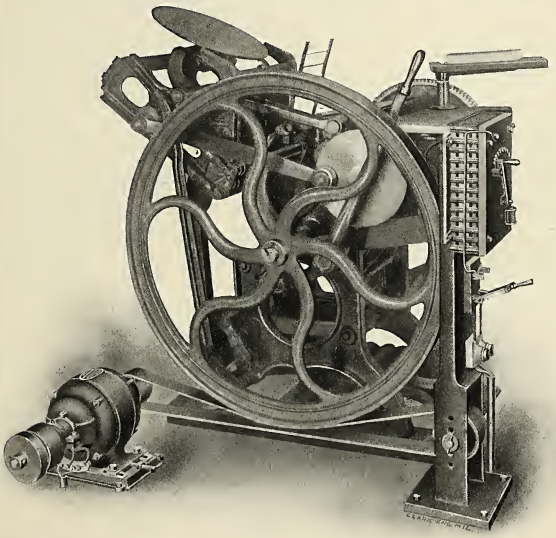
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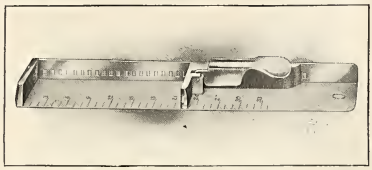
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Rouse Job Sticks

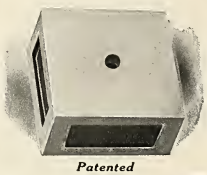
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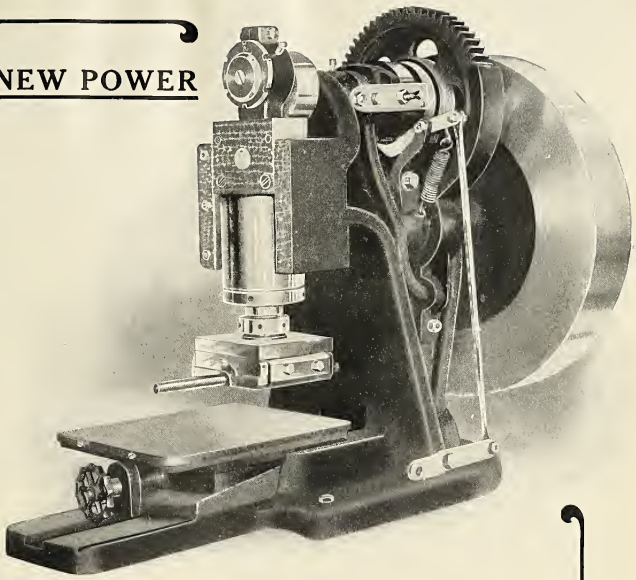
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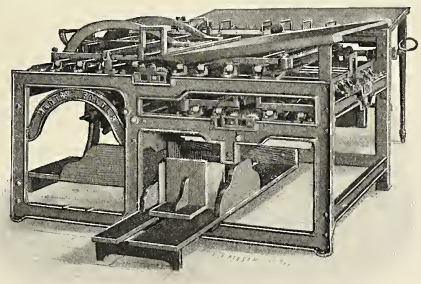
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So do not be deceived in purchasing a folder with only one set that is iron and the other sets wood, cloth-covered. If one set is good insist upon having the other three sets iron rollers. That is where we are making good. Four sets of Milled Steel Rollers, four sets of Saw Tooth Steel Folding Knives, Gripper, Straightener, Spring Cushion Boxes, Box Push Packer and other parts just as good.

CENTRALIA, ILL., Mar. 8, 1907.
MENTGES FOLDER CO.:

Gentlemen,— We put in a Mentges Folder a few weeks since, and find that it is even more than we expected of it. The folder does our work in a satisfactory manner, and we are exceedingly well pleased with it.

Very truly,
C. D. TUFTS & CO.,
Pubs., The Centralia Democrat.



GREENSBURG, IND., Mar. 6, 1907.
MENTGES FOLDER CO.:

Gentlemen,— I have one of your new improved folders, and find that I have found the missing link in the chain of a complete newspaper office, and for it I am thankful.

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$225 will purchase our No. 2 Inserting Folder that will fold 4, 6, 8, 10 and 12 pages, pasting and trimming 8 and 10 pages.

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the two essentials are

Quality of Product and Cost of Production

Monotype Quality

Each letter is cast by the Monotype separately, in the same manner and with the same accuracy as foundry type. The letters ARE NOT cast in bunches and then trimmed to make them near-perfect. Each character is entirely finished in the Mold. This gives a perfection of face and height-to-paper that no other method of casting approaches. It prevents defects that no amount of make-ready can remove.

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Cost of composition DOES NOT mean uncorrected matter on the galley, it must cover correcting and revising. The ease with which individual type is corrected, run around initials and cuts; the fact that with the Monotype the cost of this work is the wages of the compositor and not the wages of a machine operator, plus machine expense, make Monotype product cheaper than any other form of composition.

The Monotype

Keeps up quality
Keeps down cost

Let us take this up with YOU

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Selling Agent

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Every Type, Border and Rule on this page cast on The Monotype

COMPOSING MACHINE

The book pages shown opposite were composed and cast on The Monotype

Composed and Cast on the MONOTYPE

A, Aa, Am B Co; B, B & O; C, Cc, Cooper; D, D L & W;

One-eighth of gross area of web included in flange, **A, Aa, B;** if 90 ft or over, **E;** if length is less than 50 ft, only the cover plat horizontal legs of the flange angles are to be included in the flange no part of web included in flange, **C, Cc, D, P, R, Y.**

Web. Thickness, min, three-eighths of an inch, **G;** in highwa (**Cc, Oo**), five-sixteenths of an inch.

Total shear, acting on side next to abutment, to be taken as tr into flange angles within distance = depth of girder. **A, Aa, B, E.**

Web Splices. A plate on ea inch thick, **A, B;** at least five-si web, and wide enough for 2 rows

Stiffeners. Generally require load. Intermediate stiffeners req between flange angles exceeds 5

ceeds 10,000 — $75 \times \frac{\text{depth}}{\text{thickness}}$, **C**

$12{,}500 - 90 \times \frac{\text{depth}}{\text{thickness}}$, **Cc;** wh

web thickness, d = distance betwe
Spacing usually = depth, or =

Unit stress, max, 10,000 — 45

where l = length of stiffener, r = i
Dimensions of angles usually 3½

Flanges.
Unbraced length of flange (com
B, P, R, Y, 16 × width, **A, C,**
= 20 × width, **Aa,** = 25 × width
Comp. flange has same gross are
Cover plates must not extend
plate, beyond outer line of rivets, *A*
heaviest plates are next the angl
Cc, Y. One must extend full len
enough to take 2 extra rows of riv

Bracing, Riveting, Bearings
ings, below.

Bea

Beams in groups of 2, 3 or 4 for e
3 ft apart, riveted to webs, **B.**

Composed of rigid members, ri
sect each other, and other member
center lines, passing through all
symmetrically in all directions, **Y.**

For Beam Girders. Ten-inc
beams, angle bracing between gird
apart. Connections to have at le

Lateral.

B, in through spans. Top bra
struts as deep as the chords; single
panel, for single track; double an

B, in through spans, bottom br
angles, riveted to each other and t
than 4 rivets at each intersection a

B, in deck bridges, complete up

Oo, bottom end struts in all spa

Y, top and bottom lateral brac
bridges having sufficient head roo

Jairus' daughter raised. ST. MARK, VI. *Twelve apostles sent out.*

30 And Jesus, immediately knowing in himself that [2]virtue had gone out of him, turned him about in the press, and said, Who touched my clothes?

31 And his disciples said unto him, Thou seest the multitude thronging thee, and sayest thou, Who touched me?

32 And he looked round about to see her that had done this thing.

33 But the woman fearing and trembling, knowing what was done in her, came and fell down before him, and told him all the truth.

34 And he said unto her, Daughter, thy faith hath made thee whole; go in peace, and be whole of thy plague.

35 [2]While he yet spake, there came from the ruler of the synagogue's house certain which said, Thy daughter is dead: why troublest thou the Master any further?

36 As soon as Jesus heard the word that was spoken, he saith unto the ruler of the synagogue, Be not afraid, only believe.

37 And he suffered no man to follow him, save Peter, and James, and John the brother of James.

38 And he cometh to the house of the ruler of the synagogue, and seeth the tumult, and them that wept and wailed greatly.

39 And when he was come in, he saith unto them, Why make ye this ado, and weep? the damsel is not dead, but [5]sleepeth.

40 And they laughed him to scorn. [5]But when he had put them all out, he taketh the father and the mother of the damsel, and them that were with him, and entereth in where the damsel was lying.

41 And he took the damsel by the hand, and said unto her, Talitha cumi; which is, being interpreted, Damsel, I say unto thee, arise.

42 And straightway the damsel arose, and walked; for she was of the age of twelve years. And they were astonished with a great astonishment.

43 And[7] he charged them straitly that no man should know it; and commanded that something should be given her to eat.

CHAPTER VI

And [1]he went out from thence, and came into his own country; and his disciples followed him.

2 And when the sabbath day was come, he began to teach in the synagogue: and many hearing him were astonished, saying, [2]From whence hath this man these things? and what wisdom is this which is given unto him, that even such mighty works are wrought by his hands?

3 Is not this the carpenter, the son of Mary, [3]the brother of James, and Joses, and of Juda, and Simon? and are not his sisters here with us? And they [4]were offended at him.

4 But Jesus said unto them, [2]A prophet is not without honour, but in his own country, and among his own kin, and in his own house.

5 [4]And he could there do no mighty work, save that he laid his hands upon a few sick folk, and healed them.

6 And [7]he marvelled because of their unbelief. [8]And he went round about the villages, teaching.

7 [8]And he called unto him the twelve, and began to send them forth by two and two; and

[1]Luke 6. 10. & 8. 46. [4]Luke 8. 49. [5]John 11. 11. [6]Acts 9. 40. [7]Matt. 8. 4. & 9. 30. & 12. 16. & 17. 9. ch. 3. 12 Luke 5. 14. [1]Matt. 13. 54. Luke 4. 16. [2]John 6. 42. [3]See Matt. 12. 46. Gal. 1. 19. [4]Matt. 11. 6. [5]Mat. 13. 57. John 4. 44. [6]See Gen. 19. 22. & 32. 25. Mat. 13. 58. ch. 9. 23. [7]Is. 59. 16. [8]Matt. 9. 35. Luke 13. 22. [9]Matt. 10. 1. ch. 3. 13. Luke 9. 1.

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a nā'nas (*or* -nă'- *or* -năn'-), A na'- nas, *Bot. genus.*
an an'drous.
An a nī'as, *Bib.*
an an'ther ous, *-ther um,* -an'thus.
an'a peī rat'ic.
an'a pest *or* -pæst, -pes'tic, -tic al, -al ly.
phal an tī'a sis.
ph'o ra, pl. *-ræ.*
ph ro dis'i a (-diz'-), -dis'i ac, dit'ic, -di'tous.
plas ty, -plas'tic, an'a plăst.
ple ro'sis, -rot'ic.
p'no gr̆aph, -nom'e ter.
p o dic'tic.
p tot'ic.
p'ty chus (-kus), pl. *-chi* (-kī).
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r'thri a, -thric, -throus.
r throp'o da, an ar throp'o dous.
s.
sar'ca, -sar'cous.
seis'mic.
s ta'si us (-zhī us *or* -shī-)
state, -stat'ic.
s'tig mat'ic.
stome.
s' to mose (-mōz), -mosed nōzd), -mot'ic.
'tro phe.
s'trous.
th' e ma, *pl.* -mas (-maz), ma tize, -tized, -ti zing, -ti zer, a ti za'tion, -mat'ic, -ic al, -al ly. ath'e mize, -e mized, -mi zing. *t'i ja,* pl. *-jæ,* a nat'i fer, an a- er ous.
to'li an, -tol'ic.
t' o mize, -mized, -mi zing, i zer, -o mism, -o mist, -o my, a tom'ic, -ic al, -al ly.
t'o pism.
trep'tic, refuting.
trip'sis, -trip sol'o gy, **-trĭp'-**, pertaining to massage. *tron.*
t'ro pal, -ro pous.
t'to. See *Arnatto.*

te, mĕt, hêr, īce, ĭn, nōte

ot Borate Springs.

gs, Mendocino County, Cal. $CaCO_3$ 67, $MgCO_3$ 43, Na_2CO_3 35.

olorado. 60° F.

eet, New York City. NaCl 58, $MgCO_3$ 35, $CaCO_3$ 30, CO_2 68½

Clara County, California. Na_2CO_3 123, NaCl 118, $FeCO_3$ 13.

rax Lake, Lake County, California. NH_4HCO_3 108, 103, NaCl

ounty, Indiana. NaCl 39, $CaCO_3 + CaSO_4$ 53, $MgCO_3 + MgSO_4$

Colorado. Na_2CO_3 156, NaCl 170.
County, Kentucky. NaCl 166, $MgCl_2$ 55.
ng, Otsego County, New York. $CaSO_4$ and $Ca(HCO_3)_2$ 92, $CO_3)_2$ 39, NaCl 21, H_2S 4 cubic inches. 48° F.
s, Saratoga County, New York. NaCl 128, Na_2HCO_2 82, 383 cubic inches.

OUR AIM

is to show prospective customers a working demonstration of Cross Continuous Feeders in the same plant with competitive machines.

IT IS ONLY FAIR TO YOU

when investigating automatic feeders to ask to be shown in a plant where Cross Feeders also are in operation. To aid you in this, we have just published a booklet showing where all Cross Feeders (up to January 1, 1907) are in operation. This history of our business is yours for the asking.

Cross Paper Feeder Co.

BOSTON, MASS., U. S. A.

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THE BEACON BORDER

INLAND TYPE FOUNDRY

We Are Now Allowing
in Trade for

Old Type, 15c

per pound; old brass the same.

Electrotypes, stereotypes and printers' metal, other than foundry cast type, 8 cents per pound. These allowances are larger than ever before offered.

Send in Your Old Metal Now

At the same time send in for discount sheet on new goods. The advances are most moderate—not nearly as large as would be justified by the greatly increased cost of raw material.

Inland Type Foundry

Saint Louis Chicago New York

Set in Hearst and Hearst Italic

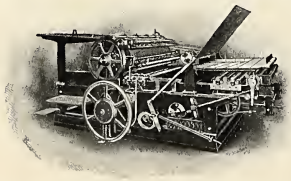
24-Point Beacon Border
6A Font, containing Caps, & and 30 each thick and thin spacing blanks, $2.50
Also made in 18-Point, Per Font, $2.00

NEW & ATTRACTIVE

NO ONE can think of doing any business, from stock-broking to the sale of horseshoes, from a sale of land to the construction of a railroad, without admitting the printing-press to a necessary share in the transaction. No great scientific discovery begins to do its work for the world, or for the glory of its exponent, until the types have clicked and the presses have turned upon it. Telephones, electric lights, locomotives, all the modern concomitants of an intensely active and advancing age, might be wiped out, and the work of the world would proceed after a fashion, as it did proceed before the nineteenth century set the rapid pace. But stop the press, and the light of civilization grows dim; cut off the adding of type to type in forms of words, and we step back five centuries!—J. HORACE MCFARLAND.

THE IMPORTANCE OF

THE PRINTING PRESS IN GENERAL



AND THE WHITLOCK IN PARTICULAR

IS AN ACKNOWLEDGED FACT

THE truth of the above quotation by Mr. McFarland is fully realized by everyone who has watched the wonderful progress made in the graphic arts in the last decade. The printing-press to-day is certainly a great civilizer. More credit in this direction is due it than the average individual allows. When you need a "civilizer" of this kind, the merits of "THE WHITLOCK" should be looked into. You will be convinced of its importance. Ask our agents or write us direct.

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KRAG AUTOMATIC INK DISTRIBUTER

Never too tight

Never too loose

You can not print Solids on a Gordon and turn out a good job, without this device. the only self adjusting Distributer on the market. Adopted and for sale by all the leading dealers KRAG-MARCUS CO. Erik L. Krag—Pres. 15 N. Clinton St. Chicago.

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properly made plates

adapted to bring out the result desired. No set rule can be followed. The printers and engravers must combine their talents to reproduce the sketch or article faithfully.

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bring out various results. Our knowledge of how to attain any result desired in the printed work has been gained through more than twenty-five years' experience in letterpress color printing.

Progressive Proofs

are furnished with every job, showing exact tone of each color of ink to use, and the name of the ink-maker, enabling the printer to go ahead and produce in the finished work the same result as shown on the proofs. Duplicate sets of plates of "Who Whistled?"—the insert shown in this issue—are for sale. Prices quoted on application.

The Maas Colortype Company
(NOT INCORPORATED)
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121 Plymouth Court, Chicago

KEYSTONE TYPE
AMERICAN TYPE
PRINTERS' AND BOOKBINDERS' MACHINERY,
LABOR-SAVING SPECIALTIES,
ALL PRINTERS' NECESSITIES

Our

Electricity

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Slip-sheet device

is making good

Munroe & Southworth, after a trial, equipped all their presses. They say the device has paid for itself many times over in a few months.

The Franklin Co. are entirely equipped. They must like it.

Sleepeck-Helman Printing Co. are entirely equipped and say they would not be without it.

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And there are others. If you do high-grade cut work it can not help but save you *big* money.

For printed-side-up delivery presses only

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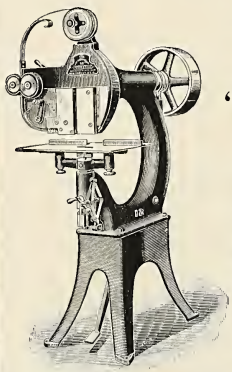
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which are unapproachable on the face of the earth for all-round excellence.

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THE MOST SUCCESSFUL BLOCKS FOR BOOK AND CATALOG WORK :: :: :: ::

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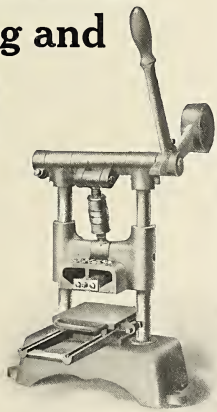
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In a superior manner and in such extensive variety

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Can Now Publish

HIGH-GRADE LOCAL MAGAZINES

By Using

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Heretofore it has been impossible to publish a magazine profitably outside of the large centers in the East because of the great expense necessary in producing a magazine of standard size. A very productive field was thus practically closed to all but a few until the introduction of the BROOKS MAGAZINE SERVICE. This method of syndicating literary matter solved the problem by reducing the cost to so little that any one with energy and ability can enter the magazine field right at home with practically no outlay of capital. The Brooks method is simply this:

We buy and artistically arrange the material for 64 pages of your magazine.

We illustrate the stories and special articles with fine half-tones and pen-and-ink drawings.

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We start page numbers at 17, thus leaving room for a 16-page section of local reading and advertising matter to be inserted in front by you. If more than 16 pages of local reading and advertising is desired, additional pages may be added in the back of the magazine, directly following the close of the syndicate matter. Any number of local advertising pages may be inserted.

We furnish you a handsome new cover each month, with the front printed in colors, leaving space at the top and bottom for name of magazine and your name as publisher. We also print neat border on the back cover page, and all cover space is left blank to be sold by you to your local advertisers and printed by your local printer.

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We issue a franchise covering exclusive territory. No one can get a like service in YOUR territory.

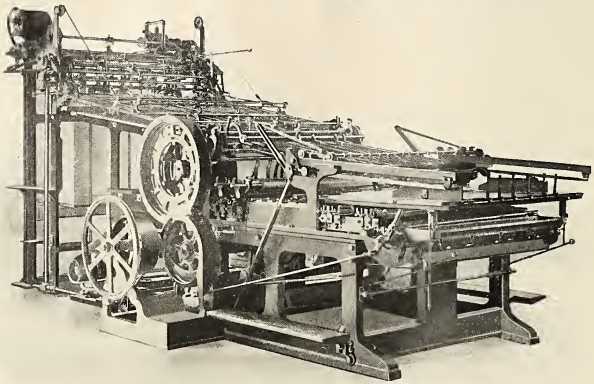
Over eighty publishers are now making a success of local magazines under our plan.

Send us ten cents in stamps (for postage) and we will send you completed sample magazines, descriptive booklet on MAGAZINE PUBLISHING and full particulars.

THE BROOKS PUBLISHING COMPANY

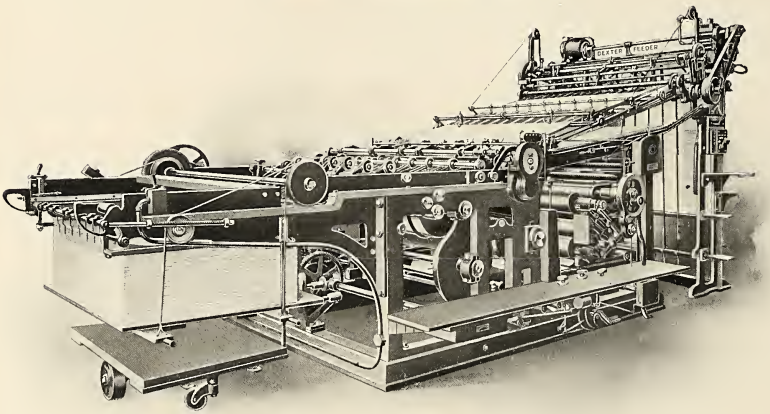
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The Dexter Automatic Feeding Machine

Attached to two-revolution press.



The Dexter Automatic Feeding Machine

Attached to a sheet-feed rotary press.

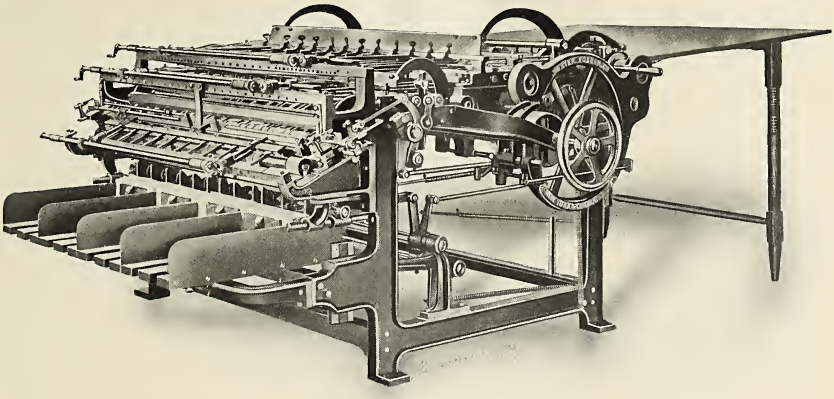
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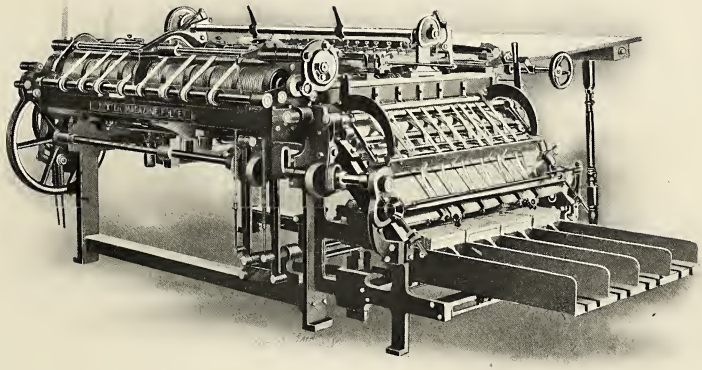
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The Dexter Three-fold Parallel Folder

Folds parallel 8, 12 and 16 page work.



The Dexter Quadruple Magazine Folder

Folds quadruple 8's and 16's, delivering signatures with edges cut open.

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An Ornament that is Seasonable and Popular!

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Assorted font containing 2 each 72-Pt; 3 each 48-Pt; 6 each 24-Pt; (22 characters in all) $2.50



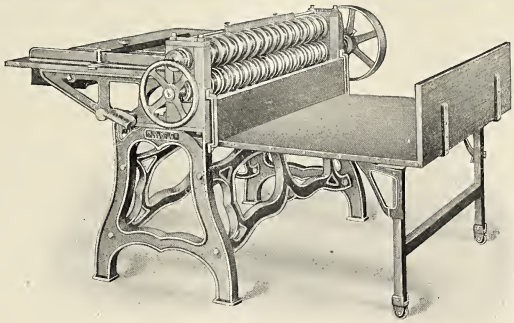
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The Carlton Rotary Perforating Machine

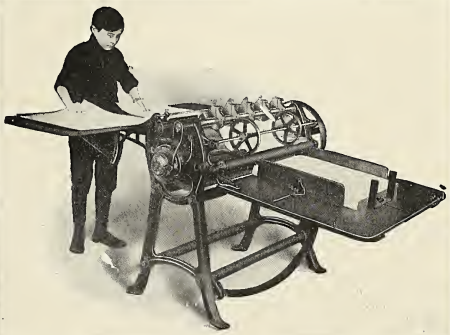
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Machine's Speed limited only by **Speed of Operator.** No Swelling or Pounding of Stock, making numbering and binding easier.

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It makes the Neatest, Cleanest, Smoothest Perforation in the World. It will Pay for Itself in Time Saved.

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No Rubber Bands,
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OWNERS AND MANUFACTURERS

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Model 125

Five-wheel Machine to automatically number from 1 to 99999

№ 12345

List Price, $14 — subject to discount.

All Dealers Carry Them in Stock

THE STANDARD MODEL

That is operated by a Plunger with the word "No." to precede the figures.

Type-High Numbering Machine

Can be locked in the form by itself, the same as type, or surrounded by type to number and print at one impression, as all the figures can be properly inked; and is the only machine that can be successfully used on either a cylinder or job press.

Each impression of the press automatically changes the numbers. The Wetter is operated by plunger containing the word "No." to precede the figure. This "No." slide is removable without taking the form from the press, and any other character, such as "A," "B," "*," etc., can be inserted in its place in a moment. With each machine we furnish a "blank" slide to use in place of the word "No." when working the machines on a job press and when it is more desirable to have only the figures print.

The NEW MODEL WETTER is constructed of the best materials; parts are hardened where necessary; workmanship the best, and is superior to any numbering machine now on the market.



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The Figure Wheels are steel. All Figures are cut deep, and the faces perfectly flat and sharp. Every "WETTER" is guaranteed.

Our Drop-Cypher Won't Get Low.

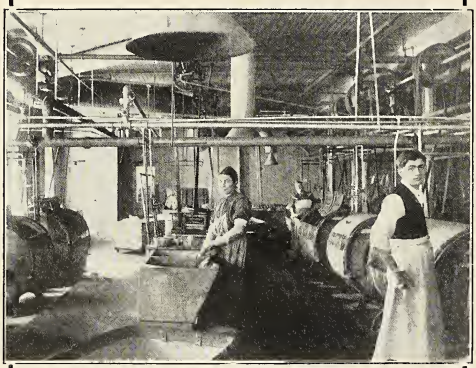
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LIQUID DRYERS, VARNISHES and PLATE OILS
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Softens the inks, rendering them pliable and easily manipulated for any kind of stock. A great aid when your pressroom is cold.

Prevents offsetting and eliminates slip-sheeting.

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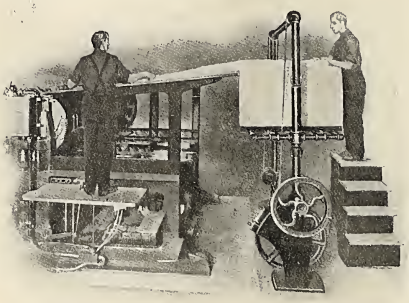
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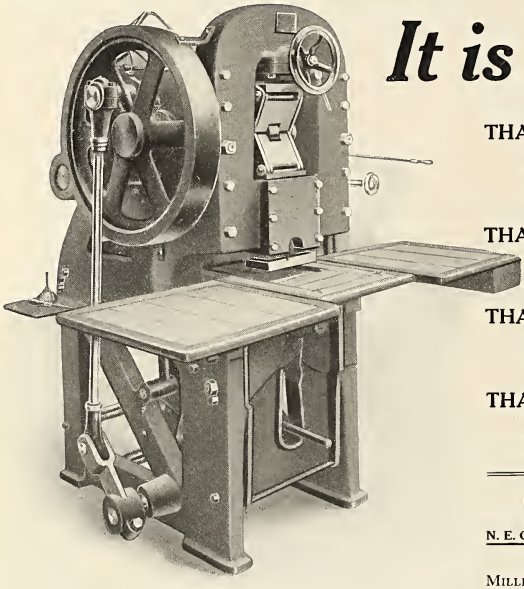


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The installation cost of a Hammer Paper Lift for each one of your cylinder presses is small as compared with your gain. Write for prices and further information.

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Size, 4½ x 9

It is a Fact—

THAT the **New Carver Automatic Stamping and Embossing Presses** contain more points of merit than any other machine of the kind in the market.

THAT recent demonstrations have proven that for *lightness in weight of wiping paper and quantity used* it can not be excelled.

THAT the open side frames provide for feeding and operating larger sheets than any other machine of its class.

THAT the production of the machine from steel plates, or dies, can not be excelled in quantity, quality or cost of production.

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N. E. Cor. 15th and Lehigh Ave. **Philadelphia, Pa.**

Canadian Agents

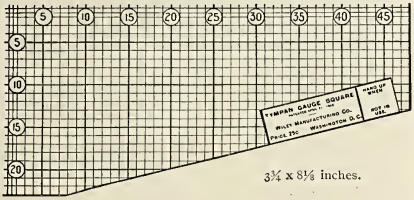
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TYMPAN GAUGE SQUARE

For quickly and accurately placing the gauge pins on a platen press



3¼ x 8⅛ inches.

Made of transparent celluloid, ruled in picas.

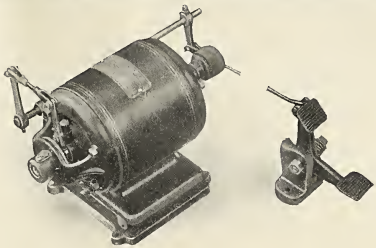
By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once.

Will save its cost in one day's use.

Twenty-five cents, postpaid to any address.

THE INLAND PRINTER CO.
130 Sherman St., Chicago

Guarantee Electric Co.



KIMBLE - GREGORY

GORDON-PRESS MOTOR

Friction-drive, alternating and direct current. Variation, 100 to 3,000 impressions per hour. ***Just like cut.*** No resistance in circuit. ***Guaranteed for two years.***

We carry also a stock of 1,000 motors for all purposes; all second-hand and guaranteed for one year. Write us your needs.

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CHICAGO, ILL.

Just stop and think, Mr. Printer,

how much time is lost by trying to work with inadequate and inferior machinery and then see if that time isn't worth more to you than the price of new and up-to-date machinery.

"STANDARD" machines are time-savers and money-savers because of their efficiency, durability and reliability, and are the best machines to buy as they are the simplest in construction of any machines on the market, and have no intricate or complicated parts to get out of order.

We guarantee all our machines to give entire satisfaction, and we know you will be more than satisfied with the results which can be attained with "Standard" machines.

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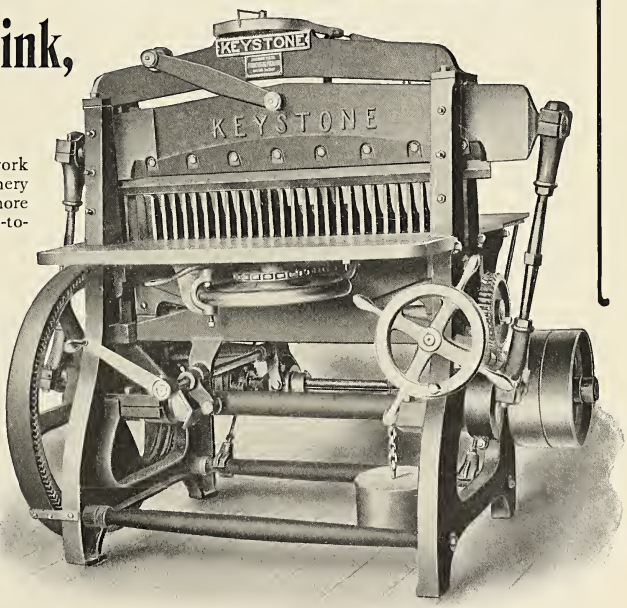
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Successor to GEORGE H. SANBORN & SONS

Builders of Bookbinders' Machinery, Embossing Presses and Paper-Cutting Machines of all kinds, Die-Cutting Presses, etc.

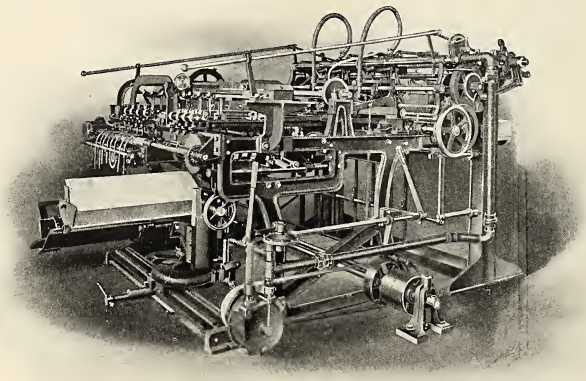
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CHAS. E. WHEELER, Gen. Mgr. and Treas.



38 and 44 inch Keystone Hand-Clamp Cutter

THE CHAMBERS Paper-Folding Machines



No. 440, Drop-roll Jobber, with Automatic Feeder

This jobber marks a distinctive advance in paper folders, and embodies more folding-machine value than ever before incorporated in a single machine. The range is from 35 x 48 to 14 x 21 inches.

Folded Page, 12 x 17½ to 3½ x 5¼ Inches

All the standard right-angle deliveries, together with long 16's and long 32's two on, made into one packing-trough. As many trick folds and odd make-ups as possible on any machine, provided customer cares to use them.

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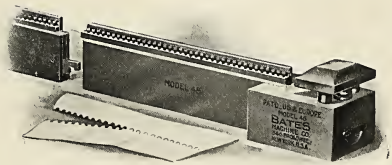
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Automatic Hand-Numbering Machine Model No. 50



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FACSIMILE IMPRESSION.
WITH INDICATOR.
Consecutive-Duplicate-Repeat
1 to 1,000,000
Automatically

Model No. 45—Type-High Perforating Machine
Saves one operation. Perforates while you print.



Our Machines are carried in stock by Dealers everywhere



The Largest Factory in the World Devoted Exclusively to the Manufacture of Numbering and Perforating Machines.

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Made to number backward to avoid collating.

Type-high—for General Job Work.



Model No. 27
NO SCREWS
View, showing parts detached for cleansing.

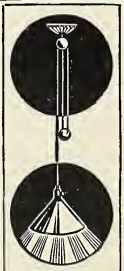
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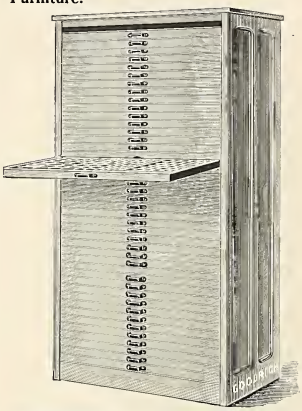
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Ask about our line of Sectional Cabinets and the finest line of Printers' Wood Goods now made.

Get your name on our mailing list and keep posted on up-to-date Printers' Furniture.

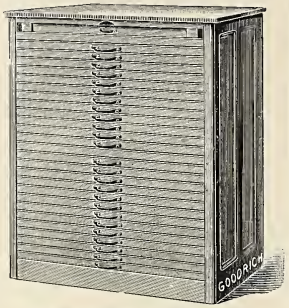


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See that CASE-REST and Copy-Drawer?

Not found in any other make of cabinets.

Twenty-five Cases besides a Copy-Drawer with Case-Rests, all in a total height of 43 inches.



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The Goodrich Cabinets

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Constructed with Patent Flat Steel Runs, originated by us.

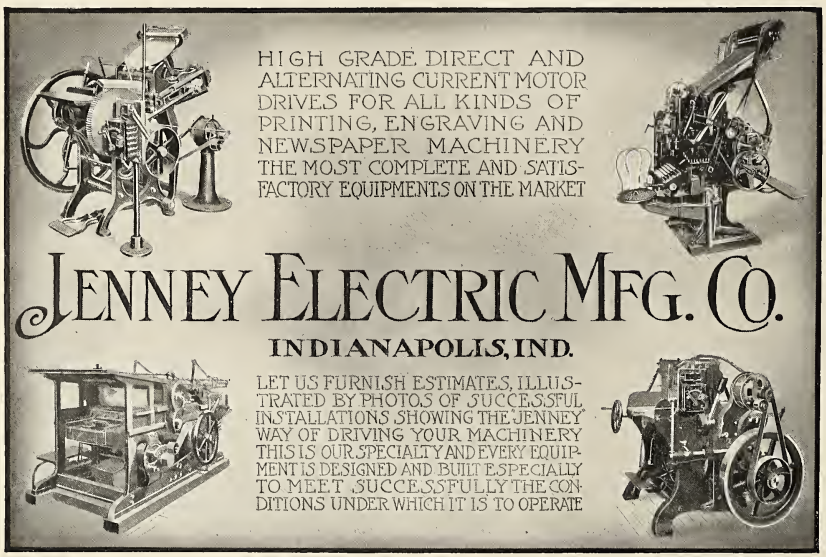
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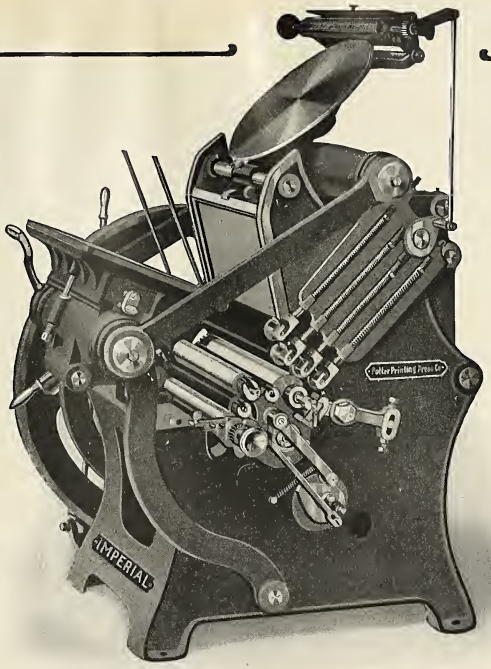
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Adapted for highest grade of work.

Contains features found in no other job press.

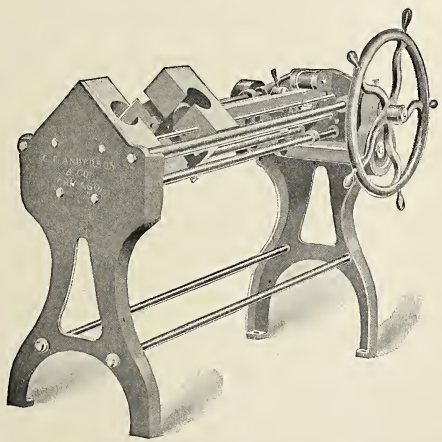
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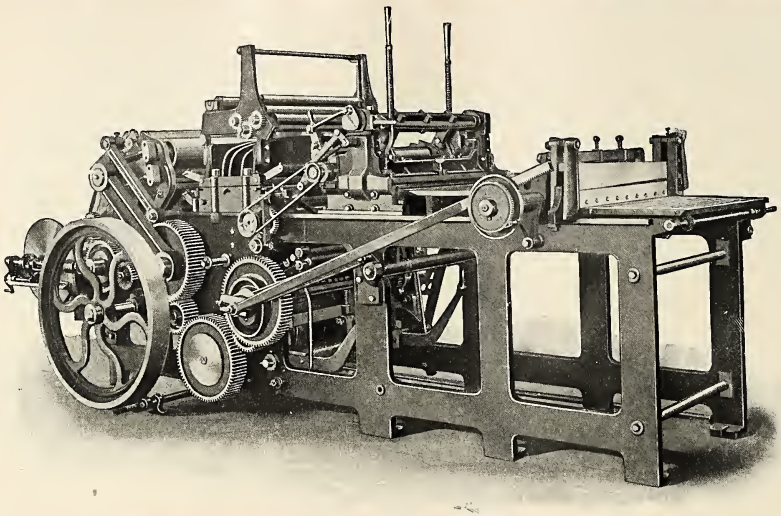


To know that competitive tests made by many well-known, up-to-date concerns have resulted in the adoption of the Anderson Bundling Press. Do you know why? Because of the excellence of its design, both in rigidity of construction and convenience in operation, and its power possibilities, which are far beyond anything before attempted on a hand-power Bundling Press. That is why the Anderson is so universally adopted by large and small binders; and the only reason why you should buy and use the Anderson Bundling Press is, because it would pay you to do so.

Write to-day for further details.

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THE KIDDER ROLL-FEED BED AND PLATEN PRESS

The press above

prints on both sides, numbers, slits, cuts off

and has attachment for operating all the attachments

once, twice or three times to each impression.

Besides the attachments we can add many more for

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These presses will print

ON ANY KIND OF PAPER

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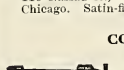
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SPRAGUE ELECTRIC Co., 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty.

THE ROBBINS & MYERS Co., Springfield, O. Direct-current motors for all machines used in the graphic arts. New York office, 66 Cortlandt st.

WESTINGHOUSE ELECTRIC & MFG. Co., Pittsburg, Pa.

PAPER-CUTTING MACHINES.

EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.

ISAACS, HENRY C., 10-12 Bleecker st., New York.

MORGANS & WILCOX MFG. Co., Middletown, New York.

OSWEGO MACHINE WORKS, Oswego, New York, makers of the best in cutting machines. The Brown & Carver complete line.

PAPER JOGGERS.

HART, R. A., Battle Creek, Mich. Paper joggers, "Giant" Gordon press brakes, printers' form trucks. See "Counters."

PAPER MANUFACTURERS.

CRANE BROS., Westfield, Mass. Makers of ledger and linen papers.

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ALPHA PHOTO-ENGRAVING Co., Howard and Fayette sts., Baltimore, Md. Engravings for the printer.

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INLAND-WALTON ENGRAVING Co., THE, designers, illustrators, engravers and electrotypers; 3-color process plates. 120-130 Sherman st., Chicago.

KELLEY, S. J., ENGRAVING Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

PENINSULAR ENGRAVING Co., 73 Fort st., W., Detroit, Mich.

PETERS, C. J., & SON Co., Boston, Mass. Half-tone, line and wax engravers.

ROMANSKI PHOTO-ENGRAVING Co., 402 Camp st., New Orleans, La. Up to date in every respect. Established five years. By superior workmanship, reasonable prices and exceptional speed in filling orders we are to-day one of the largest mail-order engraving houses in the country. Printed copies of one of the finest collections of testimonials from all over the United States mailed to any address.

SANDERS ENGRAVING Co., St. Louis, Mo. Electrotypers and photoengravers.

STANDARD ENGRAVING Co. (Inc.), M. C. Clarke, prest., 7th and Chestnut sts., Philadelphia.

THE FRANKLIN Co., 346-350 Dearborn st., Chicago. photoengravers and electrotypers.

PHOTOENGRAVERS' MACHINERY.

SHNIEDEWEND, PAUL, & Co., 118-132 W. Jackson blvd., Chicago.

PHOTOENGRAVERS' PROOF PRESSES.

SHNIEDEWEND, PAUL, & Co., 118-132 W. Jackson blvd., Chicago.

PHOTOENGRAVERS' SCREENS.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

PHOTOENGRAVERS' SUPPLIES.

NEW YORK ENGRAVERS' SUPPLY, H. D. Farquhar, proprietor, 103 Chambers st., New York. Specialists in photoengravers' supplies.

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KELTON'S, M. M., SON. C. Kelton, president, 175 Elm st., New York city.

PLATE PRINTING PRESSES.

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MEISEL PRESS & MFG. CO., Boston, Mass. Automatic bed and platen, also rotary presses for cash sales books, autographic register rolls, tickets, labels, wrapping paper and other special printing machinery.

PRESSES.

DUPLEX PRINTING PRESS CO., Battle Creek, Mich. Flat-bed and Rotary Perfecting Presses.

GOSS PRINTING PRESS CO., 16th st. and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn street.

JOHN THOMSON PRESS CO., Nott & East aves., Long Island City, N. Y.; 253 Broadway, New York; Fisher bldg., Chicago.

PRESSES—HAND AND FOOT POWER.

KELSEY PRESS CO., Meriden, Conn.

PRESSES—JOB PRINTING.

EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.

PRINTERS' BLOCKS.

WANNER, A. F., & CO., 298 Dearborn st., Chicago. Iron Blocks, Wilson Patent Blocks.

PRINTERS' MATERIALS.

CAMPBELL, NEIL, CO., 72 Beekman street, New York city. Paragon cutters, machinery, type.

DE BOISE BRESNAN CO., 15 Frankfort st., New York. Mfrs. brass rule, wood goods; specialists.

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MORGANS & WILCOX MFG. CO., Middletown, New York.

SHNIEDEWEND, PAUL, & CO., 118-132 W. Jackson blvd., Chicago.

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BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 413 Commerce st., Philadelphia.

BINGHAM'S SAM'L, SON MFG. CO., 195-207 S. Canal st., Chicago; also 514-516 Clark av., St. Louis; 1st av. and Ross st., Pittsburg; 507-509 Broadway, Kansas City; 52-54 So. Forsyth st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis.

BUCKIE PRINTERS' ROLLER CO., 396-398 S. Clark st., Chicago.

GODFREY & CO., (Wm. C. Squibb), printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

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PRINTERS' SUPPLIES.

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BRONSON'S PRINTERS' MACHINERY. H. Bronson, proprietor, 54 N. Clinton st., Chicago. Telephone Main 224.

DRISCOLL & FLETCHER, Ellicott and N. Division sts., Buffalo, N. Y. Dealers in new and rebuilt printers' machinery.

PAYYER PRINTING MACHINE WORKS, 600 S. Broadway, St. Louis. Manufacturers of paper-cutters, chases, lead-cutters, etc. We make a specialty of repairing and erecting printers' and bookbinders' machinery.

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UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co. Div., Springfield, Mass.

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AMERICAN TYPE FOUNDERS CO., original designs, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Dallas, Minneapolis, Denver, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Superior Copper Mixed Type.

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KEYSTONE TYPE FOUNDRY. Originators and makers Nickel-Alloy Universal Line Type, Brass Rules, Leads, Slugs, Paragon All-Brass Galleys.

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NEW YORK: William & Spruce sts.

CHICAGO: 531 Wabash av.

ATLANTA: 51 W. Mitchell st.

DETROIT: 43 Larned st., W.

SAN FRANCISCO: 304 Telegraph av., Oakland.

AGENCIES:

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RICHMOND: Richmond Type & Electro. Fdy.

NEW HAVEN: Norman Printers' Supply Co.

DALLAS: Beddo-Wheeler Co.

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STORY FINISHING CO., 209 S. Clinton st., Chicago. Labels, show cards, maps, pictures, for the trade.

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HAMILTON MFG. CO., Main office and factory, Two Rivers, Wis; Eastern factory and warehouse, Rahway, N. J. Manufacturers of wood type, cases, cabinets, galleys, etc.

The Williams Web Feeder No. 2

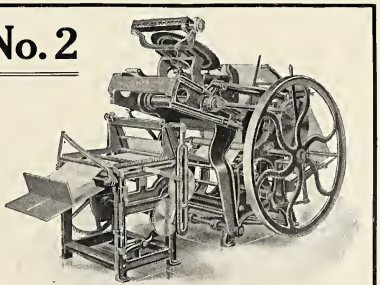
Will become an essential factor in your Printing House.

By attaching Number 2 Feeders to your Chandler & Price and Challenge Gordon Presses, you may

CONVERT THEM, at little cost, from Hand-feed Presses to Automatic Presses, and thereby

DOUBLE YOUR OUTPUT, increasing your profits by the enlarged capacity, the saving of wages, etc., and

STILL HAVE LEFT the presses as they originally were, for hand-feed when required.

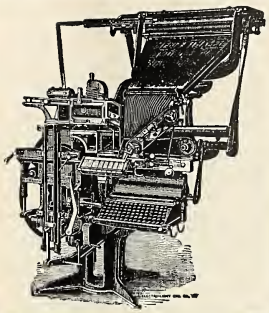


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1221-1223 Land Title Building, PHILADELPHIA, PA.

C. W. SEAWARD COMPANY

We manufacture Parts and Supplies of the



and sell them at a discount varying from 20 to 50 per cent off our competitor's list.

Proof—Before we came into the field you were paying $1.25 for your Mold Liners, now we charge only 75c.

The prices for all of our other parts and supplies are in the same proportion.

We BUY . . . Linotype Machines
We REBUILD Linotype Machines
We SELL . . . Linotype Machines

READ WHAT ONE OF OUR CUSTOMERS SAYS:

HERALD PRINTING COMPANY
PUBLISHERS AND PRINTERS

DUNKIRK, N. Y., January 15, 1907.

C. W. SEAWARD CO., 127 Federal St., Boston, Mass.:

Gentlemen,—Your Rebuilt Linotype Machines Nos. 2660 and 2675 shipped me recently were entirely satisfactory. The rebuilding was done in a workmanlike manner, evidently by workmen who understood their business. In my thirteen years' experience I have never seen a better job.

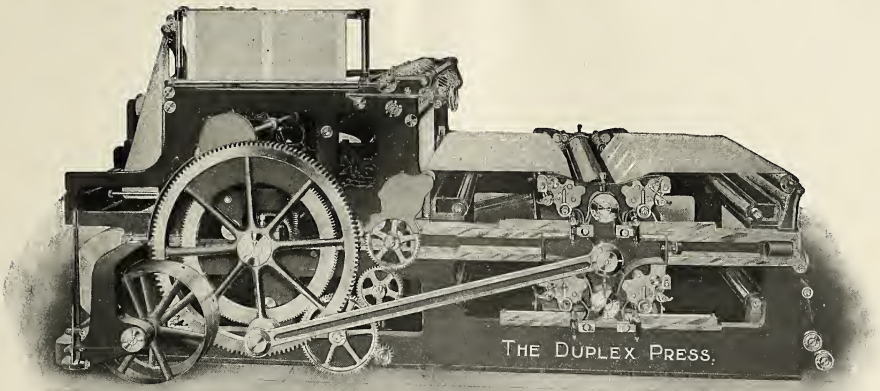
Very truly,

F. A. HAWLEY, *Linotype Machinist*.

C. W. SEAWARD COMPANY

127 Federal Street Send for Catalogue **BOSTON, MASS.**

THE DUPLEX



Flat-Bed Web Perfecting Newspaper Press

Prints 5,000 to 6,000 per hour of either 4-, 6-, 8-, 10-, or 12-page papers

WITHOUT STEREOTYPING

New York, N. Y., *New Yorske Listy*
New York, N. Y., *Atlantis*
St. Louis, Mo., *Amerika*
Second purchase
San Bernardino, Cal., *Times-Index*
Marion, Ohio, *Star*
12-page, second purchase
Marion, Ohio, *Mirror*
Philadelphia, Pa., *Voce del Popolo*
Long Beach, Cal., *Press*
San Francisco, Cal., *New World*
12-page
Hoboken, N. J., *Inquirer*
Sidney, Ohio, *News*
Toledo, Ohio, *Ameryka Echo*
Twin presses
Waldshut, Germany
Baden, Germany
Coethen, Germany
Parsons, Kan., *Sun*
South Framingham, Mass., *News*
New York, N. Y., *Magyar Nepszava*
12-page
Belvidere, Ill., *Republican*
Beaver Falls, Pa., *Tribune*
Halifax, N. S., *Chronicle*
Twin presses
Sedalia, Mo., *Democrat-Sentinel*
Emporia, Kan., *Gazette*
Rock Island, Ill., *Argus*
12-page, second purchase
Paris, France
Two presses
Lorrach, Germany
Fribourg, Switzerland
New York, N. Y., *Bolletino Della Sera*
Roanoke, Va., *World*
12-page
Guthrie, Okla., *Leader*
Crookston, Minn., *Times*
Marshfield, Ore., *Koosbay Progress*
Cleveland, Ohio, *Herold*
Harrisburg, Pa., *Sunday Courrier*
Mahanoy City, Pa., *Record*

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San Francisco, Cal., *Recorder*
Aarhus, Denmark
Hot Springs, Ark., *Sentinel-Record*
Nashua, N. H., *Telegraph*
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Athens, Greece
Cairo, Egypt
Lancaster, Pa., *Intelligencer*
Twin presses, second purchase
Independence, Kan., *Reporter*
Sterling, Ill., *Gazette*
Brantford, Ont., *Courier*
St. John's, N. F., *Telegram*
12-page
Oskaloosa, Ia., *Herald*
Charleston, W. Va., *News-Mail*
Santa Barbara, Cal., *Independent*
San Jose, Cal., *Times*
Twin presses
Waynesboro, Pa., *Record*
Trinidad, Colo., *Chronicle-News*
Chambersburg, Pa., *Public Opinion*
Connellsville, Pa., *News*
Fitchburg, Mass., *Sentinel*
12-page, second purchase
Ashland, Ohio, *Times-Gazette*
North Yakima, Wash., *Republic*
Pasadena, Cal., *News*
12-page
New Brighton, N. Y., *Staten Islander*
Salina, Kan., *Journal*
Elkhart, Ind., *Truth*
12-page
Herisau, Switzerland
Ft. Scott, Kan., *Tribune and Monitor*
Tulsa, Ind. Ter., *World*
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Berkeley, Cal., *Reporter*
Twin presses
La Salle, Ill., *Post*

OUR CUSTOMERS WRITE OUR ADS.

DUPLEX PRINTING PRESS CO. BATTLE CREEK, MICH.

MARCH 15, 1907

NINETEEN NEW NEWSPAPERS IN NINE WEEKS



Sample copies and advertising rates will be mailed on request

The Canadian Printer and Publisher

TORONTO **WINNIPEG** **MONTREAL**

FOR the nine weeks ending July 21, nineteen new newspapers were established in the Canadian Provinces of Manitoba, Alberta and Saskatchewan. Since then at least a dozen more have been launched.

Population has flowed into these Western Provinces by thousands during the past summer, and in the forefront of the rush the printing-press has been carried.

Next year there will be a repetition of this phenomenon, only on a larger scale.

Manufacturers of printing machinery and printers' supplies, who are desirous of sharing in this Western business, will find that among the buyers of printing goods **The Canadian Printer and Publisher** is held in high esteem. It is the only printers' journal in Canada and, on account of its news features, it is very widely read.

The Home Paper is always the first in the esteem of the people. This makes the position of *The Canadian Printer and Publisher* particularly strong.

The BEST and LARGEST GERMAN TRADE JOURNAL for the PRINTING TRADES on the EUROPEAN CONTINENT

Deutscher Buch-und Steindrucker MONTHLY PUBLICATION

Devoted to the interests of Printers, Lithographers and kindred trades, with many artistic supplements. ¶ Yearly Subscription for Foreign Countries, 14s.—post free. Sample Copy, 1s.

Deutscher Buch-und Steindrucker
ERNST MORGENSTERN
19 DENNEWITZ-STRASSE - - - BERLIN, W. 57, GERMANY

IF YOU WANT TO BUILD A TRADE WITH THE FRENCH PRINTERS

SEND YOUR CATALOGUES AND TERMS TO THE

FONDERIE CASLON
(PARIS BRANCH)

THE LEADING IMPORTERS OF

AMERICAN MACHINERY

FOR THE FRENCH PRINTING TRADE.

(Shipping Agents: The American Express Company.)

FONDERIE CASLON, 13, Rue Sainte Cecile, PARIS

Founded and Edited by H. SNOWDEN WARD, F. R. P. S.
Established January, 1894.



Deals only with the Illustration side of Printing, but deals with that side thoroughly.

Post free, $2 per Annum.

DAWBARN & WARD, LTD., 6 Farringdon Ave., LONDON, E.C.

"No finer specimen of the Printers' Art exists, nor one which contains more valuable 'meat.'"

The British Printer

For all members of the Printing Trades. Entirely practical. Acknowledged as the technical instructor of the craft.

Tells all about trade progress. Is itself a sample of the finest and best in typography. With each issue is included a set of sample jobs for "lifting." Every number contains pictorial reproductions in half-tone and colors. THE BRITISH PRINTER is the pioneer of three-color and its best exponent.

PUBLISHED BI-MONTHLY.

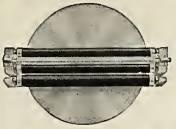
$2.00 per Annum, post free. Specimen Copy, 35 Cents.

Subscriptions will be received by THE INLAND PRINTER CO., Chicago.

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RAITHBY, LAWRENCE & CO., Ltd.
LEICESTER and LONDON

The Finishing Touch to Platen Presses is the



Eckman Vibrating Distributor

It increases the output, saves double rolling, gives perfect distribution. The attachment rides the regular roller-carriage of the press, as shown. The vibrating movement overcomes the streaks, etc., in half-tone and tint forms, which heretofore were only partially overcome by double rolling.

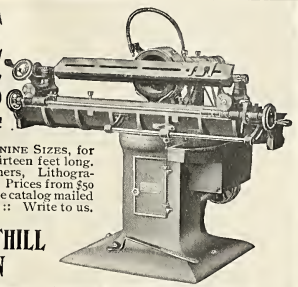
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A. W. HALL CO., 327 Dearborn St., Chicago

Any machinist can attach it in a few minutes. Afterward you can remove or replace it in an instant.

We move, rebuild and repair all Folding and Feeding Machinery.

KNIFE GRINDERS



SIX STYLES, TWENTY-NINE SIZES, for knives from two to thirteen feet long. For Printers, Publishers, Lithographers, Paper Mills, etc. Prices from $50 to $500. Fine descriptive catalog mailed free on request. :: :: :: Write to us.

BALDWIN, TUTHILL & BOLTON

56-78 Seventh Street, Grand Rapids, Mich., U. S. A.

Peerless Electric Co.

122-124 S. Green Street, Chicago

TELEPHONE, MONROE 1362

Headquarters for

Direct Current Motors

High-grade Electrical Repairing and Construction

PRICES REASONABLE & GIVE US A TRIAL

USE

"The Standard" MOTORS

For operating all machinery used in printing and allied trades.

The Robbins & Myers Co.

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CLEVELAND, 337 Frankfort Ave., N.W. PHILADELPHIA, 1103 Arch St.

Dinse, Page & Co.

Electrotypers
Nickeltypers and
Stereotypers

167 ADAMS STREET, CHICAGO
Telephones: Main 260; Auto 8279

You have large sheets to print on your jobber. You have no room on your tympan-sheet to fasten a gauge. Nothing to feed to. What are you to do? Look into these

Improved Extension Feed Guides



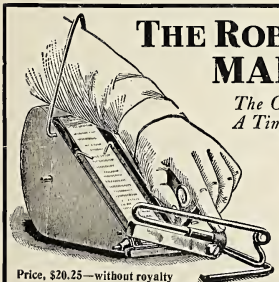
They are fastened by the tympan-bail and have adjustable guides and tongues. According to the construction of your press the extent of adjustment is limited, but if allowed their full capacity they will gauge a sheet anywhere from about 1 inch above to 2 inches below the lower edge of the tympan-sheet. They are easily applied and removed by a simple method explained with the goods.

Sold by all leading typefounders and dealers, or by

E. L. MEGILL, *Patentee & Mfr.*, **60 Duane St., New York**

For smaller sheets, use any of MEGILL'S GUIDES or GAUGE PINS. MEGILL'S AUTOMATIC REGISTER GAUGE for colorwork is a simple and effective device for setting sheets to absolutely perfect register.

THE ROBERT DICK MAILER



The Original and Best
A Time and Labor Saver
without an equal.

Experts address from 6,000 to 8,586 papers in less than an hour.

Leading papers throughout the civilized world endorse "The Dick Seventh Mailer."

Price, $20.25—without royalty

For further information, address

Rev. ROBERT DICK ESTATE, 139 W. Tupper St., Buffalo, N. Y.

James White Paper Co.

(FORMERLY JAMES WHITE & CO.)

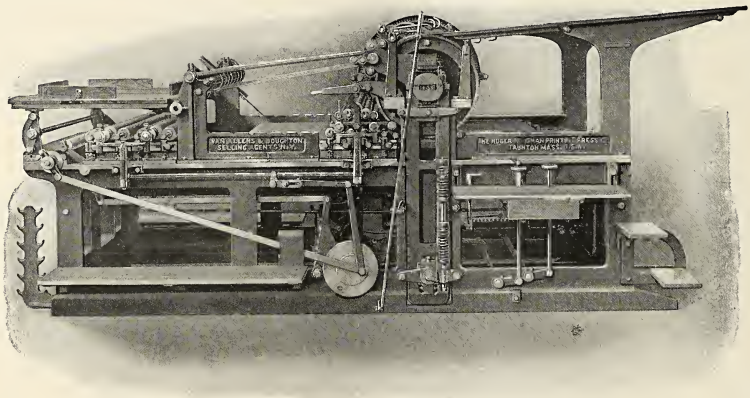


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COVER AND BOOK PAPERS

210 MONROE STREET - - - CHICAGO

THE HUBER-HODGMAN
Block-Bearing PRINTING PRESS



HOW SOON ARE YOU GOING TO ADD A NEW PRINTING PRESS TO YOUR PLANT? We want to show you the Huber-Hodgman. This machine is so well built it will last a lifetime. Besides it has the simplest and most efficient print-side-up delivery—made in combination with the fly. It is the strongest and most rigid machine in the market, and requires less power to drive. Ask our customers. It gives less vibration; it makes less noise in operation; it has a positive register. The proper place to get your information of the Huber-Hodgman is to see it in operation. All of our customers praise it, and not one has failed to give satisfaction, and if we have a dissatisfied customer we have not heard of him. We want your order. We are crowded on immediate delivery, but we have a large product, a new factory, a splendid machine. Let us show you how much it will be to your advantage to place your order for the Huber-Hodgman.

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19 to 23 Rose St., and 135 William St., New York.

FACTORY—TAUNTON, MASS.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY.
2521 Octavia Street, San Francisco, Cal.

AGENT ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

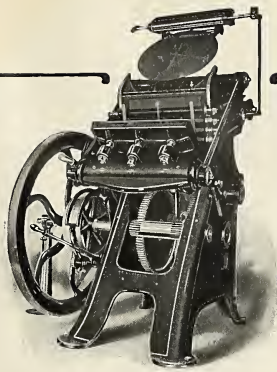
WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, *Manager*,
Telephone, 801 Harrison. CHICAGO

Mangwin says: *Watch it grow!*

Prouty Leads

1906 Shipments (were more than 2½ times greater than 1905.)

Many of them Duplicates.



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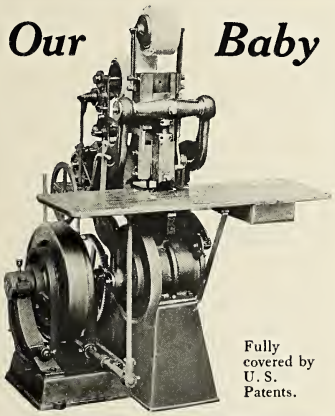
Boston Printing Press & Machinery Co.

176 Federal Street, - - - - - - BOSTON, MASS.

NOW AT 45-47-49 RANDOLPH STREET



Our Baby



Fully covered by U. S. Patents.

A Marvel of Speed, Strength and Accuracy.

¶ A job can be gotten ready and executed quicker on our presses than on any other press on the market.

The Baby Curtis Power Embossing Press

will emboss a die 3½ x 2¼ inches. The following is a list of some of the firms who have bought Improved Curtis Power Embossing Presses:

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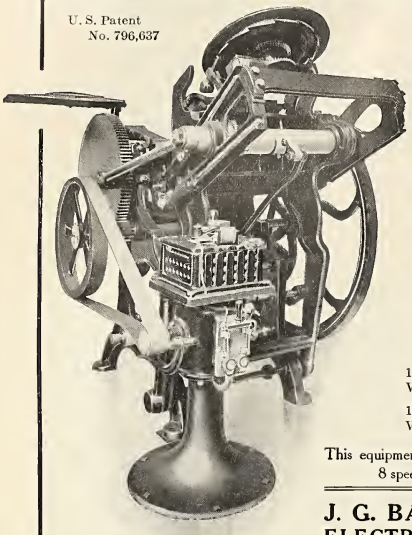
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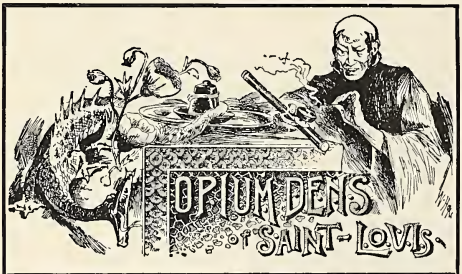
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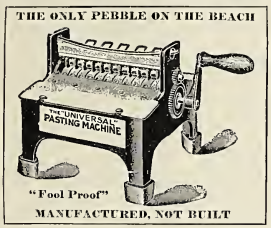
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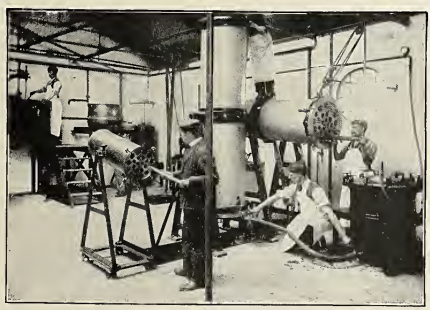
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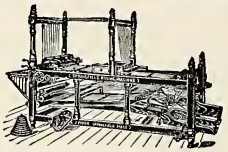
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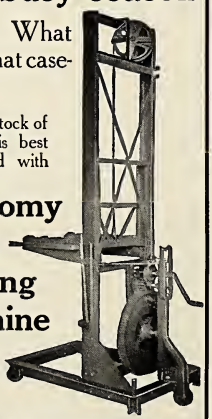
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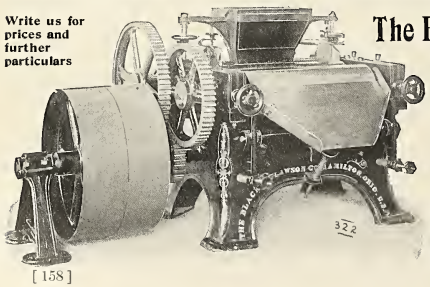
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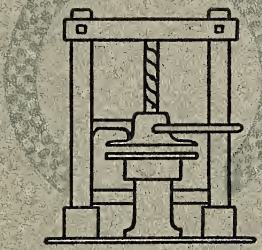
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THE HENRY O. SHEPARD CO., PRINTERS, CHICAGO.

THE INLAND PRINTER



MAY.....1907
VOL. XXXIX Nº 2 PRICE, 30c

Smithsonian Institution
MAY 7 1907
National Museum

F. J. TREZISE

Lettering for Printers and Designers

By THOMAS WOOD STEVENS

A comprehensive treatise on the art of lettering with many interesting modern examples, together with tables and measurements valuable to constructors of advertising matter

Price One Dollar

THE INLAND PRINTER COMPANY
CHICAGO AND NEW YORK

The Kalamazoo Paper Company

Makes a specialty of its line of

Sylvan Cover

Made in ten colors and in Antique, Plate and Crash finishes.
Also Box, Mat and Photo-mount Papers in same colors.

SEND FOR OUR NEW SAMPLE-BOOK

We also make Ledgers, Bonds, White *and* Colored Flats.
And High-Grade Book Papers.

KALAMAZOO PAPER COMPANY
KALAMAZOO, MICHIGAN


BUTLER·BRANDS
PAPER
THE BEST
CASCO
SUPER PLATE
BOOK PAPER
A non-coated paper of great merit for inexpensive catalogs. Send for samples to-day
DISTRIBUTERS
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Butler-Jarboe Paper Company Oklahoma City, Okla.
Southwestern Paper Company . . Dallas, Texas
Southwestern Paper Company . . Houston, Texas
Scoville Paper Company . . . Ogden, Utah
Pacific Coast Paper Company . San Francisco, Cal.
Ishikawa & Co. . . . . Tokyo, Japan
National Type Co. . . . . City of Mexico, Mexico
National Type Co. (export only) . . New York City
J. W.
BUTLER PAPER
COMPANY
CHICAGO

Brown & Carver Cutters

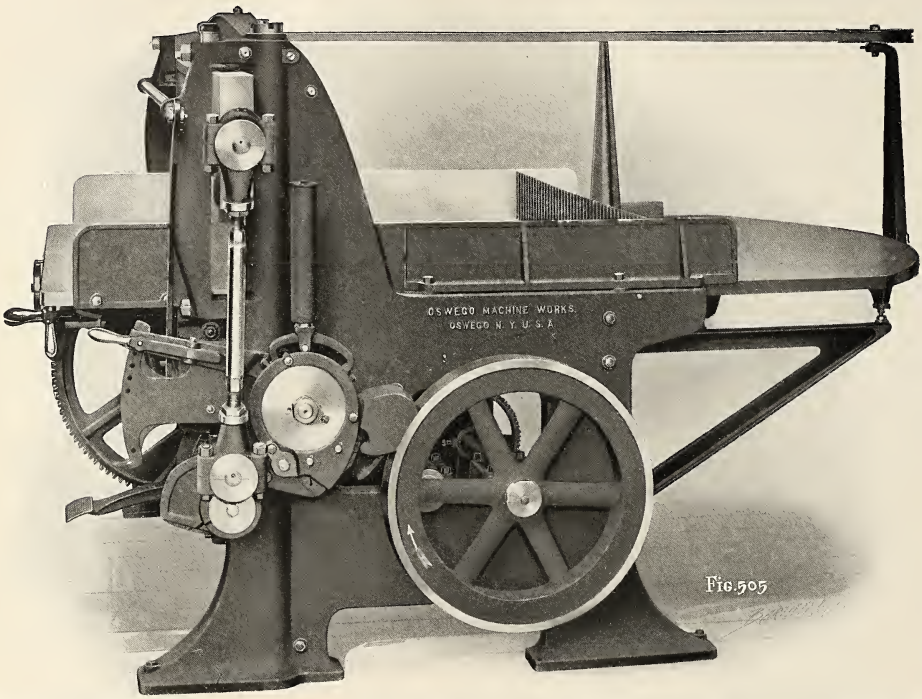


Fig.505

VARIABLE AUTOMATIC CLAMPING PRESSURE (useful for freshly printed stock or work which it is desired not to indent) and **Changing from Self-Clamp to Hand-Clamp,** or the reverse, without any change of adjustment, are some of the features which are on the latest improved Brown & Carver "Label" gold-medal cutters only. Automatic-Clamp Brown & Carver cutters are designed to cut accurately the greatest output per day possible.

Oswego Machine Works, Oswego, N. Y.

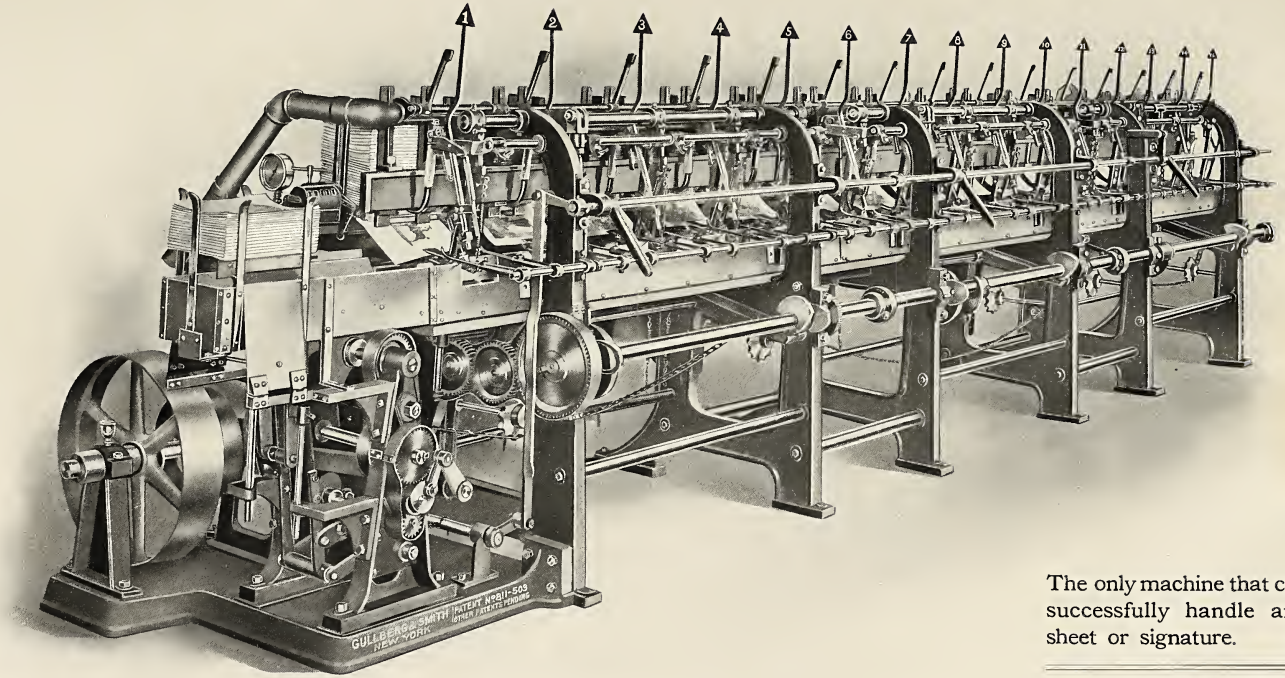
NIEL GRAY, Jr., Proprietor

CHICAGO OFFICE: 277 Dearborn St.
J. M. IVES, Manager

NEW YORK OFFICE: 150 Nassau St.
W. S. TIMMIS, Manager

Brown & Carver and Oswego Cutting machines are made in SEVENTY different sizes and styles. We have the only factory making cutting machines exclusively, and the only one making a complete line of cutting machines. Every distinct advance in the art of cutting has been original with the BROWN & CARVER cutting machines. Each machine of the SEVENTY sizes and styles has several points of excellence on BROWN & CARVER cutters alone.

THE BOOK GATHERING MACHINE



The only machine that can successfully handle any sheet or signature.

BUILT IN ALL SIZES.

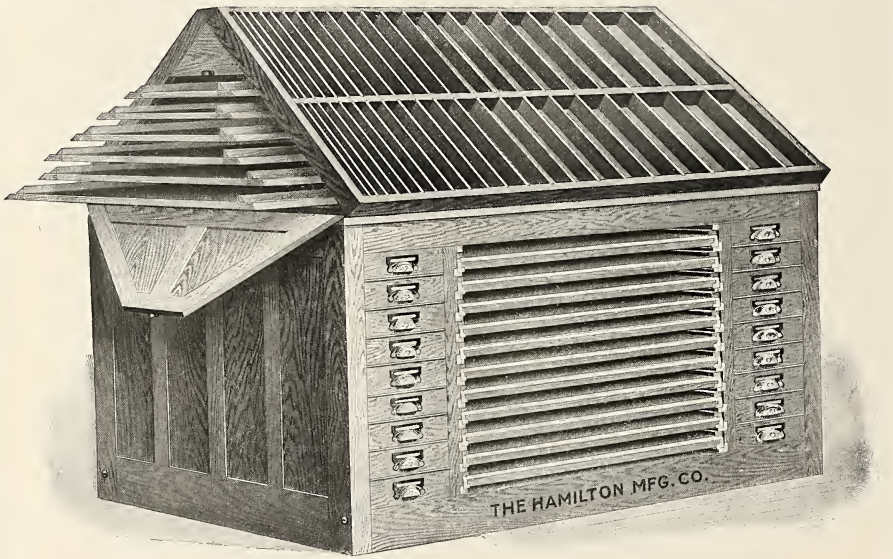
GULLBERG & SMITH, 478-80 Pearl Street, New York, N. Y., U.S.A.

WE AIM to make the word **Hamilton** stand for all it should imply in regard to

MODERN PRINTING-OFFICE FURNITURE

Hundreds of unsolicited testimonials from America's foremost printing establishments attest the superiority of our Furniture and Wood Type, and the satisfaction our customers derive in using it.

Without a single exception we can safely say that we have supplied every important outfit of furniture put into up-to-date American printing establishments during the past ten years. There can be but one reason why—***It's QUALITY!***



Medora Lead and Slug Bank — With Letter Boards, Sort Drawers and Double Compartments on each side for Leads and Slugs.

This piece of modernized Printing-office Furniture provides a most convenient Lead and Slug Bank, facing from both sides, and will provide storage room for an immense amount of material.

Occupies but 17 Square Feet of Floor Space.

Provides 53 square feet of Lead and Slug surface.
Provides 54 square feet of Letter Board surface under the top for metal furniture and tied-up forms.
Provides 88½ square feet of Letter Board surface in the body of Cabinet.
Provides 360 compartments for Sorts in drawers at ends.

Truly a marvelous example of concentration.

Page 113 of our new Catalogue describes the Medora Lead and Slug Bank in detail.



HAMILTON'S Modern Printing-office Furniture is carried in stock and sold by every prominent supply house in the United States and Canada.

THE HAMILTON MFG. CO.

Main Office and Factories . . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . . RAHWAY, N. J.

A VALUABLE LINE GAUGE, GRADUATED BY PICAS, MAILED FREE TO EVERY PRINTER WHO ASKS FOR IT.

"A man often pays dear for a small frugality."

—*Emerson.*

Allowing your customer to use a cheap paper for his stationery is somewhat questionable, but there is no excuse for suggesting the step.

At first you may make a little more money on the cheap stock, but you are cultivating a transient class of trade which switches its business from printer to printer as one bids under the other.

On the other hand, if you adopt

OLD HAMPSHIRE BOND

as your standard stock for business stationery, and endeavor to educate your customers to this standard, you will draw the most desirable class of trade to you and hold them, leaving the price quibblers to the print-shop that caters to them.

Our extensive advertising will make the education of your customers much simpler. And we will furnish you with advertising matter. Let us talk it over further. Write to-day.

Hampshire Paper Company

The only Paper Makers in the World making Bond Paper exclusively

South Hadley Falls, Mass.



"Good Rollers"

Practical Men and Methods

The Buckie Printers' Roller Co.

Established 1869

Oldest in the West

FACTORIES

Chicago, Ill.	Atlanta, Ga.	St. Paul, Minn.
396-398 S. Clark St.	33 Cortland Street	466 Jackson Street

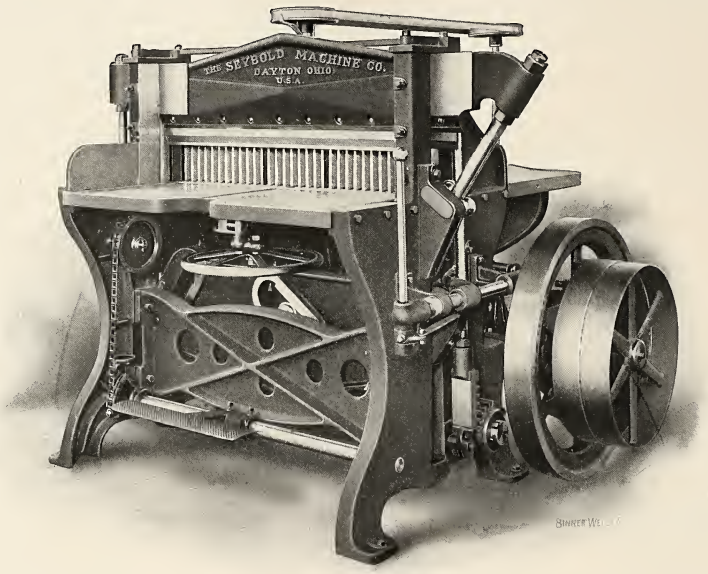
PEERLESS
I AM THE THE PEERLESS CARBON BLACK COMPANY BLACK IMP



I am the Black used in the ink that printed The Inland Printer.
I am the pinnacle of perfection in making fine art printers' inks.
I mix in varnish without thickening—make inks flow and distribute, and print perfectly.
Send for my book—it tells you what I am, who uses me, and why *you* should use me.
A sample package will be sent to those who wish to try me.
I am made by the Peerless Carbon Black Co., of Pittsburg, Pa.
I can be obtained from

Binney & Smith Co.
81-83 Fulton St., New York, N. Y.

It Pays to Use the Best!



The Seybold Treadle Holyoke Automatic Paper Cutter

The only automatic machine that will cut accurately all kinds of paper material.

A strong, well-built machine that will stand the strain of heavy cutting.

An investigation will prove it the machine you want.

THE SEYBOLD MACHINE COMPANY

Main Office and Factory, DAYTON, OHIO
NEW YORK :: CHICAGO :: SAN FRANCISCO

The J. L. Morrison Co.	F. A. Venney & Co.	J. H. Schroeter & Bro.	Canadian-American Machinery Co.
Canada Agents	*Southwestern and Mexican Agents*	*Southern Agents*	*European Agents*
Toronto	Dallas, Texas	Atlanta, Ga.	London, E. C., England



THE Queen City Printing Ink Co.

CINCINNATI

BRANCHES
CHICAGO · BOSTON
PHILADELPHIA



MAKERS OF
HIGH GRADE PRINTING
INKS

LIGHT OLIVE GREEN, 414.
PRINCETON ORANGE, 2425.



THE Queen City Printing Ink Co.

CINCINNATI

BRANCHES
CHICAGO · BOSTON
PHILADELPHIA



MAKERS OF
HIGH GRADE PRINTING
INKS

PRINCETON ORANGE, 2425.
LIGHT OLIVE GREEN, 414.

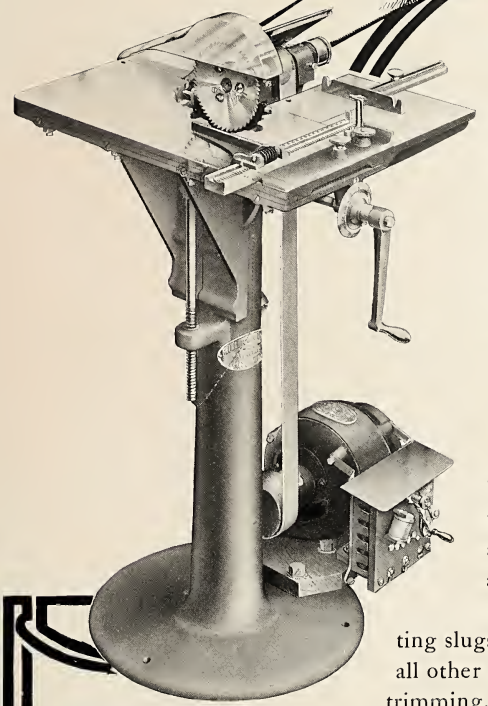


SEAL RED, 3881.

A GENERAL PURPOSE RED.

The Compositor's Right Hand





The Miller Saw-Trimmer

is indeed worthy of being called the compositor's right hand. Just think of having every component that goes into the form—cuts (square and mortised), linotype slugs, furniture, reglet, rule—all cut to

Absolute Point Dimensions

Think of the machine that will do this by the simple setting of a gauge and a push of the sliding table; a machine that will do mortising, beveling, mitering, sawing and splitting slugs, making furniture and reglet, and all other kinds of sawing and trimming, to perfect point measurement—and then see if it isn't worth while to take advantage of our thirty-day trial offer.

(Write for further information, and let us send you a Miller Saw-Trimmer on thirty days' trial without obligating yourself to buy.)

Miller Saw-Trimmer Company

607 Montgomery Building, MILWAUKEE, WIS.



Reliable Printers' Rollers



Sam'l Bingham's Son Mfg. Co.

FACTORIES

CHICAGO
195-207 South Canal Street

PITTSBURG
First Avenue and Ross Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
507-509 Broadway

ATLANTA
52-54 So. Forsyth Street

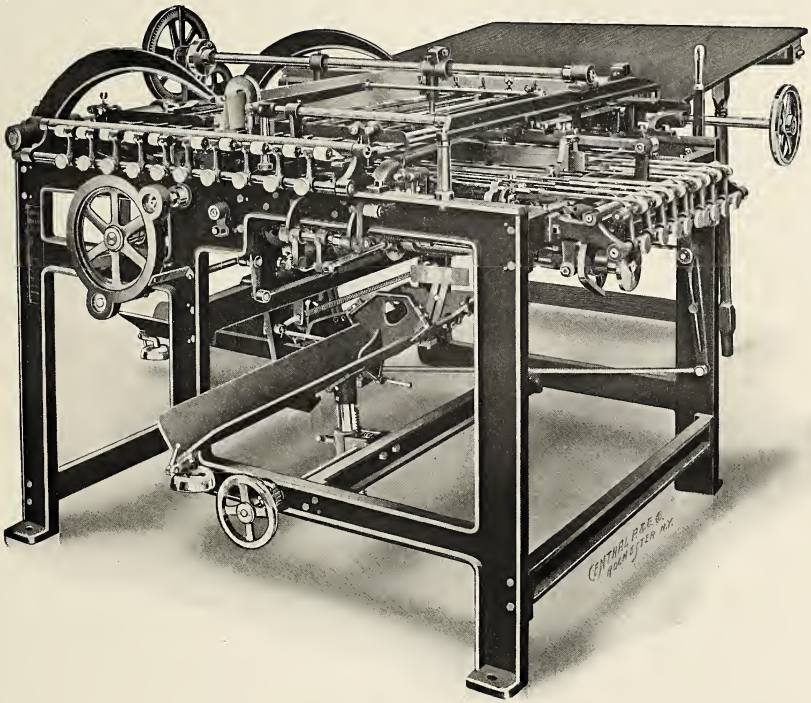
INDIANAPOLIS
151-153 Kentucky Avenue

No. 133

Catalogue and Book Folder

Another New One

WRITE FOR DETAILS



Made by

Brown Folding Machine Company

Erie, Pa., U. S. A.

Agencies

New York, . . . Thos. Crofts
150 Nassau Street

Chicago,
Champlin Type & Machinery Co.
121 Plymouth Place

London, W. C., J. Collis & Sons
42 Regent Square, Gray's Inn Road

National Steel Plate Engraving Company

(INCORPORATED)
CAPITAL $ 1.500.000.00
SPECIALISTS IN HIGH GRADE ENGRAVED STATIONERY
BIGELOW BUILDING
106-108 SIXTH AVENUE
NEAR EIGHTH STREET
NEW YORK

April 2nd, 1907.

American Falcon Ptg. Press Co.,
346 B'way., New York.

Gentlemen:-

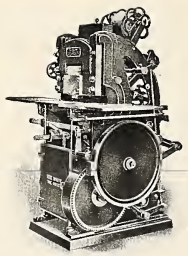
Please enter our order for another 3 X 5 Waite Die Press for which you are to charge us $1,300.

This is four of your machines of various sizes that we have ordered in the past four months, and we wish to say, that, from our experience the "Waite Press" out-classes any other Die Press on the market, in workmanship, production, and economy of operation.

If our work continues to increase as it is now doing, we shall need more "Waites".

Yours very truly,

NATIONAL STEEL PLATE ENG. CO.



One of Many "Repeat" Orders

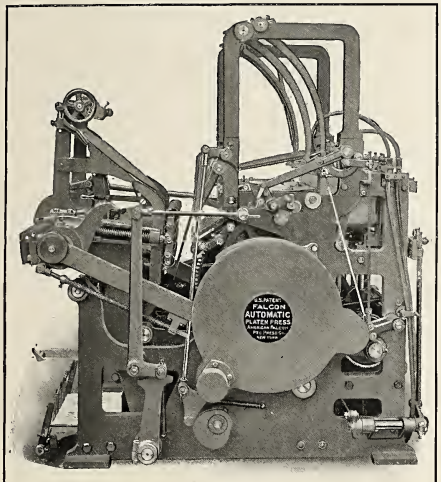
This Company bought ***four*** machines in ***four*** months. The ***Waite*** can not be equaled in ***speed, accuracy, durability*** and ***economy.*** Three sizes, 4 x 8, 3 x 5, 3 x 1¾. Speed, 1500, 1800, 2000 per hour. Samples of work and particulars on application.

Offices and Showroom:
American Falcon Printing Press Company
New York Life Building, 346 Broadway, New York
FACTORY: HOBOKEN, NEW JERSEY

¶ See the ***Waite*** in operation at the ADVERTISING SHOW, Madison Square Garden, New York, May 16 to 23.

Platen Pressroom Profits

The Falcon Automatic Platen Press



Automatic Falcon Platen Press, size, inside chase, 18¾ x 12½.

The Falcon is handled and made ready in just the same way and just as rapidly as an ordinary platen press. The platen comes up flat and the feed-table is detachable and can be lifted off, leaving the platen fully exposed and accessible from both sides. The form can be raised or lowered on the bed without removal from the press. The four impression-screws can all be operated at once by turning a wheel at the center of the back of the bed.

The Express Falcon (size inside of chase 10⅝ x 7⅝) is fitted with ***automatic envelope feed,*** and delivery can be operated at a speed of between 4,000 and 5,000 per hour with ease. ***The Express Falcon*** can be changed from the envelope feed to hand feed for sheets, or vice versa, in five minutes.

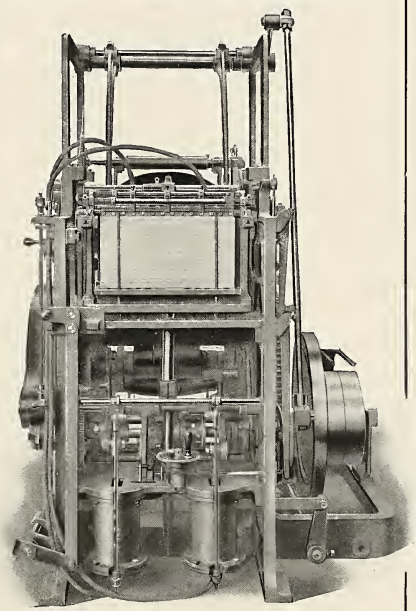
Will ***feed, print and deliver*** any size sheet from 3 x 4 to 12 x 18 and any weight of stock from onion-skin to cardboard, at a speed of 3,500 per hour. Does the work of three platen presses.

The ***grippers*** taking the sheet from the feeder are attached to the platen, just as are the grippers on a cylinder, thereby insuring perfect register.

Flat forms only are used—so no curved plates or other time-wasters are necessary. It is perfectly adapted to ***short runs.*** Of no other high-speed press can it be truthfully said that it is as valuable on short as on long runs.

The feeder will take a load of several thousand sheets at a time, which are ***fed from the top of the pile.***

Speed, 3,500 per hour



Automatic Falcon Platen Press. Front view, showing amount of load on feeder.

The Automatic Falcon Platen Press can be seen in operation at our address below

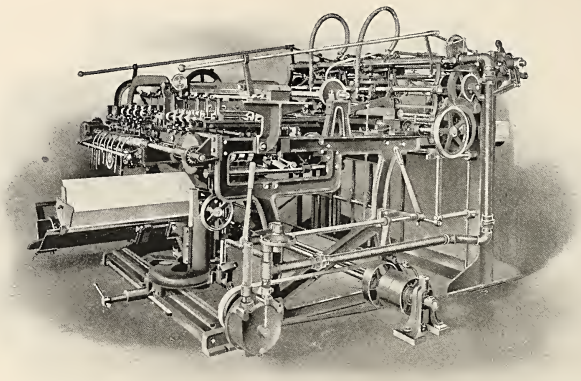
American Falcon Printing Press Company

Offices and Showroom: New York Life Building, 346 Broadway, New York

FACTORY: HOBOKEN, NEW JERSEY

This press will be in operation at the Advertising Show, Madison Square Garden, May 16 to 23, 1907.

THE CHAMBERS Paper-Folding Machines



No. 440, Drop-roll Jobber, with Automatic Feeder

This jobber marks a distinctive advance in paper folders, and embodies more folding-machine value than ever before incorporated in a single machine. The range is from 35 x 48 to 14 x 21 inches.

Folded Page, 12 x 17½ to 3½ x 5¼ Inches

All the standard right-angle deliveries, together with long 16's and long 32's two on, made into one packing-trough. As many trick folds and odd make-ups as possible on any machine, provided customer cares to use them.

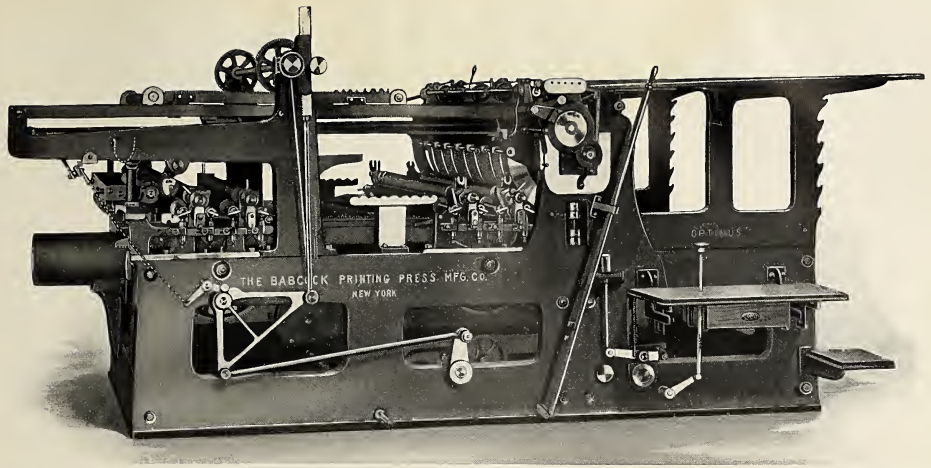
No oiling of tape-pulleys, nor shifting of cams required for any sheet within the scope of the machine.

Best Construction...Great Flexibility...Convenience and Simplicity

CHAMBERS BROTHERS COMPANY

Fifty-second and Media Streets, Philadelphia, Pa.

Chicago Office, 59 West Jackson Boulevard



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, Oakland, Cal.

The Babcock Optimus
The Babcock Optimus

Like men, machines today must work faster and harder than ever before. Conditions are more exacting than they were. A closer approach to perfection is continually called for. It is because of this that a machine adequate for the work and speed of a few years ago is not most highly profitable now.

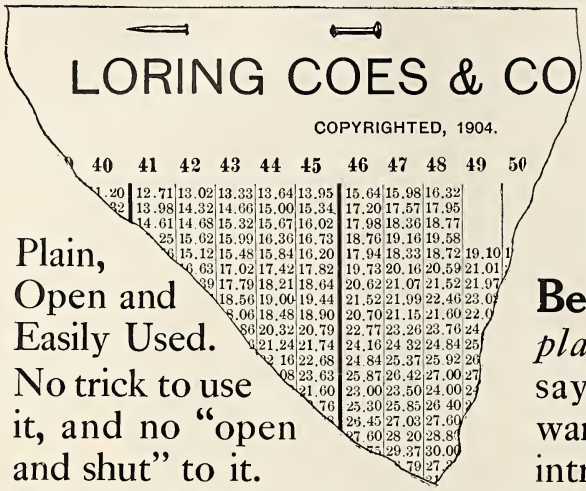
It has been necessary to improve printing presses. The up to date maker has been alive to the opportunity. The Optimus, therefore, has grown, grown steadily, so that the precise, high grade production of today is easily within its capacity. There is no work capable of fully testing it. There is a reserve of efficiency. It anticipates some of the difficulties the future may have for the printer. Where it was good it is better; where it was excellent it is better; where it was best it is better. Every requirement is met. It is not like any other.

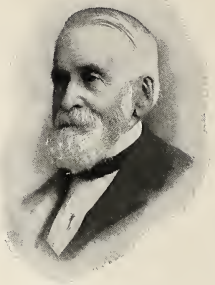
The Babcock Optimus

SET IN BARNHART OLD STYLE

ESTABLISHED 1830

Coes' Price-list is different, too.





LORING COES

Plain, Open and Easily Used. No trick to use it, and no "open and shut" to it.

Because it is *plain*, the Trust says it is not warranted and an intrusion.

That MAY be, but it can't be juggled with.

Coes' Knives



Are *Honest, Reliable* and *Sound.*

COES' RECORDS

First to use Micrometer in Knife work (1890).

First to absolutely refuse to join the Trust (1893).

First to use special steels for paper work (1894).

First to use a special package (1901).

First to print and sell by a "printed in figures" Price-list (1904).

First to make first-class Knives, *any kind* (1830 to 1905).

COES
Is Always Best?

Our warrant and reputation are behind every inch of edge.

Why not ask us, now that the other fellow has tried to make you believe he knows it all? We'll be honest.

Loring Coes & Co. INC.

Worcester : : : : Massachusetts

NEW YORK OFFICE — G. V. ALLEN, 10 Warren Street



The Ault & Wiborg Co.

MANUFACTURERS OF

LITHOGRAPHING & LETTER PRESS

PRINTING INKS

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Chicago
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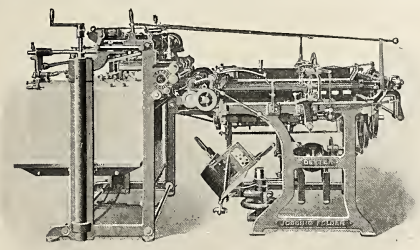
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Sprague Electric Company

MANUFACTURER OF

DIRECT-CURRENT MOTORS

DESIGNED ESPECIALLY FOR PRINTING-PRESSES AND ALLIED MACHINES



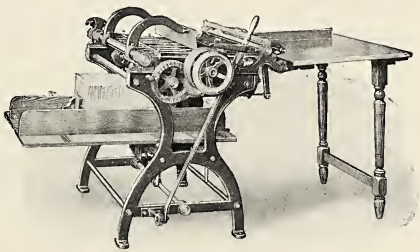
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All over the United States and in many foreign countries the Sprague Electric Motors are used by progressive printers, engravers, etc. These motors are especially desirable where good work is required and are recommended for small shops where reliability is essential. They have a high efficiency with great durability and are unequaled for commercial value. Write for copy of Bulletin No. 2213

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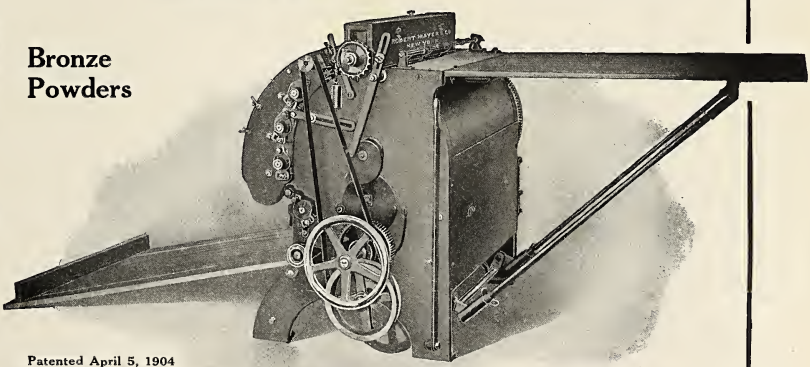
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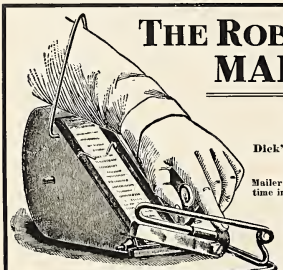
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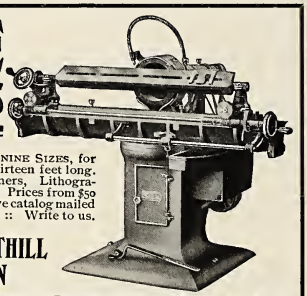
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Respectfully yours,
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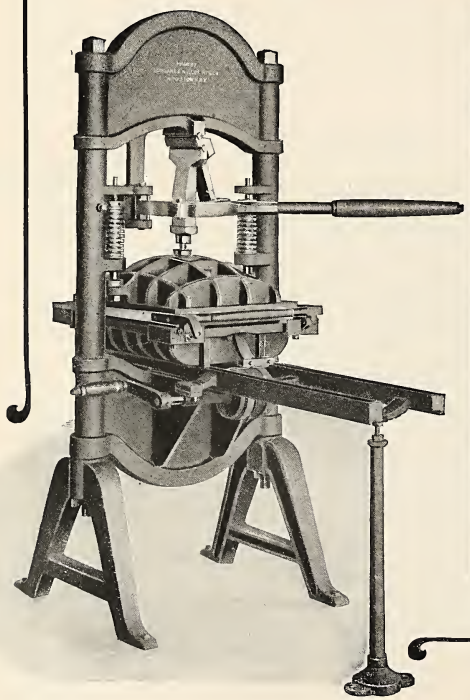
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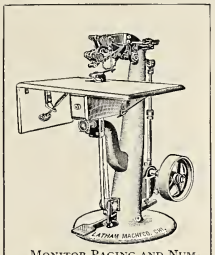
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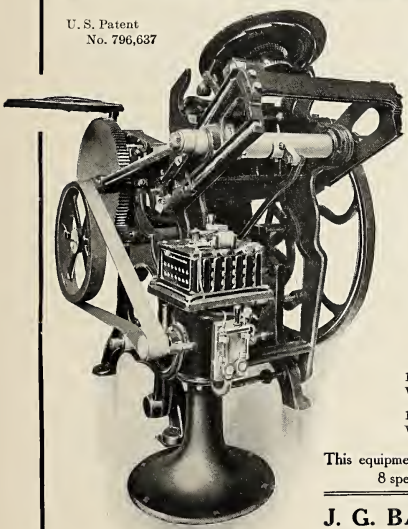
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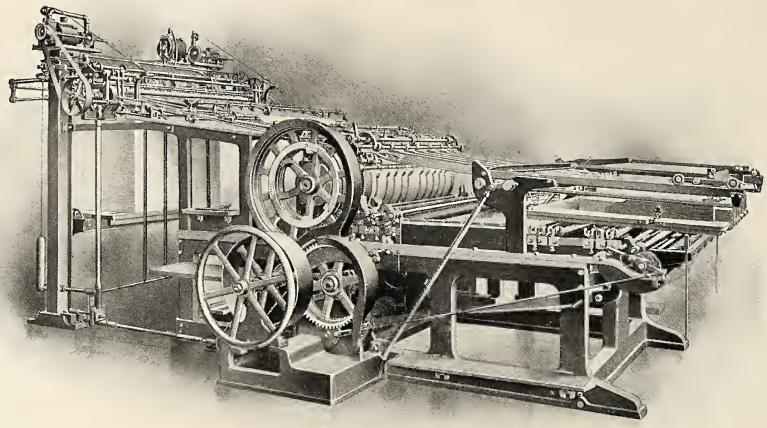
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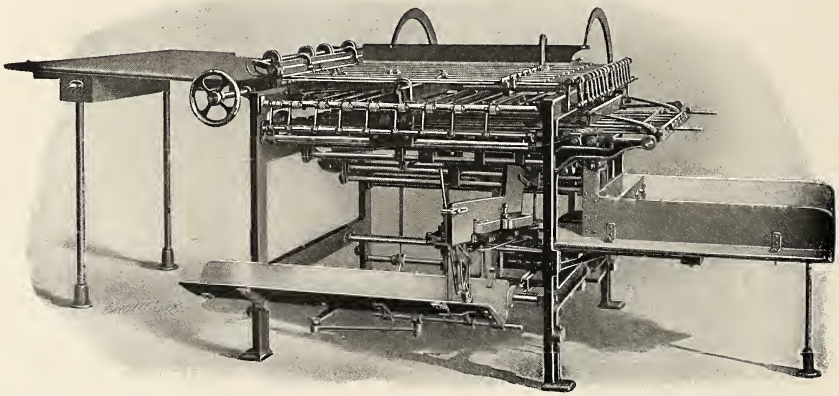


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We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

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Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

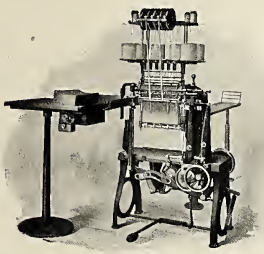
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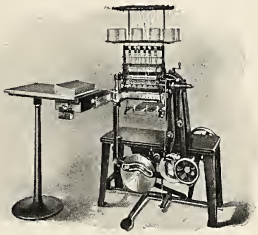
Smyth Manufacturing Company's Specialties



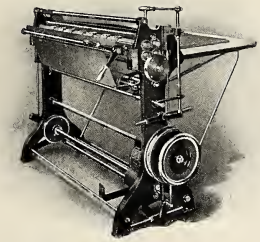
No. 3 Sewing Machine



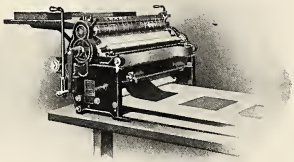
No. 4 Sewing Machine



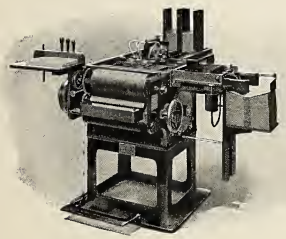
No. 7 Sewing Machine



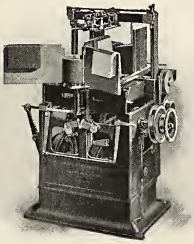
Cloth-cutting Machine



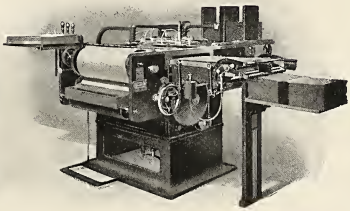
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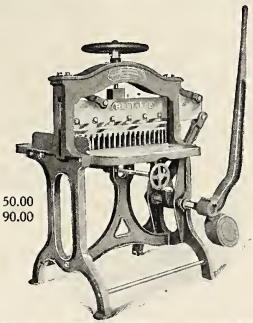
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¶ Gives a covering impression which remains uniform throughout the run.
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The Peerless runs without noise and jar and is easily operated by treadle.

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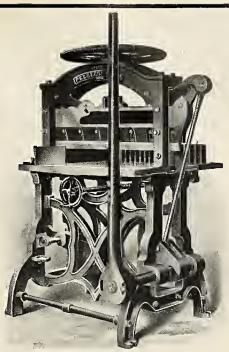
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Built in six sizes. Send for Booklet.

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Not a back-breaking cutter.

Frame strong, heavy, doubly braced.

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Builders of the PEERLESS GEM POWER CUTTERS

Builders of the Cranston Newspaper Presses. FOR SALE BY ALL DEALERS Lieber's and A-B-C 5th Edition Codes

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DIPLOMA AND MEDAL AWARDED, ST. LOUIS WORLD'S FAIR

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The most durable, efficient and **reliable press.**

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The opening to feed the sheets is 30 inches.

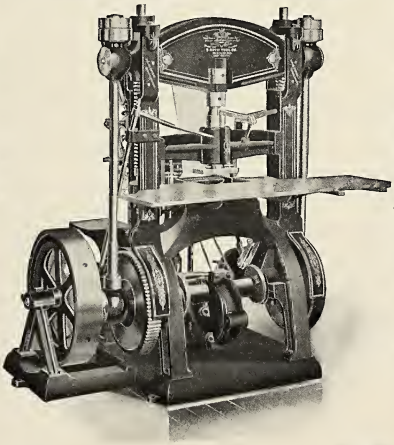
The efficiency and **delicacy** of its **wiping device** is such that the **proper ink** can be used and run in the condition in which it should be run, which is essential in order to produce the highest grade work, and with 43 to 50 lb. wiping paper.

We guarantee a greater number of impressions can be run from a non-case-hardened die than on any other make of press.

Our superb inking device is such that the distribution of ink is perfect, in consequence of which the minimum amount of ink is used.

The only press with a universal, self-centering (on any size roll) **paper roll shaft.**

Is a triumph of simplicity.



Contains less than half as many parts as other presses of its kind, yet has every possible attachment for its convenient and successful operation.

Is constructed with a view to longevity, convenience and easiness of operation.

All adjustments can be made while press is running.

Its operation is entirely automatic, and it can be run at 30 per minute on either large or small dies.

Its output is produced at the **lowest possible shop cost.**

The only press that retains its accurate and **positive registry** for an indefinite period of years.

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Send for list of guarantees, illustrated, descriptive pamphlet with prices and terms and copies of letters from purchasers; also sample impressions run commercially. Correspondence Solicited.

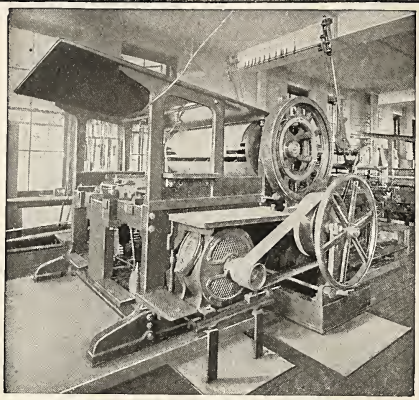
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Westinghouse Type S Motor driving Cylinder Press.

Reliable Motors For the Printer

A Westinghouse Motor once properly applied to a press, a folding machine, a binder, or other printing machinery, requires little more attention than an occasional oiling. Start the motor and the operator can give his entire attention to the work in hand. The motor can be relied upon to be always ready, and to develop the full producing capacity of the machine.

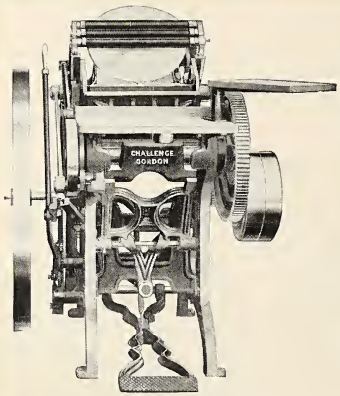
Westinghouse Electric & Mfg. Co.

Atlanta, Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Kansas City, Los Angeles, Minneapolis, New Orleans, New York, Philadelphia, Pittsburg, St. Louis, Salt Lake City, San Francisco, Seattle, Syracuse

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Job Press fit it for the most exacting work, while its speed is a potent factor in profit-making.

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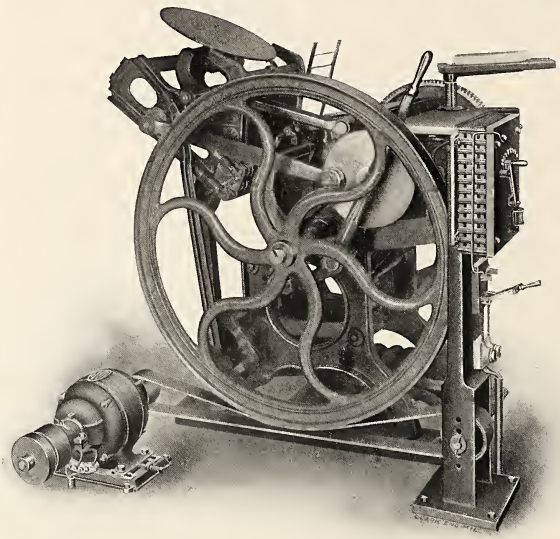
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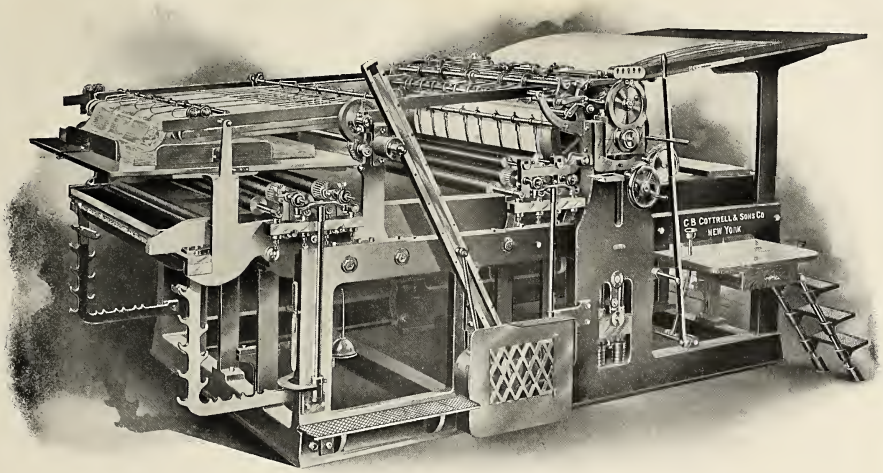
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SPEED—The speed of the Cottrell Press is greater than that of any other Two-revolution Press of like size in the market.

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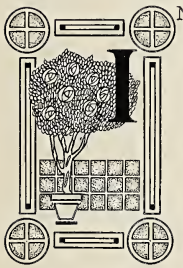
THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXIX. No. 2. **MAY, 1907.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year.

DISCURSIONS OF A RETIRED PRINTER.

NO. X.— BY QUADRAT.

ILLUSTRATIONS OF THE PROGRESS OF AMERICAN TYPE-DESIGNS FROM 1870 TO 1890 — ROMAN BOOK TYPE INVENTED IN AMERICA — JAMES A. ST. JOHN, A SUCCESSFUL TYPEFOUNDER.

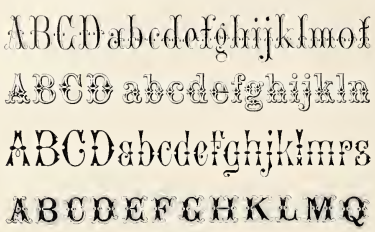


IN the March discursion of which this is a continuation, the illustrations of ornamental job types were brought down to 1860. For ten years after that time American letter-founders displayed no originality, either reproducing old-world type-designs or following old-world ideas in designing their own productions. Group A is representative of the best ornamental letters in general use down to 1870, all of them used in the United States. This group shows progress, and also marks the introduction of ornamental lower-case letters. It was from this point that American type-designers diverged, creating a new and better school of design. The old world idea was to elaborate and ornament the conventional alphabet. The American idea of design is inventive — characterized by novelty of form rather than of ornament, although the latter feature has not been neglected. This idea revolutionized job printing throughout the world, and gave American letter-founders that preëminence which they still maintain in this important branch of typography.

Nevertheless, invention as applied to display types had its origin in the European typefoundries. (I include Great Britain in the term European.) Such great parent designs of types as San Serif (our Gothic), Antique, Clarendon and French Clarendon, are each of them distinct inventions of form or of line, and all of European origin, and all, except the latter, introduced prior to 1860. These are familiar, but to preserve the sequence of illustration they are shown in Group B. In France, in the sixties, three variations of a new invention were produced and are shown in Group C. In Europe this family of types was not successful and did not grow; but in America it had a marked influence in producing the numerous variations of light faces which predominated in American typography in the half-decade from 1880 to 1885, as illustrated in Group G.

Invention in types requires novelty in the form or in the stems and serifs. I have named a few familiar inventions, each of which has given birth to great families of types. The common old style and modern and the French old-style Romans are inventions traceable to their origins, and parents of very numerous variations. Italic was an undoubted invention, and until a sloping Roman was invented it stood alone in its field, although thousands of italic faces were made. Old-style Antique is not an invention, as it merely combines the old-style form with the Antique stem. Boldface, condensed or extended Romans are none of them inventions, various as each group is. In the preceding article it was stated that in America no body-types had been invented. By that it was not meant to say that we had not produced many improved or desirable variations of the parent body-types. In that respect we have been prolific and successful. Exception was taken to the statement by men who know more about the subject than myself, and, after discussion, it was decided, correctly I think, that the Century Expanded Roman, designed jointly by Mr. De Vinne, the printer, and Mr. Benton, the typefounder, is a new invention. It is not new in shape, but it has a combination of stem and serif

that can not be classified with any other Roman. It is an admirable invention and I gladly acknowledge my error in overlooking it. If it has a defect I should say it was in the narrow difference between the thickness of the stems and the serifs, in so far as that difference is apt to become less distinguishable after the face is worn, but, on the other hand — (so mysterious and subtile are the qualities which give character to a type-design) — this very blending of stems and serifs

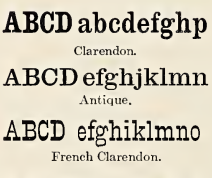


Group A.
Showing the most popular European ornamental type-designs in 1870.

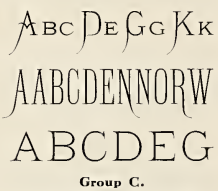
may be the feature that makes it so obviously admirable. Cushing, Cushing Monotone and Cheltenham, all distinctive American faces, are none of them inventions in my opinion. I question whether they can be properly classified as book types, although they look well in page form. This is controversial ground, and if the reader will take the trouble to form his own opinion on this subject of invention by studying these various type-faces, I shall be better pleased than to have my opinion accepted as correct!

Irrespective of changes in type fashions, which in America occur about every five years, two great groups of letters — the texts and the scripts — are always in demand. These were the first job types made. It was in texts that the American inventive idea first disclosed itself. MacKellar's Card and Fancy Texts, produced in the early seventies, were the precursors of a long line of plain and ornamented text designs of first-class merit in their day, although now fallen into disuse. The texts which survive to-day in America are all based upon early European designs. I suppose it will be safe to assert that the series made and sold here as Caslon Text, copied exactly from an English original, and the series known as Cloister Black, which is an American revision of the former, are the most satisfactory letters of this class now made. A comparison of these two in the specimen books will prove good type study. The original series is not consistent in design; its sizes are not well graduated; the capitals L, F and C have a disconnected effect. In Cloister Black the English design is retained, but improved upon. It is made harmonious and consistent. The serifs are strengthened to a correct thickness, and are graded perfectly from the largest to the smallest sizes — a great improvement. The capitals are condensed where in the original they lose color by expansion. But the chief improvement is in the "set" or spacing of the letters. The English original is spaced too widely, so that each word appears as an aggregation of letters and not, as it should be, a unit to the eye. The eye of a learner reads each character in a word — spells it out — but the educated eye grasps the word as a whole. The spacing of the letters in Cloister Black is a return to the practice of the earlier printers and their prototypes, the great medieval letterers, whose work can never be surpassed in their field. Flemish Black is another satisfactory text which has survived for three centuries. In its smaller sizes it was known as Priory Text, and was kept alive by Mr. Phinney in the specimen book of the Dickinson Type Foundery until he extended it into a series of thirteen sizes under its present name. It came from Holland when that country was the leader in typemaking. Mr. Phinney has not succeeded so well in this as in Cloister Black. The lower-case overweights the capitals with few exceptions. In a text the capitals should dominate decidedly. No examples of these three series are shown; they are in the current specimen books, and merit study.

It would take more space than can be afforded to show the evolution of text designs in America. The same objection prevents the illustration of the evolution of scripts. Undoubtedly American scripts, conventional as well as characteristic, are superior. The scripts offered by the typefounders



Group B.
Four European Inventions.



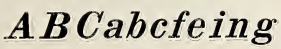
Group C.
Variations of a French invention of the sixties, which was revived and extended in America in the period 1880 to 1885 (see Group G.)

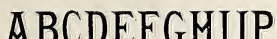
at the present time are perfect. The reform in scripts from the elaborate but too diffuse grace of the great Penman and Spencerian series was commenced by the admirable Plate and Bank Scripts of the Barnharts. Invitation, Inland French, Tiffany Upright, Tiffany, Tiffany Extended and Bond Scripts leave nothing to be desired. From the beginning American letter-founders have been in advance in scripts, and

have produced an astonishing variety of designs. In America, also, the smallest as well as the largest script faces have been made. Here again in default of examples, the study of the type specimen books will bring to the printer-student an enhanced appreciation of the genius of American letter-founders and the unparalleled precision and delicacy and ingenuity of American letter-punch cutters.

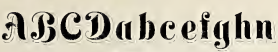
Excepting text letters, the first important original American development in type-design was in heavy-face shaded letters, represented by Group D. These came into vogue about 1870 and about 1875 gave place to the lighter faces of shaded letters shown in Group E. The first American letter of the shaded class was Philadelphian (example 1), patented September 26, 1867. It was the second type-face patented by the Johnson Type Foundry, the first being a heavy Gothic made to imitate the American flag, patented in 1856. In 1861, it was reintroduced to work in red and blue to suit the demand of patriotic feeling in the war time. The first patent for an American type-face was granted to George Bruce for an admirable script, known as No. 2000 in the last Bruce specimen book. As we approach (in 1867) a period prolific in the production of new designs, it is interesting to note that the foundry which was to lead the way and excel others had only patented two designs up to 1867, and that there was an interval of twenty-one years between each patent. Philadelphian broke the spell. It is not inventive, but it easily surpassed all previous ornamental shaded letters of its class, and was a revelation of what could be done to impart the softness and delicacy of lithography to a heavy design. It was the aim of the American designers to rival the effects obtained on the lithographic stone, and in this they succeeded. Contemporaneous with the heavy and light shaded letters a class of strong unshaded types were produced, and these are represented by Group F. These groups are necessarily limited to a small percentage of successful designs, and as no exact line of demarcation between the prevailing fashions existed, the periods assigned to each group are necessarily approximate. These type-faces, which in our strenuous progress have been left hopelessly in the rear, deserve to be shown in this series of historical narratives. They made


Example 1.—Philadelphian.


Example 2.


Example 3.

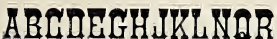

Example 4.


Example 5.


Example 6.

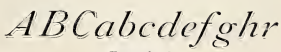

Example 7.


Example 8.


Example 9.—Made by Bruce.

Group D.—Period 1870 to 1875.

All, except Example 9, originated by MacKellar, Smiths & Jordan.


Example 10.


Example 11.


Example 12.


Example 13.


Example 14.


Example 15.


Example 16.

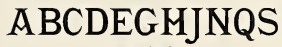

Example 17.—Bruce.


Example 18.

Group E.—Period 1875 to 1880.

All, except Example 17, originated by MacKellar, Smiths & Jordan.

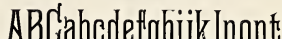

Example 19.

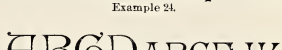

Example 20.

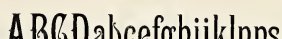

Example 21.


Example 22.


Example 23.


Example 24.


Example 25.

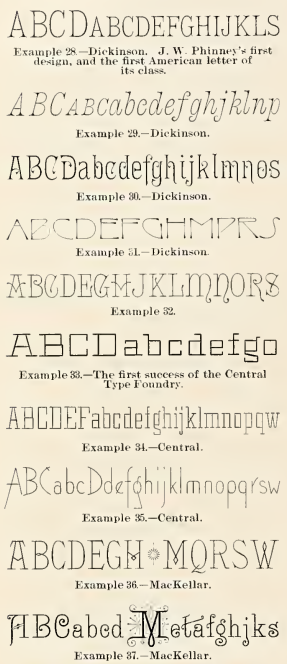

Example 26.


Example 27.

Group F.—Period 1875 to 1885.

All originated by MacKellar, Smiths & Jordan.

fortunes for the letter-founders who produced them, and put American types in the lead throughout the world. They represent the utmost skill of designer and punchcutter. For most of them this may be the last appearance in a printed page. Typefounders' specimen books have a habit of quickly vanishing, and it is meet that they should be preserved in the pages of THE INLAND PRINTER, which will be in centuries hence the original source of historical information concerning these times. Those who would forget and which indeed they were made to supplement. After 1885 the medium weight ornamented types of Group H came into use, together with a great variety of eccentric letters in which the inventiveness was very marked (Group I). Up to 1885 the larger proportion and all the very successful job-type designs were produced by MacKellar, Smiths & Jordan, of the Johnson Type Foundry. In 1885 the supremacy of MacKellar was disputed, first by St. John & Schraubstadter, of the Central Type Foundry of St. Louis, and by the Cleveland



Group G.—Period 1880 to 1885.

Not all of this period, but all representative

Groups H and I.—Period 1885 to 1890.

During this period the Central, Dickinson and Cleveland Type Foundries were the leaders.

put out of sight these monuments of past skill and past successes are unworthy followers of an art which boasts that it is the preserver of arts.

About 1880 the type-fashions changed to the light faces shown in Group G, the prototypes of which were the types of French origin shown in Group C, which came to the height of their popularity twenty years after their introduction. In the period of 1880-1885 American typography was characterized by good taste and extreme delicacy. During that period Old-style Antique was considered a bold-face, while to-day it certainly is not in that class. The types of Group G were used with the light-face shaded types of Group E, Type Foundry, the Dickinson Type Foundery and by others in a lesser degree. The advent of Harper (example 48), and Century (example 49) marked a change in taste to the bizarre, which induced the production of many fantastical designs, many of which lacked every merit, unless mere eccentricity is one; these have been excluded from the illustrations. Harper and Century are artistic. The former, I believe, was designed by the great artist Abbey, who at that time was contributing a fine series of Shakespearian illustrations to *Harper's Magazine*, in which he used lettering from which the Harper types were copied. Century was likewise found

in the works of an artist in the *Century Magazine.* The first success of the Central Type Foundry was the Geometrics (examples 33 and 34) shown in Group G. MacKellar attempted unwisely to follow the demand for the eccentric, but without any success. He had shown his competitors the way to fortune and success, and in the end they bettered the instruction. The Cleveland Type Foundry was remarkably successful, but none of its faces survive to tell the tale. The Central and Dickinson Type Foundries disputed the palm of leadership, and both progressed rapidly.

During this period of twenty years all the foundries made great progress in the plainer faces, and in body-types. MacKellar produced the great Ronaldson family of faces. The Dickinson, Farmer, and Central Foundries introduced various forms of the French old styles, termed Elzevirs by the French, by whom they were reintroduced from the times of the Elzevirs of Holland. The Gothics particularly were brought to great perfection. Competition was keen, the market expanding, and every week brought its surprise to printerdom in the shape of a new idea or design. In 1890 the period of the purely ornamental and the fantastic came to an end in America, and the introduction and immediate success of the De Vinne series by the Central Type Foundry brought the short reign of St. John and Schraubstadter as leaders of type-fashions to a triumphant close. I suppose that no other series of job types has had so extensive a sale as De Vinne. Its effect on typography has been most beneficial, but the development of the De Vinne family, and of the masculine types which have predominated since 1890, by the successors of MacKellar and St. John will be discussed in the next article.

Many meritorious designs have been unavoidably omitted from the representative illustrations, particularly a number of the productions which made the Cleveland Type Foundry famous in its day. Farmer, Marder, and the Barnharts also produced many popular series in the period under discussion, so prolific in typographical novelties. My aim has not been to represent the product of the various foundries, but to illustrate those types which best illustrate the progress of American design.

American letter-founders have been as prolific in borders as in types. While the artistic designs and delicacy of Derriey's French borders have never been equaled, our combination borders had the merit of extraordinary ingenuity. In borders America may be said to have held its own with Europe.

Thomas MacKellar, whose career has already been related in these articles, dominated the type-making business from 1870 to 1884, in which year he retired, leaving the management to a younger generation. From 1884 to his retirement from business in 1892, James A. St. John was the leader. It is not asserted that to these two men belonged all the credit for the achievements of their respective typefoundries; doubtless they received the aid that was absolutely necessary to their success from partners and employees; but this is not the place to go into such details. It is conceded by all that the policy, the character, the enterprise of each establishment was imparted by the men here named; and I believe that no matter what partners or subordinates these men might



JAMES A. ST. JOHN.

have had, and no matter where their foundries might have been located, they were made of the stuff that always spells success.

Before 1890, Joseph W. Phinney, of the Dickinson Type Foundery, had shown unmistakable evidence of genius as a typefounder. Examples 28 to 31, 39, 40 and 51 to 54 illustrate Mr. Phinney's earlier successes. His chief and best work has been done since 1890, and will be discussed in the next article.

James A. St. John was born in Harbor Grace, Island of Newfoundland, on September 23, 1841, and was the youngest son of W. C. St. John, a writer and publisher, who removed to Boston, Massachusetts, in 1853. In 1857, young St. John found employment in the Boston Type Foundry in

the salesroom. In 1869, the foundry being operated by a coöperative association, of which, however, St. John was not a member, he was elected manager. In 1871, Mr. J. K. Rogers having secured a majority control, it was determined to start a branch foundry in St. Louis, and Mr. St. John was sent there to manage it. In 1875 he united with Mr. Carl Schraubstadter, who was superintendent of and a stockholder in the Boston Type Foundry, in buying the St. Louis branch, changing the name to the Central Type Foundry. It was a success from the beginning, and in ten years became the leading foundry of the United States in reputation if not in volume of business, taking a decided leadership in type-designs and successes. It was the first Western typefoundry to sell its type in any considerable quantity in the Eastern States and abroad. Its reputation was also increased by the excellent manufacturing abilities of Mr. Carl Schraubstadter. James A. St. John was the encourager of designers, and the first typefounder to really encourage the sale of his types by his competitors. He had broad ideas, unhampered by precedents, and earned and deserved his success. In his busiest years he found ample time to devote to athletic sports, and at one time was either president or vice-president of every athletic club in St. Louis, as well as being a liberal patron of all of them. In 1888 Mr. John K. Rogers, of the Boston Type Foundry, died, and his majority interest was purchased by Messrs. St. John and Schraubstadter, who thereafter operated both foundries until 1892, when they sold both to the American Type Founders Company for a sum which gave to each partner an ample competence, the fruit of seventeen years' labor. Theirs were the only foundries which were purchased for spot cash. Mr. St. John returned to Boston with his family, living a life of leisure, until his death in 1901. He had one son, Carl, who now resides on a ranch in Missouri, which he owns and operates.

(To be continued.)

LEAD-PENCILS NOT "LEAD."

Lead-pencils originated with the discovery of graphite mines at Borrowdale, England, in 1554, and not a particle of lead is used in their manufacture. The name "lead-pencil" came through a confusion of the German terms. Graphite, so strongly resembling galena (bleiganz), was given the name of blei (lead), and to distinguish it from the lead already found, it was called Wasserblei (Molybdena). To make matters more confusing, the makers of lead-pencils called themselves Bleiweisschneiders (white-lead cutters).

The early method of manufacturing lead-pencils was most wasteful, but in 1795 Conte, a Frenchman, tried using pulverized graphite and binding-clay, thus utilizing all the mineral and producing pencils of varying hardness, according to the amount of binding-clay added.

Written for THE INLAND PRINTER.

COARSE-LINED AKROTONES.

BY A. H. M.



THE accompanying specimen is printed from an electrotype that was reproduced from a sixty-five-line akrotone automatically engraved in celluloid on the akrograph engraving machine.

The lines run horizontally instead of vertically or at forty-five degrees as ordinary half-tone screen lines are placed.

While this is wholly a tentative effort, it shows a softness in gradation that has a pleasing effect. The high lights could have been brought up purer white by simply setting the engraving tool a bit deeper, but this would then



COARSE-LINE AKROTONE AT SIXTY-FIVE LINES PER INCH.

have also cut the shadows deeper to the same extent, so what the high lights would have gained would have been lost in the shadows, and the resulting range of contrast would have been less than is seen in the specimen. The technic of the process is simple, for it is quite obvious if the engraving tool is not set any deeper the shadows will not be changed, and it is equally self-evident that if the black lines in the high lights were made narrower, the high lights would be made whiter. The query, then, is how is one to change the machine so as to modify the high lights and not affect the shadows? The answer is found in the interchangeable gears with which each machine is supplied that enable the operator to quickly change from one set of lines to another. With the *same* depth of engraving seventy lines would give greater contrast than sixty-five, and seventy-five still more. If they are increased so far that the inverted V-shaped printing ridge has its printing face cut away, the tonal relation will remain unchanged thereafter. It is possible to

so "overcut" engravings by this process, wholly in an automatic manner, that the overlay effect is at once produced in the engraving itself without any extraneous steps whatever.

These akrotones when made from a positive carbon relief form very satisfactory high-light interpretations for lithographic work in monochrome or three-color work without any spotting out, reëtching, staging, hand-tooling or other like steps. This will be understood when it is explained that where no lines are to appear in the lithographic transfer the cutter simply "skips," producing no grooves in the celluloid because of its not being set low enough to reach the *lowest* parts of the relief. The incised grooves are then filled with soft litho-crayon, the surplus wiped as in copperplate printing, and a transfer pulled by means of any of the well-known methods.

Three-color workers will appreciate the possibilities of the process along these lines.

Akrotones can be engraved at any angle, at any standard, or, if desired, special lines per inch, in the shape of one, two, three or more cross lines. They are very serviceable when used as the tint-block in duotones or general colorwork, and in the production of special cloud or foreground effects on shading medium films they can not be surpassed for simplicity of manipulation or effectiveness of results.

The safety tints and medium large lettering on checks can be combined with portraits allegorical and conventional subjects, which are produced rapidly and with precision. The lettering referred to is a part of the tint, the whole or any part of which may be put in with straight, wavy, or cross-lines or stipples, as desired.

All the incisions are true "V" grooves that will mold with the sharpest outlines, in wax, lead or any cold stereotyping method, or the akrotone film can be cemented to a wood block and printed from direct.

JUST AS IT WAS.

The feeble poet took his pen and wrote a verse or so,
He'd not attempted writing since his health failed years ago;
He used the utmost care to see all words were written plain,
And, just to have the meter right, he wrote it all again;
Then to the editor it went. 'Twas taken eagerly;
The poet settled back content and waited just to see
If work of his would look in print as once it used to look;
At last the paper left the press, but just once glance he took;
The same old word was there misspelled, as in the years gone by.
The same old line was out of place, the same old commas shy;
The poet cast the paper down and tore his locks of gray,
Then used the same old cuss words till he dropped and passed away.
—*Denver Post.*

JUST AS IT IS.

The feeble poet would have cussed in quite a different way
If he had seen his verse set up as printers do to-day.
The printer plunks the keyboard — the machine must do the rest,
And the things they do to poets can hardly be expressed.
The same old word that was misspelled in the good old days gone by
And lines that were not placed aright and commas that were shy —
Are trifling slips we quite forgive the old-time printer man
But greet his fellow of to-day with many a heartfelt
Pstffziekerkumpflatfunkszptkq129&*—?.;ffi—œ(!Ugh

Written for THE INLAND PRINTER.

THE PRINTERS' LEAGUE OF AMERICA.

BY CHARLES FRANCIS.



THIS organization has been put before the general printing fraternity in so many ways and so complex a manner that it may be well to give some authoritative statement in regard to the movement, which, to state it very plainly, is to arrive at a method by which the immense waste of labor through strikes and lockouts may be averted and a better feeling engendered between the employer and the employee.

It may be well in starting this article to say that the views set forth in a pamphlet by Henry W. Cherouny for the Printers' League and by its consent have *not been adopted,* but were *approved* without reading at a meeting held about the beginning of February; that the by-laws of the New York Employers' Branch contained in the same pamphlet were adopted *with amendments,* and herewith we enclose a copy of the amended by-laws:

BY LAWS
OF THE
NEW YORK BRANCH
PRINTERS' LEAGUE OF AMERICA.

Adopted February, 1907.

ARTICLE I.
OBJECTS.

SECTION 1. *General Object.*— The purpose of this League is to abolish in the printing and allied trades the system of making individual labor contracts and to introduce the more equitable system of forming Collective Labor Contracts.

SEC. 2. *Special Object.*— It is also the object of this League to establish in conjunction with the representatives of the employees' unions, the necessary organisms for collective negotiations, and to defend the common interests of the printing trade as well as the special interests of the Employers' Branch thereof; furthermore, to nominate Representatives of the employers in the National and District Joint Commissions of the Printers' League of America, and finally, to do whatsoever is possible to establish local and national Common Trade Courts for the adjustment of points in dispute under existing Collective Contracts.

SEC. 3. To prevent by mutual consultation and conciliation all strikes or strife between employer and employee, and as a means thereto to use the methods embodied in Sections 1 and 2, and to make agreements that if impossible to harmonize any matter it shall be arbitrated by an expert or experts in the business who is not at the time interested; such arbitration to be recognized by all parties thereto.

ARTICLE II.
MEMBERS.

SECTION 1. Any person who owns or represents a printing establishment, wholly or in part, within a radius of fifty miles of the City Hall of New York, can become a member of this League; provided, however, that he abides by the laws and usages of the Printers' League of America.

ARTICLE III.
OFFICERS.

SECTION 1. The Officers shall consist of a President, Vice-President, Secretary, Treasurer and an Ex-

ecutive Committee. The Executive Committee shall consist of five members, together with the President, Vice-President, Secretary and Treasurer.

SEC. 2. The Officers shall be elected every year by the League. The members of the Executive Committee shall be appointed by the President, subject to the approval of the body, in such a way that only two of the whole number of members are renewed every year.

ARTICLE IV.

FUNCTIONS OF THE OFFICERS.

SECTION 1. The Officers shall perform the duties usually incumbent on society Presidents, Vice-Presidents, Secretaries and Treasurers.

SEC. 2. The Executive Committee shall open communication with all employing union printing houses of the District of New York, and also fraternize with similar branches of the Printers' League of America.

SEC. 3. The Executive Committee shall also open communication with all employees' unions in the printing trades in the District of New York for the purposes set forth in Article I of these By-Laws, and endeavor from the start, until the National Printers' League shall have been formed, to establish a Board of Conciliation, acting, if possible, in conjunction with the existing Board of Conciliation of the Newspaper Publishers' Association; but if this is not possible, to conclude a similar treaty in the name of the union book and job printers.

ARTICLE V.

INITIATION FEE AND DUES.

SECTION 1. The Initiation Fee of this League shall be Five Dollars. The regular dues shall be two dollars per month.

ARTICLE VI.

MEETINGS.

SECTION 1. Regular meetings shall be held quarterly, or at the call of the President. The Executive Committee shall meet weekly whenever necessity requires.

SEC. 2. Officers or members of the Executive Committee who do not attend the regular or called meetings for two consecutive meetings without sending satisfactory reasons for same, shall be deemed to have vacated their office and a new appointment may be made.

SEC. 3. The order of business at each regular meeting shall be as follows:

1. Calling of the Roll.
2. Reading and Adoption of the Minutes.
3. Reports of Officers.
4. Reports of the Executive Committee.
5. Reports of Special Committees.
6. Regular Business.
7. Special Business. At Special Meetings the Special Business shall be taken up immediately after the Roll Call.
8. New Business.
9. Election of Officers.

ARTICLE VII.

AMENDMENTS.

SECTION 1. These By-Laws may be amended by a two-thirds vote, at any regular meeting, but no amendment shall be entertained unless it shall have been proposed in writing at the next previous regular meeting.

The objects sought to be attained could not be accomplished by the small coterie of followers for the installation of so important a movement as is contemplated. In the first instance the Printers' League has no quarrel with either the employers' or employees' organizations now in existence, both of which if we trace them back, find their existence due to circumstances of compulsion. The unions were formed to protect the rights of the workingman and were so used for many years with more or less varying success until they made themselves felt, and this compelled the employers to organize and these bodies became settled into two great armies set over against one another, always striving for an advantage and being in almost all respects enemies of one another. Such a condition only leads civilization back to patriarchal days, and to make our story short the strike inaugurated January, 1906, by the International Typographical Union for the eight-hour workday left the employers in the condition of no organized body with whom this powerful union could negotiate. The situation therefore appealed to a number who have been watching the trend of events, that an organization national in its character, which could be made to conserve the interests of both employer and employee working together harmoniously for peace and justice, could be formed at this time, and a meeting of such was called.

At a subsequent meeting it was decided to request Mr. Henry W. Cherouny, who has made a study of the German movement in this direction, to compile a constitution and by-laws which we could advocate as a panacea for all ills. As it came to us it did not partake of the nature of a constitution and by-laws, but was largely an explanatory pamphlet of what was being accomplished in Germany with good results, and this pamphlet was approved by the meeting previously spoken of.

The real object of the Printers' League is industrial peace; if such an ideal can be reached it will save a vast expenditure of labor and money in useless strife, as may be exemplified by stating that the strike of the International Typographical Union for the eight-hour day has so far resulted in an outlay of no less than $8,000,000 to both parties, to say nothing of the privations and sufferings and discord and a great amount of money which can not be accounted for by either side statistically, and when we consider also that in the twenty years from 1881 the vast sum of $450,000,000 has been statistically accounted as lost, it becomes only natural to assume that it is time for a *new system* to be inaugurated and this new system we are attempting to supply by means of the Printers' League in our own department of the world's business, and we should be the leaders in any movement looking to the betterment of mankind at large.

Locally we find a manifest interest in the movement which, stated simply, means that we meet together, an equal number of employers and employees, to take up and study any and all questions looking to the equalization of the benefits to be derived from productive labor and to obtain

for both classes an equal distribution of the results thereof.

We are accused of becoming by this move a prey upon the customer; but is it not a fact that the parties engaged in strife and thereby incurring losses amounting to $8,000,000 must of necessity not only injure the customer's business and output, but also look to the customer to make good this loss of money and waste of material and time, and in the present conflict which has been waged so bitterly for a reduction from nine to eight hours, substantially for a matter of three years?

Our organization on either side if adopted will compel all the parties thereto to finally decide by arbitration any differences that may arise, and these differences will not be brought to the heat and unreasonableness of parties who have become acrimonious and bitter with one another, but will be brought before the tribunal represented by both parties and discussed and weighed in regard to the effect it will have upon the business throughout the country, and particularly in the locality affected.

The one main feature being that the employer and employee are in business for mutual profit, that each has rights, and to maintain the principle of brotherly love in all our transactions.

Before closing we want to deny the credit for being first in the field with the ideas incorporated in our organization. The pressmen's contract with the Typothetæ shows the same drift of ideas, and the only thing that we claim is an effort to make universal the application of a peace project for the settlement at all times and under all circumstances of our labor troubles, and to try and apply in our own national family the principles which have been promulgated as between the nations at the Peace Congress at the Hague, as it seems wise to first apply such principles at home.

PLAN AND SCOPE

OF THE

PRINTERS' LEAGUE OF AMERICA.

(As adopted by the Plan and Scope Committee Nov. 27, 1906.)

ARTICLE I. The name of this organization shall be "Printers' League of America."

ART. II. The membership of the New York branch of Printers' League of America shall consist of only such persons as own or manage, wholly or in part, printing establishments within a radius of fifty (50) miles of the City Hall of New York City, whose employees are members of recognized employees' unions.

ART. III. *Sec. 1.* The object of the Printers' League of America is to discard the system of making individual labor contracts and instead to introduce the more equitable system of forming collective labor contracts.

Sec. 2. The Printers' League of America shall also provide necessary means for successful and equitable adjustment of points in dispute under existing contracts, establishing a local trade court for this purpose.

ART. IV. The New York Branch of the Printers' League of America shall be prepared to fraternize with similar branches of said League in other cities, when formed, and to amalgamate into a national body as soon as it shall seem advisable so to do.

We enclose herewith the original plan and scope which was adopted and the by-laws previously mentioned also as revised and adopted, and may state that we live in hopes of an emanation from this source of industrial peace for all labor throughout the United States.

Written for THE INLAND PRINTER.

THE "OFFICE BUILT" PICTURE.

BY H. E. N. DAVENPORT.



THE "little" printer is the man I'm talking to here — not him of the independent state which requires not that he look at the cost of things with painfully careful eye.

This little printer may easily add a little to his little business profits by a side move toward art — modestly spelled with lower-case "a" so as not to lead others to expect too much at first. But the days are with us wherein it behooves us to take account of the fact that "pictures pay" and that, as printers, we must get next to their possibilities in every way possible.

It often happens that a job requires but a trifling art treatment to give it quite an air of originality and distinction; and were the printer so fixed as to be able to produce a fairly good drawing, a cut could be made that would exactly fit and yield considerable as an ultimate proposition.

I advocate the establishment of a "little art corner" somewhere in the office, fitted with a table and drawing-board with accessories — ledger-paper and cardboard for black and white drawings, india-ink, fine pens and coarse (Gillott's No. 170 is a good pen for fine lines), a few brushes ranging from fine to coarse, a T-square and brass-edged rule. A few water-colors also should be at hand for certain use.

A drawing must be a third to twice larger than the cut to be made from it. Practice is necessary to secure a good strong, smooth "clean-cut" line that will photograph without ragged edges; but practice will get the right result, and much less practice indeed than you may at first believe. I have seen such surprising results from a little effort in this direction that I feel disposed to urge the matter upon the attention of any printer who feels drawn to this idea but who has not given it thought or attention.

One of the very first things he is likely to find use for is a good pantagraph. I use the word



The Blind Man

Can't see whether your printed matter is good, bad or indifferent,

But Your Customers are not

blind men — are they?
We'd like to show you what we consider the best commercial printing now being done in this town. May we call with recent samples?

Fig. 2.

Post-card hint. Using cut reproduced from black and white enlargement from newspaper ad. by means of a steel pantagraph.

good, advisedly; knowing that most of them are not. This little mechanism, with the work of which most of us are familiar, is like the traditional little girl of the verse, for "when it is good it is very, very good, and when it is bad it is horrid." I saw recently directions for making such an instrument, using lengths of furniture and fastenings and pointers of wire-nails. Better still are those sold for 20 or 25 cents in the art or stationery stores; but neither is reliable. It "cramps" the circles when required for letter O, for instance, making an oblong instead of a true circle, etc. Recently I had the good fortune to get a *steel* pantagraph; and feel very proud of my efforts since then — because they yield a sightly result from careful copying or tracing about outlines the reproduction of which is wanted. I took an old newspaper initial T and threw it up into a somewhat large drawing from which the initial here used was made.

The figure with the eye-glasses was one occurring in a newspaper advertisement done in outline. I changed the glasses, put more detail into the picture and use it here to illustrate the first of a proposed series of post-card advertisements for the printer. Nothing is cheaper than a 1-cent postal, and the printer who will utilize Uncle Sam's little pasteboard by sending them out with illustrated "talks" may reap a harvest from names selected from those in his neighborhood using printed matter. Figures are the hardest things to get good, of course. One may draw them bodily at first while securing control of the instrument, if that be used, but after a while the original subject may be altered so thoroughly as not to be recognized, and free-hand work may finally follow. Figures from different pictures may be utilized by merging them into a group sometimes; though the single figure is the simplest treatment and usually permits best results. He who will constantly make effort to improve is certain to finally turn out work that will receive favorable notice at the hands of those who see it.

Another direction in which drawing can be utilized, and immediately too, is in making enlarged letters for certain exigencies where a big letter is needed — perhaps a word or a line not to be had otherwise without expense in time and money. I have in mind now the printing of posters when good letters run shy, or there is nothing big in the cases to meet certain sudden demands.



Fig. 3.

Reproduced from letters in a foundry book. Outlined in black from a small solid letter. Drawn 2¼ inches high to fill in a certain space. Any size is possible and any treatment for color.

Any letter of the right shape may be enlarged by use of the instrument referred to, and kept outline or made solid; or the inside of each may be decorated or filled in as you please. The simplest outline and "stipple" effect are indicated in the two letters reproduced from a quick drawing of two letters occurring in a typefounder's catalogue. They are suggestive, and if drawn properly on patent-leather the letters themselves could be cut out solidly, glued to wood mounts and made to serve instead of line cuts as contemplated in my own work. Even heavy kinds of cardboard, pressboard for instance, could be used on a pinch,

instead of the patent-leather, if the job did not call for a long run.

The next illustration, showing letter E, is designed to give you a hint for a series of letters like this printed on post-cards, in two colors, the writing within the outline being kept away from the latter so that it can be cut out and mounted separately for a color-block. The idea in this is to send as many cards as required to spell out

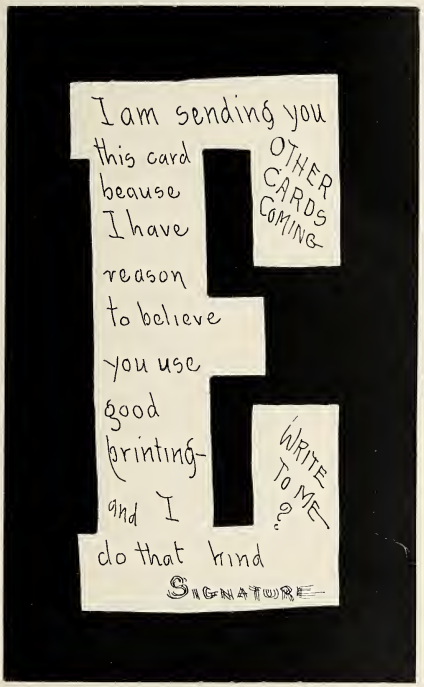


FIG. 4.

One of a suggested series of letters spelling the name of a firm or an article.

your name or any other word, such as the name of a customer's product. Having facilities of this kind and ideas, you can make them all work to the good of the shop and often may secure work or clinch a doubtful order by suggestions of value to the customer, and which may be carried out in a happy way by the fact of your possessing the drawing habit, so to speak. The subject is worthy of more than your passing thought, and this is written in the hope of stimulating you to have a try at it in the way above pointed out. There is nothing impractical or impossible in it; but much that will develop if you once get into the idea, but which space does not permit of even mention at this time.

Written for THE INLAND PRINTER.

THE PROOFREADER'S ASSISTANT.

BY F. HORACE TEALL.



THE copy-reader, or, as more frequently called, copy-holder, should be a real assistant to the proofreader, and the competent one actually is a helper; but unavoidably it often happens that the one who should be a helper acts much more as a hindrance. We say unavoidably because the work is quite commonly done by young boys or girls who have everything to learn as workers. Of course many of them gain experience enough to make them valuable, and some even do so well that their value is recognized and acknowledged by increase of pay and of responsibility, and by giving them some of the actual proofreading work, especially revising. Some of these eventually become proofreaders. It is largely in the interest of these regular and progressive workers that this is written, but the others must have some attention first.

Always the main responsibility of the work must rest with the proofreader. Of course it is often an undoubtable fact that the error for which he is blamed has been missed through fault in the reading of the copy; but this is merely incidental, and it is seldom, comparatively, that the proofreader will find any such plea profitable. This can not be discussed now; it is mentioned only to lead up to the copy-holder's work. He is properly answerable to the one to whom he reads, and when found by that one to be incompetent and hopeless, as one occasionally is, the proofreader should protect himself as well as he can by declaring that fact, when, if a change be not made, his only recourse is to stumble along with all possible caution, even at the cost of doing much less work.

When a boy or girl fresh from school is employed as copy-holder, of course the employer is most likely to be disappointed if he expects to have as much work done, and done as well, as he would get from an experienced worker. Yet many employers do expect it, and most of them demand it from the proofreader. But the only way in which the average schoolboy or schoolgirl — or commonly even an unusually quick one — can learn to be a good copy-holder is by beginning very deliberately, giving the utmost attention to accuracy, without a thought of speed. With the aid and careful direction of the proofreader, and sufficient willingness and effort on the part of the learner, very little time will be wasted by the utmost deliberateness in the beginning; without these, failure is almost certain, and almost sure to be followed by other failures.

The most important element of good reading is perfect enunciation. Every syllable should be so clearly pronounced that it can not possibly be misunderstood. It makes practically little difference whether every word is pronounced correctly or not — the point that is positively essential is that what each word is must be clearly told in the reading. A forcible illustration of what is meant by this may be drawn from personal experience. The writer worked once with a man who had read proofs for many years in the one place, and was known as a very good reader. His work was done on a morning newspaper, where the men worked in pairs, taking turns at reading aloud. He pronounced almost every possible letter separately, simply as a matter of precaution, although he pronounced his words in the ordinary way in conversation. Long practice in this way had made it a matter of unfailing working habit. One word that will exemplify the habit was Sioux. This he would always read as si-ouks. It acted as a means of thinking out loud the correct spelling of the word. This was merely a peculiarity of the way in which one man had learned to work. Not very many readers make quite so much elaboration of this kind, though most of them have some notions that must be learned by their copy-holders.

We shall probably not get beyond the beginnings in this article, but an occasional review is likely to be helpful in such matters, just as it is with school lessons. No one will ever be a good copy-holder without interest in the work sufficient to induce a study of how best to do it. And those who have such interest, and make such effort, generally find good employment and advancement. It is an indubitable desideratum to employers and proofreaders to have good copy-holders, and it is impossible to have them, except occasionally, without devoting some effort to their training. Most of the learners have to acquire knowledge that should be secured in school, but which they do not get there, although many of them show great aptitude as soon as they get the individual attention that is necessary for real instruction in their work.

It should be easy for a bright boy or girl to read plainly any ordinary English writing or print. It will not do to assume that any one will do it, though, without encouragement and training. Mere unaided experience will not commonly produce the desired result, and many beginners are ruined instead of helped by being left to flounder along for a while without help, and then discharged as incompetent. Any beginner who has this experience — and it is much too common — would do well to refuse to allow it to discourage him, but try again.

(To be continued.)

Written for The Inland Printer.

DESIGN AND COLOR IN PRINTING.

NO. II.— BY F. J. TREZISE.

ASSOCIATION OF TYPE-FACES.

In all association of lines whatsoever, it is desirable that there should be a reciprocal relation, and the eye is unhappy without perception of it.— *John Ruskin.*



FOLLOWING the consideration of what letter is appropriate for the work to be done, comes the question of the harmonious association of type-faces — the question of which type-faces can be used together and which can not, and the reasons therefor. Everything considered, the results which are the most satisfactory are usually found in the printing in which the question of the association of type-faces does not enter — the printing in which but one series of type is used. We may even go a step farther and say that the most pleasing results are attained where the work is not only confined to one series, but is set in either all capitals or all lower-case of that series. Each forms a different band of design and the characteristics are distinctive. But this is not always possible. The design as a whole is more important than the shape of the individual letters used for the separate lines, and where the adhering to the use of capitals necessitates an unreasonable length of line which breaks the contour of the design as a whole, it is absurd to stick to the rule of all capitals or all lower-case. Neither could it be deemed advisable under all conditions to confine the work to one series of type. The desirability of adding a bit of decoration, or emphasis, or a spot of a darker tone to a type-design often justifies the use of the second series; and it is not impossible to use three series pleasingly in the same job — for instance, Caslon, Caslon Italic and Caslon Text.

We are, however, rapidly coming to a better appreciation of the more simple and less involved type arrangements. The type catalogue which a few years ago contained six or seven hundred type-faces now contains but a third of that number. The printing-office which a few years ago contained a miscellaneous assortment of grotesque type-faces, one or two sizes only of each series, now contains well-filled and complete series of a few faces — and surely the improvement of the printing of to-day over that of ten years ago bears evidence of the desirability of the new order of things.

The most important factor in the consideration of the association of type-faces is that of shape harmony. "Shape harmony would imply that all the shapes in a piece of work must share some common property. For instance, curves and curvilinear figures would go well together,

straight lines and rectangular figures would be classified in the same way. Thus if we would have complete shape harmony we would see that all the figures in a design were similar or at least governed by the same law."* Bearing in mind the admonition to see that all the figures in a type-design were similar, we will avoid the association of the graceful and flowing texts and romans with the angular block letter. "But," some one says, "this would prevent the use of anything but the block letter on business stationery where the smallest sizes of type are necessary." If printing were entirely an "art-for-art's-sake" proposition, this would be true, but in this connection utility is the chief factor. Take, for instance, a business card for a bank (see Fig. 3, p. 206). It is not desirable to set a large number of names of officers or directors in the text type on account of its lack of legibility in the smaller sizes. Neither is it always desirable to use the angular gothic in the larger sizes for the feature line. In this case we use a roman or text letter for the feature line, eliminating the crudity of the gothic and substituting grace and beauty to the design, and set the names of the officers in a small size of the gothic, thus preserving the legibility. The fact that the angular solidity of the gothic is less noticeable in the smaller sizes helps to reconcile the differences in shape and produce a satisfactory result.

But Fig 4 (p. 207) shows a different proposition. Here we have the close association of the larger sizes of the text and gothic, and the effect is not what we would desire. The angular stiff lines of the gothic, which, in the smaller sizes and to the casual glance blend into a line that is rather pleasing, are in the larger size shown in all their crudity, and we are unable to find wherein the two type-faces have that "something in common" which is necessary to shape harmony.

The block letter, which includes many variations from the gothic, such as Blair, etc., is distinctively a modern letter, while the texts and the old-style romans and italics are of ancient design. This suggests that, apart from their lack of susceptibility of pleasing association from the standpoint of shape harmony, they have nothing in common in point of historical relations toward each other. While, of course, the lack of historical precedent for the use together of certain letters is a small matter compared to their relation from the standpoint of the matter of harmony of design, still it must be considered. Ecclesiastical printing, for instance, is closely associated historically with the text letter, and while on commercial stationery we may reconcile the use of the text with the modern gothic, we would hardly feel that under any circumstances could we use the modern gothic on the cover of a church program for a Christmas entertainment.

Too much stress can not be laid on the idea of confining the job in hand to a single series of type. This is becoming more and more a feature of all good printing, especially on cover-pages, title-pages and the general run of job composition. In work of this class whatever emphasis is necessary for certain lines can easily be supplied by the use of the larger sizes. In the composition of advertisements more variety in the type-faces is not only allowable, but in many cases is an improvement, the setting of one or more lines in a heavier type giving an attractive spot of color otherwise unattainable. However, this is not always necessary, as some of the largest advertisers, whose newspaper advertisements are models of attractive type-display, use one series exclusively. Where more than one series are used we must consider the suitability of the heavy type-face for association with the other series. As an example, a line of gothic, although heavy and adding emphasis to the advertisement, does not look well in connection with the Caslon Old Style. A heavy old-style face is much more to be desired. The "good old days" when we set the lines of a job in capitals and lower-case alternately and avoided the use of the same series of type in consecutive lines have passed away, and a consequent improvement is shown in the general run of printed matter.

While it would hardly seem necessary to make comment on the use of modern and old-style faces in conjunction, still this combination is too often found. Old-style type is type made in imitation of the roman letters used before the beginning of the last century, while modern type is that kind of roman which has been cut since the beginning of the last century. The modern differs from the old style in that it is more regular and even and its serifs are less angular. The two faces differ both in their characteristics of design and their historical relations toward each other, and should not be used together.

After all is said and done, however, we must return to the fact that in nearly every case the best work is that in which but one series is used, and where there is any doubt as to the propriety of the association of two or more type-faces the better way is to stay on the safe side — and use but one. Even with the great decrease in the numbers of type-faces of to-day, as compared with a few years ago, the printer is really handicapped in many cases by too great a variety. We could still dispense with three-fourths of the type-faces now in use and do work fully as good — if not better — than we are at present turning out. However, business reasons and the great variety of tastes in type-designs make this reduction

* From "The Principles of Design," by E. A. Batchelder. Published and for sale by The Inland Printer Company.

unlikely, and as long as the printer is not placed in a position where, through lack of an excess of type-faces, he is compelled to produce harmonious work, the only thing left for him to do is to make a study of the various letters and avoid bringing together those which, by reason of their characteristics of design or historical relations toward each other, are antagonistic.

(To be continued.)

A TYPOGRAPHIC PHONOGRAPH.

Mr. J. I. Brittain, United States Consul at Kehl, reports that M. Charles Bivort, Chevalier of the Legion of Honor and director of the *Bulletin of the Halles*, has invented a machine which reproduces sounds automatically, by syllables, in typographic characters. It is operated in the same way as the typewriter, and has a keyboard of twenty keys. Each key, upon being pressed, prints the corresponding letter on a band of paper. The characters are the same as those of the usual alphabet, and it is easy to read at first sight what the machine has written. It is simple, strong, and light, and requires in its management neither effort nor rigid attention. A child or a blind person may easily learn to use it. It writes as many as two hundred words per minute without fatiguing the operator or annoying the orator by noise, and by means of an interchangeable keyboard it may be used for all languages.

FOUND IT.

A nervous-looking man went into a store the other day and sat down for a half hour or so, when a clerk asked him if there was anything she could do for him. He said no, he didn't want anything. She went away and he sat an hour longer, when the proprietor went to him and asked if he wanted to be shown anything. "No," said the nervous man, "I just wanted to sit around. My physician has recommended quiet for me, and says above all things I should avoid being in a crowd. Noticing that you do not advertise in the newspaper, I thought that this would be as quiet a place as I could find, so I just dropped in for a few hours of isolation."— *Corvallis (Ore.) Republican.*

Written for THE INLAND PRINTER.

TRADE-PAPER ADVERTISING.

BY RICHARD M. BOREN.

FOR the advertiser who would reach a distinct class the trade paper has proved to be the ideal medium. Its readers have been winnowed and culled, they have been classified and labeled, until the advertiser may here select just the audience his needs shall dictate.

Circulations of this concentrated character can not be claimed by publications dealing in more general information. The great newspapers and popular magazines, with their thousands of readers, have the heterogeneous following of the multitude that makes them valuable media for proclaiming an article of general utility, but when, by reason of any restrictions, a proposition can appeal to only a limited number, their mammoth circulations compel a waste of energy that for many advertisers would be suicidal.



FIG. 3.— The lack of shape harmony between text and gothic is not so noticeable when the smaller sizes of gothic are used.

This would argue that the actual limitations of the trade paper should have an expanding influence on its advertising patronage. Two reasons why this happy condition does not always prevail are directly traceable to the publisher — his imperfect understanding of the commercial significance of his paper, and a misconception of his duty to the advertiser.

In reference to the first of these let it be said that circulation, measured advertisingly, has two dimensions — quantity and quality — and it is only by taking the sum of these two that a correct estimate of any medium's value can be deduced. Yet, notwithstanding this palpable fact, and the trade paper's unassailable claim to quality, many publishers continue foolishly to conceal their cir-

culation figures, and consequently reap the distrust which, whether merited or not, is ever the reward of secrecy. Thus, the very characteristic of the trade paper which should be an advantage, often is a stumbling-block: the awesome circulation figures of large general publications blind the publisher with the smaller and more valuable list of readers to his true position.

However, the publisher is not only answerable for a certain circulation — he is also responsible for the *efficiency* of his columns. Every advertising contract is a tacit promise to aid the advertiser in selling his goods. (How many advertisements do we see that fail to redeem that promise!) For an advertisement to give this service it must be constructed in every particular so that it will have the greatest dollar-making capacity possible.

publication contained three hundred pages of advertisements — most of them very creditable. However, this is not the only illustration that may be drawn from *The Engineer*, for with its boldly stated circulation figures and complete ad.-writing service it furnishes concrete evidence as to the soundness of the policy outlined in the preceding paragraphs.

Advertisements of the character shown in the magazine named are not expected to result in *direct* sales. The principal object is to create interest and draw out inquiries that will open the way for follow-up campaigns, either through salesman or printed matter. To cause the reader to reply, a booklet, sample or other inducement must be offered. But this is not all, for if any advertisement is to be most effective it should satisfactorily answer two questions: First, the

J. M. HARRISON, PRESIDENT A. R. MORRISON, VICE-PRESIDENT AND MANAGER
A. L. WHITE, SECRETARY

Morrison & Company

PRINTERS AND BINDERS

CATALOGUES AND BOOKLETS A SPECIALTY
A COMPLETE MODERN EQUIPMENT

298 MONROE STREET
CHICAGO

FIG. 4.— The association of the larger sizes of text and gothic does not result in a pleasing effect.

Certainly, few publishers can set up arbitrary rules whereby all advertisements offered them shall be judged and either accepted or cast aside. But that many publishers feel some responsibility in this matter is manifested by the number of publications which have instituted ad.-writing services, and by the extra attention which, in almost every quarter, is now given to the correct composition of advertisements. These progressive publishers recognize that non-productive advertisements react on the general cause of advertising, and, what is equally true, that good advertisements have a magnetic quality which attracts others.

Perhaps in all trade-paperdom we could not find a better example of the gregarious habit of good advertisements than is furnished by *The Engineer* (Taylor Publishing Company, Chicago), a semi-monthly devoted to steam and electrical engineering. A recent number of this

advertiser's "Will this *advertisement* (directly or indirectly) sell goods?" Second, the reader's "What will this *article* do?" Take, for example, a machine — Will it save time, money, labor, floor-space or repairs? Will it increase speed or profits? Is it simple and durable? This information need not be exhaustive, but it must be specific. Advertising statements should always be plain, simple, sincere, direct, serious, convincing and, above all, *specific*, for without this last quality the best advertisement is but waste steam that puffs and sputters without transmitting any force. This is not more true of the text than it is of the illustrations. Illustrations are only statements in a more compact form; sometimes a cut will stand for a dozen ideas — many times it represents only a bill of expense. A few examples from *The Engineer* will help to emphasize this point.

Fig. 1 shows an advertisement that for this

purpose could hardly be excelled. Here the illustration backs up and strengthens the text by showing the simplicity of construction and accessibility to working parts. The copy is simple, direct and convincing, and the whole effect is to advertise this one pump — *and no other*. The simple typography of this example gives it

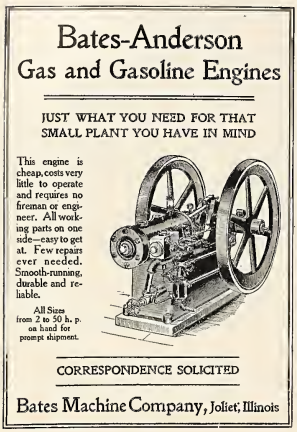


Fig. 3.



Fig. 1.



Fig. 2.

strength and attractiveness that can never be attained with useless and irrelevant frippery.

In Fig. 2 the value of specific cuts is again demonstrated. The engineer reading this advertisement can readily see in these illustrations the peculiar advantages claimed for the originals, and estimate their value. The text would share the

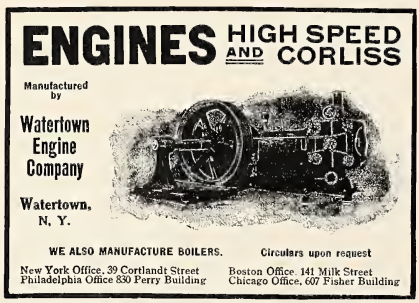


Fig. 4.

good qualities of the cuts in this example if it were not for the interrogatory head-line. Questions do not carry positive impressions to the mind; they are neither assertion nor argument, and instead of being convincing they often have the contrary effect. In the present case, if it was intended for the reader to infer from the heading that without an indicator he could not know the amount of coal wasted, it would have been better to make a positive statement to that effect.

By comparing Figs. 3 and 4 we see the difference between saying something and saying nothing. In Fig. 3 the advertiser gives the reader some very interesting information about a cheap engine. He tells all that is necessary in a few short, pithy sentences. This advertisement carries conviction. Fig. 4, on the contrary, only informs the reader that a certain company manufactures engines. Intelligence of this sort belongs in the news columns; the buying public cares not whether this company makes engines or suspender buttons. Readers of advertisements wish to know how good, or serviceable, or cheap the advertised articles are. What are their *special* characteristics? But in this case the advertiser volunteers no information on the subject and the cut refuses to divulge the secret.

It is only justice to say that few advertisements in *The Engineer* exhibit the faults of Fig. 4, and doubtless the advertiser, in this instance, is primarily to blame.

That brings us to the question — Where does a publisher's responsibility begin? Manifestly, to further his own and his advertiser's interests (which in a degree are identical) he should endeavor to make every advertisement he prints productive of the fullest results. For, while good advertisements multiply, poor ones subtract.

WORD FROM BR'ER WILLIAMS.

Satan wuz a angel,
But he had to raise a row;
He couldn't stand prosperity,
En look! — whar is he now?

— *Atlanta Constitution.*



"CLEOPATRA'S BATH"

REPRODUCED AND PRINTED BY THE ART-GRAVURE
ELECTRO-TINT ENGRAVING COMPANY
147-149 Race Street Philadelphia, Pa. U. S. A.

The INLAND PRINTER

(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

120-130 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Morton building, 110 to 116 Nassau street.

VOL. XXXIX. MAY, 1907. No. 2.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 40 St. John street, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCOY & Co., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 13, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

EDITORIAL NOTES.

THE employer who neglects to commend earnest endeavor or praise the doer of a job with a touch of talent or art in it, is not only remiss in his duty, but is throwing away money.

TO READ of a "printing works" that installed $40,000 worth of machinery and declared a dividend of twelve and one-half per cent in a year arrests attention and arouses lively interest until it is discovered that the "works" is the publisher of a paper, which brings one to earth again.

THE late Sir W. H. ("Bull Run") Russell, the war correspondent, is said to have been one of those profanity provokers who delighted in marking proofs. Nine or ten revises were common occurrences, and he has been known to require sixteen. If the good die young, there is no room for astonishment at the baronet living through many wars and dying at eighty-six.

PERSONAL resentments lead printers to do many foolish things. The man who will not join in an effort that is obviously necessary for the good of the printing trade because some of the printers in the movement are *persona non grata* to him is first cousin to the sailor who refused to take hold of the life-line to save himself because he did not approve of the mate who was holding the other end.

MIGHTY efforts are being made to interest Bentona in the Paris International Printing Exhibition, which is scheduled to keep open house from August 1 to October 20 of this year of grace. Why the management is not pushing the affair in the hub of printerdom is not understandable, unless it be that it knows the machinery and supply men on this side have not acquired the exposition habit so rife in smaller countries.

EVEN those who have no intention of joining the newly organized Printers' League of America should read the pamphlet outlining its structure and hopes. In addition to the constitutions of the League and of the proposed printers' congress of employers and employees, there is a wealth of information concerning the present situation. The historical attitude of the unions and the Typothetæ is disclosed with fidelity, and the inherent weaknesses of that style of organization made clear. That untiring student of the history of industrial organization in the printing trades, Mr. Henry W. Cherouny, shows what has been accomplished in Germany, and makes a strong plea for systematic and effective coöperation between the two elements now in a state of

chronic war. The pamphlet should be in the hands of every person, for no one can rise from a perusal of it without being informed as to what has passed and enlightened regarding what may be accomplished.

A GENTLEMAN seeking a position as manager or foreman, after setting forth his qualifications with much force, said the best word when subscribing himself as "Tact." That expresses the quality which has always been a factor in making successful managers of men, and as workers become more intelligent and consequently more self-respecting, the exercise of tact is more necessary. Mere "bossing" is losing its effectiveness in the workroom, and rightly so. To treat men as underlings results in the product of underlings. Fair, manly treatment — which is the basis of true tact — secures men's work.

THE French postoffice authorities, becoming overwhelmed with printed matter sent through the mails, sought to meet the situation by the bureaucratic expedient of increasing the rates. Though the new scale does not apply to newspapers and magazines, it is said to have caused a perceptible diminution in the quantity of printing ordered, and now the producers of publicity are protesting. In this there is a lesson for the craft in America, as it demonstrates that postal rates do affect the trade. The ways of officialdom are cosmopolitan in that they are ever seeking the line of least resistance. So earnest is the quest for the easiest way out that it requires vigilance to prevent its becoming destructive.

WHATEVER opinions may be held of him, it must be admitted that W. J. Bryan — the Peerless One — knows how to put a thought in convincing phrase. Speaking of newspapers and their usefulness to society on a recent occasion, he said: "The men who have enough business sense to accumulate the money required to own one of our great dailies haven't enough editorial ability to guide the editorial department. Hence these papers are edited by 'hired men.' And I find myself growing away from the belief that a man can write for hire and consistently represent the interests of the community. Such editors almost necessarily lack the conscience and personality of the country editor. Therefore they also lack his influence. A country editor, known personally to his public, wields more influence through his thousand subscribers than does a city editor, personally unknown, through his one hundred thousand subscribers." Despite Mr. Bryan's fondness for declamation and applause, which are the inevitable accompaniments of his peculiar abilities, he voices the truth. The value of the expression is greatly enhanced in that it comes from a man who was at one time the editor of a city daily and who has exceptional opportunities of knowing how the public regards the several elements that go to make up our thought-molding machinery. His words should encourage and inspire the modest editors who sit not among the mighty, but whose very struggles with the gray wolf are tokens of their honesty, and who enjoy the confidence of their readers because their papers reflect their views and not those of men whose identities are concealed. The editor of a small daily or a weekly may be obscure in the eyes of the thoughtless, but his is a noble calling and he is not without honor in his own country.

THE value of a workman is increased from twenty to twenty-five per cent if he possesses the knack of being adaptable — capable of getting along with his fellows, and promptly meeting the exigencies of new surroundings; in short, making the best of his workshop opportunities. The man who does not uncomplainingly do his very best to make good in a new situation with the tools at hand is erecting barriers to his own success. To growl about poor methods and lack of equipment does not produce a good impression. More likely criticisms of this character are looked upon as adroit excuses for conscious incapacity — a sort of herald that allowances should be made in proper quarters for deficiencies. If a workman has ideas for improving the office he should wait until he knows all the facts thoroughly and then make suggestions to the powers in a quiet and convincing manner, but never indulge in mumbling growls. Growling is neither manly nor profitable, for there is truth in the old aphorism: "A bad workman quarrels with his tools."

THE supply men are awakening to the fact that there is a vast difference between being "on the inside" of a high-finance transaction and conducting a printing-office. One of them says in a double-leaded type in an advertisement: "Once in a great while I learn of a printer who has acquired a competency and is able to retire, but they are very rare cases. Most of the craft are destined to die in harness, and when they shuffle off this mortal coil the only legacy they leave is a monument of debts." This frank confessionist sells for cash only, and declares that — not giving credit, mark you — buying on credit is responsible for the weary grind. May be so, but then we know where our sustenance has gone — to make fat dividends for the supply companies and to give that distinguished air to their salesmen. If the advertiser is right, how easy the road to com-

petence would be. But, unfortunately, many things besides the credit given the printer conspire to keep him out of the ranks of the affluent. More frequently the credit he gives contributes to his undoing.

TELEGRAPHIC PHOTOGRAPHY.

IT will be of interest to the readers of THE INLAND PRINTER, after having read the comments of our London correspondent in relation to the recent experiments of the London *Daily Mail* with the Korn method of picture transmission, to know that the system as explained therein in fundamental principle is practically the same as was described by N. S. Amstutz, who is now Principal of the Inland Printer Research Department, in London in 1899. This feature, among others, is also disclosed in a United States patent issued to him in 1899.

Mr. Amstutz has not surrendered the field of photo-telegraphy. He is engaged in carrying forward private researches that have to do with the greater perfection and the automatic receiving of the result in the shape of a medium that will at once lend itself to direct relief engraving reproduction without the intervention of complicated photographic processes.

DEVELOPING SKILL.

THE apprentice is surely the stepchild of industry, though by every law of right he should be the object of kindly and serious consideration by all. We are continually hearing of craft pride, and much is said of this one's and that one's devotion to advancing the material and artistic progress of the art. But he who does something to improve the status and opportunities of apprentices is a trade patriot of a high degree, for the future of the industry in all its phases is dependent on the neglected apprentices of to-day. True, we hear talk of the apprentice — of his value, of his rights, and our duty toward him — but little is accomplished, though in every other respect the forward march has been marked. Evidences of artistic improvement are to be seen on every hand; there is "more money" in the graphic arts to-day than ever before; and the workmen are enjoying hours and conditions which were referred to as Utopian twenty and even ten years ago. But the apprentice is, if anything, at a greater disadvantage than ever.

His plight is due largely to changed conditions over which men have no control. But with machinery and new methods of production, which militate against apprentices, have come compensating devices, which might be employed to ameliorate the situation. Barring exceptional cases that prove the rule, no persistent effort is made to put these devices into operation. The employers' and employees' organizations wrangle over the proportion of apprentices to journeymen. These discussions usually take on such a sordid hue that each party is convinced the other is governed solely by sinister motives, and they reluctantly arrive at some sort of conclusion in which the welfare of the principal actor — the apprentice — is ignored. The main characteristics of these unscientific opportunities and shortsightedly selfish arrangements are (1) that the employer has retained the liberty to exploit an apprentice to his heart's content, and (2) the union has made it as difficult as possible for youths to break into the trades. Naturally, an employer must be in a position to reap profit from his apprentices, and the unlimited multiplication of them would be a calamity, for quality rather than quantity is what is needed in the trades at this time.

If there must be restraint, why continue it on a basis founded on conditions in a narrow-gauge industrialism that has practically passed away? If the subject were viewed from a higher and broader plane rational and helpful methods of treating apprentices would soon be evolved. As affairs stand now, learners of trades are playthings of representatives of warring factions — and worse — selfish workmen and heartless employers who do not admit any responsibility for or duty to apprentices as do the more patriotic craftsmen. In the face of generally admitted defectiveness, how is it there is no permanent change or even sustained systematic advocacy for improved conditions? Possibly because what is everybody's business is nobody's business. The unions place the onus on the employers who vehemently deny the impeachment and point the accusing finger at the unions.

The logic of events would seem to indicate that it is incumbent on the latter to pave the way to a better apprenticeship system. If in their self-constituted capacity as "custodians of the rights of labor" the unions are not moved to act, the instinct of self-preservation, which is alive in societies as well as individuals, will compel them to make a move. Skill is the principal asset of trade unions, and the subdivision of labor has impaired that asset to such an extent, the time is not far distant when some of the proud bodies of to-day will cease to be trade unions and degenerate into mere labor organizations. The maintenance of a high order of skill is the surest — because best — method of perpetuating a virile union. Once a trade is so specialized that a learner may become proficient in his specialty within a year, then skill is at a minimum, which is not an unmixed good in high-class industries like the graphic arts.

It being demonstrable that the unions are vitally interested, it may be asked "What can they do?" The answer is "So many things that it is impossible to enumerate them here." They might with profit advocate supplementary educational courses which would give apprentices opportunities for learning those features of the various trades which circumstances make it impossible for them to acquire knowledge of in the shops. The unions would work wonders by abandoning the "proportion-to-journeymen" system, and, limit the apprentices in any shop to those whom the employer would guarantee to tutor until they mastered the trade thoroughly within a reasonable time. Such a step would be a radical one, but the evil calls for thorough treatment.

New occasions bring new duties, and new conditions require modern rules. One bold stroke would accomplish more for the crafts and apprentices than a decade of tinkering at the modification of effete regulations. If the conservatism of the unions on such questions precludes so sweeping a change, they should, in duty to all concerned, awaken to the seriousness of the problem before them. Some unions are doing it now. From time to time we have been glad to give space to lectures to apprentices and plans for advancing their interests. Unfortunately, the plans died a-borning, it might be said, for what there was of promotive energy, and practical work, such as the establishment of lecture courses, etc., has been very generally abandoned.

This activity should be resumed on a broader basis and covering a wider field. To our mind the workmen are peculiarly interested in the apprentices and they should do their full duty toward them. We will not tarry to discuss this further, but content ourselves with directing attention to the latest effort by the largest of all craft unions — the London Society of Compositors — to discharge the debt it owes to apprentices. Many of the larger chapels subordinate to that body have appointed committees of four or five to watch over the interests of the "lads" for the purpose of seeing "that they are given every facility for learning the various classes of work that a compositor is called upon to do." This movement is commended in hearty terms by the governing board of the big union, which seems to have gotten a new lease of life and is awake to the possibilities before it and to have acquired a sense of its vast responsibilities. With the varying conditions that prevail with us, perhaps just this sort of chapel movement would not be productive of much good. But we do know we should cease marking time on the apprenticeship system, and it is "up to" the craft to do something effective. Let some one break the ice and we doubt not that, with all the latent talent within the crafts, a creditable solution will be found.

THE OTHER FELLOW'S JOB.

The farmer looks discouraged,
He hates the rake and hoe;
He wants to try the city,
Where money seems to grow;
The other fellow gets the grain,
And leaves for him the cob,
So in his heart he covets
The other fellow's job.

The business man is worried,
Both ends will scarcely meet;
Last month he lost a million
Upon a deal in wheat;
He looks with longing to the farm,
And drops a tearful sob;
It seems to him like heaven —
The other fellow's job.

The doctor notes with envy
The lawyer's bouncing roll,
And wishes he had studied
With Blackstone as his goal;
The clerk is far from satisfied,
He sees the artist's daub,
And cries, "Oh, how much better!"
The other fellow's job.

'Tis quite the style to grumble
And sigh for other stars,
To wish we were transported
To somewhere, even Mars;
And if we reach the Happy Land
This thought the joy will rob,
For some will surely covet
The other fellow's job.

— *Commercial Telegraphers' Journal.*

PAPER AND PULP.

Our hopes that cottonstalks and cornstalks may serve as a paper material in time to prevent the complete destruction of our forests, are still sustained by paragraphs like this, from *The Paper Trade:*

"The manufacture of paper from the fiber of the cottonstalk has passed the experimental stage. It is asserted that all grades of paper, from the best forms of linen to the lowest grade, can be manufactured from cottonstalks. In addition to this, a variety of by-products, such as alcohol, nitrogen, material for guncotton and smokeless powder, also can be secured in paying quantities. It is estimated, says a writer in the Chicago *Tribune*, that in an area of land producing a bale of cotton at least one ton of stalk can be gathered. Upon this basis from ten million to twelve million tons of raw material could be secured for the production of paper, which would increase the value of the Southern cotton crop nearly $10,000,000. A company has been organized under the laws of Maine with a capital of $3,000,000 for the purpose of manufacturing pulp and paper from cottonstalks."

LOWER RATES MAKE SURPLUS.

In Canada newspapers and periodicals are second-class matter and carried through the mails at a half cent a pound, except within a radius of three hundred miles the rate is a quarter of a cent and most papers go at a quarter of a cent. They not only go at this rate throughout Canada, but also throughout Great Britain, United States, Mexico, and many far-distant countries. The rate was formerly a cent a pound, which always produced a deficit; now there is always a surplus.— *Wilmer Atkinson.*

Written for The Inland Printer.

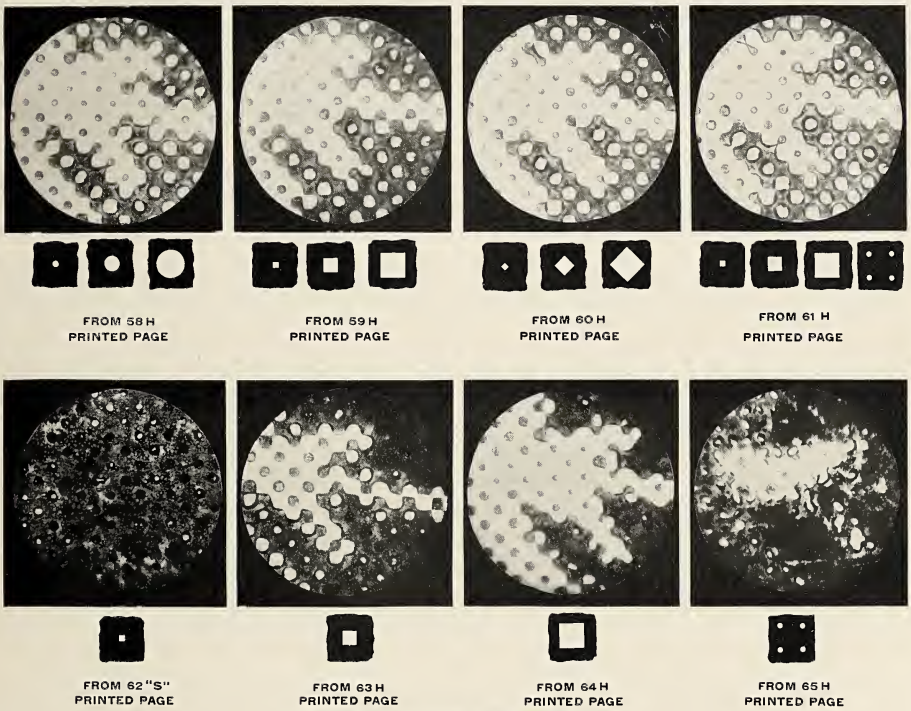
PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS, ESPECIALLY RELATING TO HALF-TONES.

NO. XV.— BY N. S. AMSTUTZ.*

CORRELATED RESPONSIBILITIES.



THE enlargements shown in this issue bring the special serial groupings of negative, engraved plate, engraver's proofs and cylinder-press proof enlargements of the November Inland Printer test engravings to a close. Although they naturally occur at the end of the series, yet they do not come short in interest, when compared with any of the preceding groups. The old saying, "The proof of the pudding is in the eating," is exemplified in the illustrations now given of the cylinder press or printed page effects, which, when all is said and done, are the proofs of good or indifferent work somewhere along the line. All theorizing must bow, more or less, before this tribunal of practicability. However, too much stress may be laid on this phase when the necessary cöordination between all the inter-connected steps is ignored or lightly valued, because there is such a close relation between all of them that an abnormality in any one will not alone handicap subsequent ones, but will also vitiate the effect of the preceding ones that in themselves may have been properly carried out. From this arises the important desideratum of thorough coöperation between all departments, out of which will grow greater individual interest in the execution of meritorious work, the accomplishment of better results with less nerve-racking censoriousness, and the attainment of larger output of a higher quality, that from the very nature of things will secure greater reward from well pleased customers. In other words, there is a strict interdependence of all phases of work leading to perfection.



HIGH LIGHTS. CYLINDER PRESS EFFECTS (H).

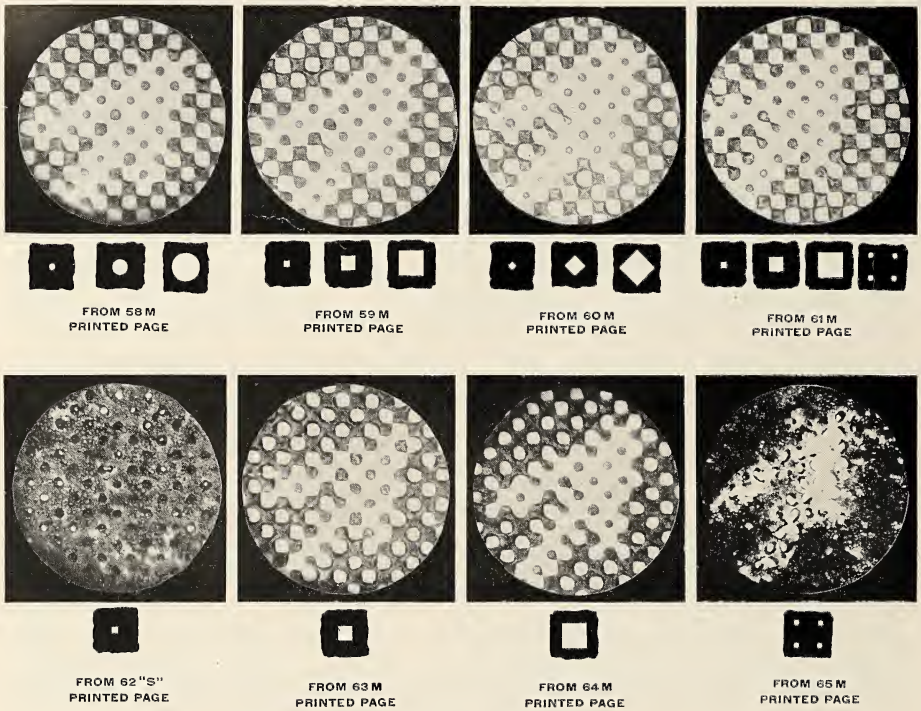
Fig. 104.— Shows a series of eight enlargements of the actual printed results of the "H" region, as they appeared in the November Inland Printer. The stops that were used in producing the original negatives and the original figure numbers are placed beneath the several enlargements of the three figures in proper order. Figs. 104, 105 and 106 are magnifications at about twenty diameters (more exactly, 21.15).

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PRINTED PAGE HIGH-LIGHT EFFECTS.

Fig. 104 shows in two rows, with stop diagrams and original figure number designations, eight enlargements of the "H" tonal region of the cylinder-press or printed-page results; these conclusively illustrate just how the ink distribution has been effected and to what extent the overlay assisted in an equable rendering of the tone values of the engraving. Overlays, such as were used in printing this series originally, are is also coated with an acid-resist varnish in the process of manufacture, which confines the acid action to such portions of the zinc plate as are not covered by the backing varnish or the disconnected areas of adherent resinous coating on the front face.

The plate when etched is usually placed next to the hard under-packing of the cylinder so as not to subject it to a reverse or neutralizing pressure on its thinnest portions if a very elastic



MIDDLE TONES. CYLINDER PRESS EFFECTS (M).

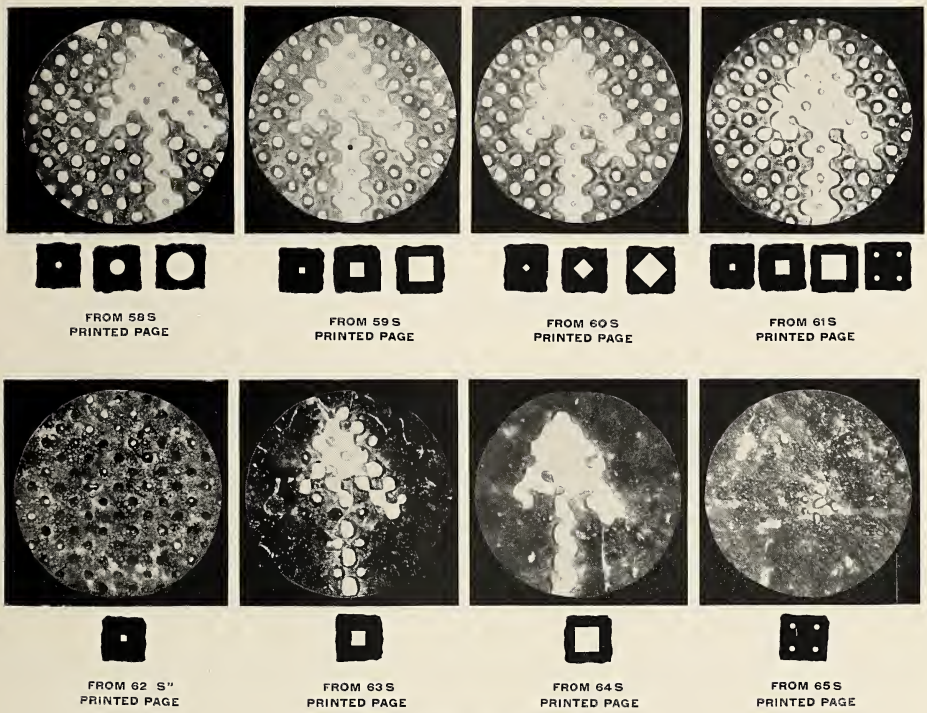
Fig. 105.— Illustrates two rows of enlargements of the "M" region of the printed page or cylinder press impressions, as actually produced in the course of an ordinary run.

of the metallic order, wherein a sheet of zinc receives an impression from the engravings on a platen press. Before the inked impression dries, it is dusted over with a resinous powder which adheres to the inked areas of the impression and permits of the surplus being brushed off, leaving the powder adhering only where the ink is. The plate is then heated gently, so as to cause the particles of the resinous powder to solidly adhere to each other and the zinc, thus forming a coating which will not be affected by the acid used in etching the overlay. The back of the zinc sheet under-packing were used. The draw-sheet of the top packing is placed outside of separate between-sheets, some of which are at times additionally hand-cut to accentuate the bolder portions of given subjects. The soft packing is placed between the overlay and the draw-sheet.

The illustrations show how necessary it is to keep in mind the depleting effect produced by too much pressure on the form which robs the printing areas of their requisite density of ink, and in addition fills in the smallest white dots of the shadows so as to make too large a proportion of

them blacker than the intervening spaces, which, in the ordinary course of events, are supposed to appear *dead black*.

This, in many instances, destroys the range of tonalities to such a degree as to upset all the collaboration that the photographer and etcher may have engaged in, and manifestly is an injustice to them. This phenomenon is not recognized enough. Too many persons are prone to consider it non-existent. However, an examination of inclusive, with the stop diagram and figure numbers data placed beneath each specimen. The specific tonal region involved in this figure is found on all sides, which border on the arrowhead M. In the engraved plate 60 M, Fig. 88, the range of black and white or relief to etched areas is found to be approximately forty-five per cent black and fifty-five per cent white. This is changed in the printed page to forty-five per cent white, forty-five per cent degraded black and ten



SHADOWS. CYLINDER PRESS EFFECTS (s).

Fig. 106.—Shows two sets of enlargements of the "S" region of the cylinder-press proofs made from the test engravings shown in the November Inland Printer.

almost any one of the enlargements will most effectually nullify such an erroneous position. It is a serious matter when the make-ready steps can and do modify the intention of the artist, photographer and etcher to such a marked degree. This should command the most careful collaboration of all concerned. Eliminating hand-cut overlays removes most of the uncertainty.

PRINTED-PAGE MIDDLE-TONE EFFECTS.

Fig. 105 shows a set of eight enlargements of the "M" tonal region of original Figs. 58 to 65

per cent in black borders formed around the etched areas by cohesion of the ink which collects the color that is squashed out from between the printing areas and the paper. The areas of the plate in question which should print dead black are robbed of ten per cent of their value, and at the same time the white areas are also reduced to a like degree; in consequence, the white of the press proof is ten per cent darker than the engraving. Practically considered, the loss of ten per cent black in the true printing areas is neutralized by the ten per cent increase of black, due to

the black borders, but the loss of white remains; hence, it is seen that the presswork changes the engraving values from fifty-five per cent white to forty-five per cent, and the forty-five per cent black to fifty-five per cent black on the printed page; the whites, as stated, being reduced ten per cent and the effective blacks increased ten per cent.

A true gray or middle-tone should show half black and half white. The nominal middle-tone region of Fig. 105 is short five per cent of white and has an excess of five per cent of black, which makes the whole range of change ten per cent, wholly due to the spreading action of the ink. These data are summarized in Table No. Z (26th of this series), from which the changes can be more easily understood and the numerical values compared. Only the middle-tone region is listed in the table.

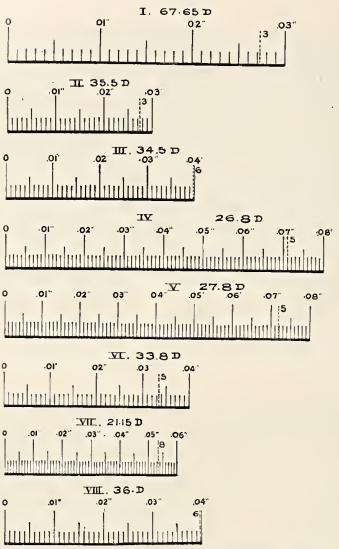


Fig. 107.— Showing a series of eight micro-enlargement scales. The numerals 67.65D, etc., indicate the specific magnifications to which they are applicable.

LIST OF SPECIFIC FIGURES TO WHICH THE SCALES CONFORM, ARRANGED CHRONOLOGICALLY.

I — To Fig. 28 (F1-G), July, 1906, page 548.
II — To Figs. 27-28, July, 1906, page 547.
III — To Fig. 53, Sept., 1906, page 849.
IV — To Figs. 56-57, Oct., 1906, page 61.
V — To Fig. 55, Oct., 1906, page 60.
VIII — To Figs. 71-72-73, Dec., 1906, pages 375-376-378.
VI — To Figs. 90-91-92, Feb., 1907, page 696.
VII — To Figs. 87-88-89, Feb., 1907, pages 694-695.
VII — To Figs. 93-100, inclusive, March, 1907, pages 863-866.
VII — To Figs. 101-193, inclusive, April, 1907, pages 40-42.
VII — To Figs. 104-106, inclusive, May, 1907, of this number.

PRINTED-PAGE SHADOW EFFECTS.

Fig. 106 illustrates two rows of enlargements of the "S" region of the same originals as were used for Figs. 104 and 105, with similar stop diagrams and original figures number data shown in connection with each enlargement.

This region comprises the white dots surrounding the arrow-head "S" and the illustrations show the smallest white dots of the shadows, as well as the smallest black dots of the extreme high lights of the arrow-head itself, which was drawn on the original photograph with pure white. From these "S" or shadow enlargements it is apparent that the squashing action of the presswork, producing degraded black areas, is greater than in the middle-tones, except in the case of the "dissected" stop effects seen in 63 "S" and 64 "S" of the second row of Fig. 106, where no white dots are found in the shadow areas that border on the arrow-head "S." Wherever the smallest white dots are found on the engraved plate, other things being equal, the greatest depletion of the blacks occurs; this is specially noticeable in comparing 62 "S" and 63 "S." The spreading action has filled in most of the white dots of 62 "S" and turned them into black ones.

MEASURING METHODS FOR ENLARGEMENTS.

It is of importance to outline a method by which the tone values or any characteristics of the microphotographic enlargements shown in connection with these articles can be easily measured to a fair degree of accuracy. It is not even necessary to know the lines per inch of the original engraving to make practical numerical comparisons as to the relative tonal or other changes.

If one does, however, know the lines per inch of the original, then it is possible to reach fairly definite conclusions as to the actual dimensions that are involved, especially since the greater portion of the enlargements of this series are magnified not less than about twenty diameters, and the error of any measurements made on them will represent but one-twentieth of such amount on the actual engraving, print or negative, and on those of greater enlargement, the accuracy will be still greater. Thus it is possible for any one to make fairly accurate measurements and deductions as to many of the changes that these researches disclose.

The enlargements of the negative tonal values, shown in the December number, as Figs. 71, 72 and 73, are just thirty-six times larger in linear dimensions than the original negatives. Figs. 87 to 89 inclusive, of the February number, are 21.15 times the engravings from which they were made, and Figs. 90, 91 and 92 of the same number are 33.8 larger than those from which they were taken. Since February the enlargements have been made to the same magnification as Figs. 87

to 89. Any measurement made on these enlargements, when divided by the respective magnifications, will give the linear dimensions of the original. Suppose the distance from center to center of six dots running parallel to the screen lines measured 1 7-16 inch, and the magnification was 36; then 1 7-16 ÷ 36 = .0399 inch, and this divided by 6 = .0066 inch, the distance between centers from one dot to its nearest neighbor. In another case, where eight dots measure 1⅛ inches, and the magnification is 21.15, one divides 1⅛ inches by 21.15 and this quotient by eight, securing therefrom .0066 inch as the screen pitch or distance from dot to dot. In the last case, under an enlargement of 33.8, the process is identical, except that five dots are found to measure 1⅛ inches, which, divided by 33.8 produces .0333, and this in turn divided by five brings out .0066 inch, which is called the screen pitch. In each of the instances cited, the screen pitch is the same, or 150 lines per inch. Reference to Table No. G of the June INLAND PRINTER, pages 384 and 385, will show the different screen pitches for various lines per inch.

In case only tonal comparisons are to be made, it is not necessary to reduce the measurements to the dimensions of the original when the studies are based on different illustrations that have been magnified the same amount, but the measurement of any given characteristic, whether in parts of inches or millimeters, can be compared directly with any other, and therefrom the value of the changed conditions determined. If one desires to know the ratio of enlargement, it is best to measure from the center of one dot at one edge of the specimen to the center of another near the other edge, so as to get as many dots between the starting edge of the scale and one of the even divisions of the scale as possible, because of the greater accuracy that comes from measuring over six or eight dots than would be possible when only measuring from one dot to another. If a scale is used that is graduated into sixteenths of an inch, it is desirable to look along until one of the divisions comes exactly to the center of about the fifth to the eighth dot; then note the whole distance on the scale and the dots between. In counting the dots it is well to be cautioned on the simple matter of counting them. Place the end of the scale to the center of a dot and let its edge lie parallel to the screen lines; then, ignoring the dot to which the end of the scale points, look to the *next* one and count one, two, three, four, etc., until another dot is found whose center coincides exactly with one of the divisions of the scale; then read off the whole distance, which, should it be 1 7-16 inch, and six dots were counted, would give the data from which to secure the number of times the microgram is enlarged when used in connection with the screen pitch (distance between centers of lines or dots). In the case cited, let one assume a 150-line screen, which is .0066 inch from dot center to dot center, and multiply by the number of dots counted — in this case six, which gives .0399 inches as the space occupied by six dot centers, of the original; dividing this into the distance measured on the enlargement — 1 7-16 inch (= 1.4375 inch) — the number thirty-six is secured, which shows the nearest even number of times the width of the six-dot-spaces is greater in the enlargement than in the original; hence the magnification is said to be thirty-six diameters. To simply say the microgram is thirty-six times larger than the original is misleading, because this might be taken to mean the area; this is why it is usually the practice to refer to enlargements as being a certain number of *diameters* larger than the original.

Another method can be followed, which in some respects, is simpler. If one takes the actual distance on the enlargement of the six spaces, counted by a total of six dots, each occurring at the end of every dot space to be 1 7-16 inch, as previously mentioned (1.4375 inch — see Table No. V, p. 536 of the January INLAND PRINTER, for the decimal equivalent of 7-16 inch) and divide this by six, one attains the actual distance on the engraved plate, negative or proof from one dot

TABLE No. Z (26th of this Series).— Showing approximate variations in tonalities between the engraved plate and cylinder press printed page, on account of the spreading action of the ink, of 150-line engraving Fig. 60M (November, 1906) based on enlargement shown as Fig. 88 (February) of this engraving, and Fig. 105 of the printed page accompanying this article relating to the Middle-Tone Regions, "M."

KINDS OF DATA.	Engraving Fig 60M.	Printed page of Fig. 60M.	REMARKS.
Per cent of white	55		Refers to the depressed or etched-out areas — white dots.
Per cent of black	45		Refers to the relief or printing areas — black dots.
Per cent of white		45	Portions of the paper on which there is no ink.
Per cent of degraded black		45	Portions of the paper opposite the printing area of the engraving.
Per cent of black borders		10	Portions of the paper bordering on the printing area of the engraving.
Per cent of unit area	100	100	A square whose sides equal the screen pitch or distance between line centers.

center to another immediately adjacent, which is found to be $1.4375 \div 6 = .2396$ inch. If this is divided by the actual distance of the original .0066 at 150 lines per inch one secures thirty-six and a small fraction. It is near enough to assume thirty-six in even figures as the magnification.

It has been deemed expedient to show a series of eight enlargement scales in Fig. 107, which can be used to make measurements of the different microphotographs accompanying these articles. The numerals, as "67.65 D" of I, "26.8 D" of IV, etc., indicate the magnification to which the respective scale is adaptable, and the title, with explanatory note, shows the specific figure number to which each scale is applicable. The numerals "3," "5," "8" and "6," appearing opposite the several dotted lines, indicate the number of dots of the enlargements used to construct the scales.

The value of a series of scales like this lies in the possibility they open for each reader to make his own deductions as to the changes which take place in the different steps of the process of halftoning, without being dependent on printed tables for approximations of the values. The added familiarity that will come from doing this will more than repay any outlay of time or energy that may be involved. Each of the small divisions of any of the scales represents .001 inch of the original to which it is applicable. The numerals .01, .02, .03, etc., indicate hundredths of an inch.

In tabulating tone values and other conditions of the engravings, etc., it is usual in microscopic work to take at least ten separate measurements of approximately similar conditions and then use the mean value or average so as to eliminate exceptional modifications which are not a part of the general condition, and also to average out small errors of observation. This plan must be followed in using these scales when values of greater average accuracy are desired than mere approximations.

If a sheet of white paper is laid with its edge to the black line seen to be a part of each scale and a hard, sharply pointed pencil is used, the scale lines are easily transferred to what may be called a measuring sheet, which can then be used as a scale. This can be cut into pieces and each one used to the greatest advantage when desired. Should any other photo-micrographs appear from time to time in these or other pages, whose magnification is the same as those indicated, the scale can be used to advantage.

The next number will give in a single issue an illustrated summary of negative, "enamel" print, engraving, engraver's proof, and printed-page enlargements in a final set of six micrograms.

(To be continued.)

Written for THE INLAND PRINTER.

CONDUCTING A COMPOSING-ROOM.

BY DAVID MELDRUM.



SPEAKING tritely, the successfully conducted composing-room employs only the best methods, avoids all waste of labor, and its work progresses rapidly and in order. Any shortage in this ideal is a more or less determinable loss. Following is a list of classified suggestions taken from the practice of successful printing-offices:

TYPE SELECTION AND ARRANGEMENT.

A common mistake of foremen is the desire to have every new face of type produced. They do not reflect on the "flatness" which comes when the novelty has worn off. Consequently, their office is crowded with much unnecessary material. If you have a series of Scotch Roman, why install Caslon; or, if you have Cheltenham, what need is there for Kenilworth? It makes no appreciable change in the appearance of the job to the customer. The evil of introducing these similar faces comes when the distributer mixes Brandon Title and Engravers' Roman in one case, making the proofs for a month thereafter a bunch of "whiskers" to "wfs.," and adding to the vocabulary of the compositor several expressions not to be found in Webster's Unabridged. The strengthening of the fonts you already have is decidedly preferable to the buying of new faces.

Arrange series and styles of type together. There is no reason why a man need walk past five frames if, when setting a job, he desires to use a condensed or italic line of the same series; or why the printer entrusted with the task of setting up a circular need go to all corners of the room ere he lights on harmonious type for its display.

Have all cases facing the rear of the rack, so that no one will be disturbed by the compositor taking out a case.

When the printer removes a case from the rack to his own frame he should leave a printed card stating: "Case No. —— at Frame No. ——." This is much more simple and satisfactory than his leaving his name on a card, as is the custom in some offices.

Lay job fonts in spaceless cases. The amount of material hidden in cases while men are hunting for same is seldom realized. Spacing out can be done better, too, at the space case, standing up, than at the frame, doubled over in other people's way.

LEADS, SLUGS AND SPACING MATERIAL.

Space cases and cases of leads, slugs, rule, etc., should be kept within easy reach of every compositor. In a certain Chicago composing-room they have one large slug rack, one large lead rack two frames away, one large space case around the next aisle, and one large rule case in the far corner. Ingenuity could scarce devise a more labor-wasting scheme, as the men have to squeeze past each other in their numerous journeys down the intervening alleys. Three cases of each of these could well have supplied the one large rack and have taken up no more room or material, and the resultant saving would be dollars a day.

Provide plenty of leads, slugs and furniture. Do not necessitate "piecing" by letting distribution wait, or by "closefistedness." This has been so often emphasized in THE INLAND PRINTER columns that its assertion here might seem uncalled for, were it not that many are still blind to its necessity.

Spare leads, etc., should be stored in separate drawers. Avoid piling up boxes of spare leads, or tying leads up

and putting different lengths into one drawer. You will thus be able to avoid the worry of "sort hunts."

ADVANTAGEOUS AUXILIARIES.

Copper spaces are a great advantage for letter-spacing job type in display lines. Their use in body matter is not to be commended, however. It bothers the distributer to sort them out, as true and even spacing can always be done with the regular spaces, and as perfect justification obtained.

Where a bold or any special figure is run in with ordinary type, do not put wrong-font figures in the case. The proper method is to set from small figure cases, which can conveniently stand on the printer's upper-case and be always under his hand. When not in use these figure cases should be properly placed on their own rack and not left to lie around.

HANDLING MATERIAL WITH CARE.

If leads and slugs are "dumped" in a "dead heap," they get bent and battered considerably and rendered very far from "labor-saving." Men who can not stack leads and slugs on a galley carefully are not worth keeping. Do not let parcels of "pi" accumulate or allow furniture to stand around on the stone. All rule should be distributed with the job.

Type for distribution if placed on a galley and transferred to a "dead rack" will occupy less floor space, be less liable to "pi" or be injured by quoins, etc., dropping on it, and be more readily accessible than if left on a "dead" stone. Oftentimes the job you want thrown in is at the center of the stone, and you have to shift all other jobs before getting to it.

Place the most systematic worker you can get in charge of the dead matter. Let him unlock all forms and give him all instructions regarding jobs to be kept standing, etc., and habit will soon train him to absolute accuracy. Make him responsible for the care of electros and standing forms, and let no one touch these except under his supervision. He will see that all space cases, etc., are properly filled and will know where to lay his hand on any kind of type needed, as is a stockman in a warehouse.

SYSTEM IN CARING FOR CUTS AND STANDING JOBS.

In the composing-room, as in the office, the most up-to-date systems can be used to advantage. Put cuts away in the cabinet according to size. Let all the one-inch square cuts go in one case, numbered from one to two hundred, and the larger sizes in regular order following. Keep a card index of them all and paste a proof on each card, folded if necessary. When the cut is taken from the cabinet take the card from the "in" box and put in the "out" box; then when the cut is to be returned to the cabinet its place can be found at once and all annoyance avoided.

Apply the same indexing to standing jobs. Arrange all the standing matter on galleys and place on racks. Slides are out of date. Number each galley and each rack. When a standing job comes in, look up its location in your index and mark same on ticket, and the compositor can go straight to it.

It is advisable to key all standing jobs with a certain house-mark next to the imprint. This avoids a possibility of a job being set up twice.

PUBLICATION AND BOOKLET WORK.

Number every galley on publication work and have a regular place to keep this for each issue. Let editorials be started on galley three, advertisements on galley twenty, correspondence on galley forty, etc. Thus, the make-up can be made without reference to proofs for every little article.

When proofs of a booklet or catalogue go out, have the number of the galley and rack where the type is placed recorded on the ticket, so that when the proofs return, no difficulty will be encountered in finding it.

SYSTEM IN HANDLING COPY.

Do not jumble all your job envelopes into one box, and have to hunt over them all to find the one you want. A series of boxes, containing jobs with incomplete instructions, waiting for cuts, new copy, for the Linotype, for the Monotype, out on proof, jobs O. K., for lock-up, for foundry, will save much vexatious hunting.

To save men "stalling" round you waiting for copy, it is well to figure out beforehand to whom you are going to give each job, and mark his number at the head of the ticket, so that when No. 11 comes along, you have only to look in the "new copy" box for "No. 11" and hand out the job with celerity.

HOW TO GET GOOD PROOFS.

"A good proof is half the battle." When a customer gets a nice, clean-looking proof, he rarely makes a change. But if the proof is dirty or crooked or smudged, he sees that it is not just right and changes the display time and again. Few compositors know how to take a good proof, especially if desired in colors, and waste a lot of proof-paper and time, and frequently get "blocked" in each other's way. If you place a good man in charge of the proof press, you will prevent all this and get better results. Let the printer take the first proofs if you find there is too much for the one man to do, but let the hand-press man take all the proofs to show the customer or for photographing.

RECORDING TIME.

The exact cost of composition can only be gauged by having the exact time, from the giving out of the job till it reaches the proofreader, recorded by clock. Ordinarily the printer charges to the nearest fifteen minutes, which is very unreliable.

EXERCISE COMMAND.

Hold all men responsible for their specific duties. The stoneman is responsible for the form being true and solid when it reaches the pressroom, and should correct faulty justification or spacing out. The display hand should be held responsible for the job under his charge having character and uniformity when it comes to the proofreader.

Insist on punctuality and do not allow men to "group together," or to idle around the office during lunch hour debating on the "ills of the office," or playing cards, so that they have to finish their game before recommencing work. Once break habits of laziness, and habits of punctuality and discipline soon grow.

Listen to none of the petty quarrels of employees. A few tactful words can remedy most grievances, which, if unchecked, might go on brewing for months.

A LITHO STONE SUBSTITUTE.

A deposit of calcareous clay has, according to the *Bulletin* of the French Chamber of Commerce at Milan, just been discovered in the mountains of Franciacorta, near Brescia. It is said to be compact and homogeneous, and capable of replacing the lithographic stone of Bavaria. From trials which have been made, it is certain that slabs of all sizes can easily be obtained, with varying tints and perfectly free from veins.— *The British and Colonial Printer and Stationer.*



SUNDAY MORNING ON THE FARM.

Photo copyrighted 1906 by
J. B. Kent, Chandler, Okla.

Half-tone by Teachenor-Bartberger Engraving Co.,
Kansas City, Mo.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE CHICAGO PROOFREADERS' STYLEBOOK.

To the Editor: CHICAGO, ILL., March 25, 1907.

Mr. F. Horace Teall says that "the Chicago Society of Proofreaders had one of its members prepare a comparatively full stylebook." This is an error. The first move on the part of the society in this direction was the appointment of a committee — consisting of M. H. Vestal, the late Robert D. Watts and Ralph W. Norwood — to devise and report a style sheet for use in all printing-offices. This committee reported subsequently, their report hardly making a galley of eight-point type. The matter was long discussed in the society, different members presenting various additions and amendments until the amount of matter was quadrupled, and authority was given for its publication in pamphlet form, which proved quite popular with the craft. Each paragraph in the book was voted upon by the society and adopted by a majority vote, so that it was not the work of any one member, and was the result, often, of compromise.

At the inception of the movement I was inclined to oppose it. At that time I was reading (at Blakely's) on four different newspapers, each of which varied greatly in style from the other three. The committee report, however, was so sensible that I joined in the work and helped some toward it.

After the first publication of the stylebook the interest in the matter was kept up, and at meeting after meeting propositions were made for additions, so that when another edition was called for, it had, with the addenda, grown to a thirty-two-page pamphlet. Subsequent additions brought the work up to sixty-four pages for the third edition. The most important parts of my own work were the sections on "Abbreviations" (mostly from a pamphlet I had published in 1880), "Division of Words" and "One Word." There are a few paragraphs in the work that never had my approval; but one can not expect that all proofreaders will agree in all things on style.

HENRY RUSH BOSS.

THE REAL INVENTOR OF THE STANDARD LINING SYSTEM.

To the Editor: ST. LOUIS, MO., March 8, 1907.

In the last January installment of the "Discursions of a Retired Printer" (which has just come to my notice), appears a statement which, in justice to both historical accuracy and myself, calls for a correction. The writer of it, in speaking of the standard lining system, mentions the wrong individual as the one to whom "alone belongs the credit of devising" it. As a fact, long before the foundry that first adopted it came into being, the undersigned studied and worked on the problem of getting up a truly practical system of type-face alignment. More or less attention had been given the subject of alignment before and at the time the point system of bodies was introduced, but the plans of the various would-be solvers did not include one essential factor — that of lining with brass single or dotted rule, so as to make it applicable for legal or other blank work. This is the vital part of the uniform lining systems of the present day, and is the one which I pride myself on having introduced. The system as I had worked it out was published in the *Artist Printer*, of St. Louis, about four years before the foundry spoken of appeared upon the scene. It was "cut and dried" and ready for use, and therefore no one now connected with that concern is entitled to any credit for its devising, though the honor and profit of first applying is not to be denied its initial users, who "knew a good thing when they saw it." The points I aimed at, and which I elucidated in my articles on the subject over seventeen years ago, when I introduced it to public notice, were condensed in this paragraph: The "scheme must combine the idea of interlining, at top and bottom of face, with point justification; of *lining all faces with single or dotted rule*, and of good proportion of the faces to one another." Though variations have been made from the original scheme, by different founders in America, England and Germany, the vital principle is included in them all. I have not been able to profit pecuniarily from my strenuous application to the problem or the scientific solution of it, because one can not get a patent from the U. S. Government for this sort of an invention. While I am content to have printerdom and typefounderdom enjoy the great benefits of my system, and have large satisfaction in having done so much to boost typographic progress, I do not consider it fair to be robbed, unwittingly or otherwise, of the recognition due me as the deviser and inventor of this lining scheme (for which I even suggested the title of "standard"). Therefore, I trust "Quadrat" and all others who may be interested will take due notice, and give honor, if they may please, to the one to whom "alone belongs the credit" — namely, to, Yours truly,

N. J. WERNER.

PRINTING RULED BLANKS.

To the Editor: BOSTON, April 8, 1907.

It has always been the custom in offices in which I have worked to have account books and blanks of all kinds ruled before the composition is done on the job. This system works all right on duplicate jobs, but on new work it often gives rise to complications which are hard to overcome, and much ruled stock becomes waste paper because of carelessness of the clerk in laying out the ruling sketch, or because of failure to grasp the ideas of the customer.

A case in point occurred in my experience a short time ago. I was given a blank-book heading to set, and upon examining the ruled stock I found that one of the columns had been divided in the center by a dark-blue line. On comparing it with the copy I saw that what the customer had originally intended for two columns he had finally decided to have as one, but had only partially obliterated the dividing line with an eraser. The office clerk had sent the original copy to the ruler, the offending line was ruled in, and two thousand sheets of ledger paper were worked up into figuring pads.

Very often the compositor can not use a desirable series of type in the box-headings because some of the columns are ruled so narrow that they will only accommodate a very small or very condensed letter, which may look entirely out of place in the wider columns.

My employer has recently adopted the plan of doing the composition first, and having the ruling done after the customer has accepted the proof. Most of the ruled jobs pass through the hands of one compositor, who is supplied with a ruling-board and kit of pens and various colored

inks, and after the proof is taken on the hand press all the lines are ruled in by hand in the colors desired and the proof submitted to the customer, who has the advantage of seeing just exactly how the completed job will look, and is correspondingly pleased.

Of course, this takes a little more of the compositor's time, as he has to lay out a rough sketch in pencil to set the job by, but it not only saves the time of the man in the office, but may perhaps obviate an expensive error.

A good ruling-board may be made by using a square frame of wood to enclose a sheet of glass covered by a layer of cardboard. Rule the cardboard off into inch squares in black ink; thus you will have a guide to square up the job by, and the black lines showing through the stock afford a guide for the pen for either perpendicular or cross-ruling. This board can be set up on the compositor's frame for the time being and put down out of the way when not in use. Pens which rule a double line at one stroke may now be obtained at stationers.

This system, placed in the hands of an intelligent compositor, is, I believe, the ideal way of handling this troublesome but profitable line of work. H. G. B.

OUR TERRIBLE TONGUE.

You take a swim,
You say you've swum;
Your nails you trim,
But they're not trum;
And milk you skim
Is never skum.

When words you speak,
Those words are spoken;
But a nose you tweak
Is never twoken;
Nor can you seek
And say you've soken.

A top you spin,
The top is spun;
A hare you skin,
Yet 'tis not skun;
Nor can a grin
Be ever grun.

If we forget,
Then we've forgotten;
But if we bet
We haven't botten;
No house we let
Is ever lotten;
What we upset,
Is not upsotten;
Now don't these prove
Our language rotten? — *Boston Transcript.*

THE ANASTALTIC PROCESS.

It is sometimes interesting to reproduce a print text or engraving without the aid of photography. In this case the sheet of paper is saturated with an acid solution by placing it in a basin, the verso only touching the liquid. When the paper is properly moistened it is laid on glass, to which it is made to adhere with the roller. It is then inked with transfer ink, which will only adhere to the printed lines. The cloth roller is recommended for this work. Then the print is transferred to stone, zinc, or aluminum. This process is styled "anastaltic."— *The British and Colonial Stationer and Printer.*

SARCASM, sarcasum, sarkasom, sarchasm, sarchasim, sarkasim, sarkasam, sarchasum, sarkasum? Which is phonetic when you come to reflect upon it? — *Louisville Courier-Journal.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



FORTUNATELY for the London printer, trade is booming with him just now to the benefit of both employer and employed; the latter especially rejoices, as the unemployed men have been nearly all engaged, and the London Society of Compositors have been paying less out-of-work benefit than at any time during the past four years. The recent County Council election had no doubt a good deal to do with this exceptional briskness, but much of it is due to the general improvement in trade. In this connection Mr. T. E. Naylor, the Secretary of the London Society of Compositors, remarks that "printers are always the first to feel the effect of an improvement, and the last to be affected by a depression. Last year we paid out over £18,000 in out-of-work benefit, and have just had to increase our weekly subscriptions from 1s. to 1s. 3d., so we can do with all the work that comes our way for some time to come."

THE case of Messrs. Polsue & Alfieri, which I told of in these notes about a year ago, as being one of great importance to printers, has again come to the front. It may be remembered that this firm, whose premises are situated in the region behind Fleet street, in the very heart of printerdom, were inhibited by process of court from working a two-revolution printing-machine on their premises at night, the injunction being granted on the application of a dairyman who resided in the adjoining building. Messrs. Polsue & Alfieri appealed against the injunction, but lost the case, and then took a further appeal to the House of Lords, where the hearing came on the other day, and a final decision given in favor of the dairyman. The printing firm in question have made a good fight to uphold their right to work their machinery by either night or day, and this decision of the highest court in the land is rather a blow to the trade in general, any one of whom may have his machinery stopped by the whim of a neighbor who considers himself annoyed by the din or vibration, and now that a test case had been finally decided there is no doubt but that many more objections will soon be heard of. Messrs. Polsue & Alfieri's case is the more aggravating to them in that the whole of the district is occupied by printers and members of the kindred trades, and the objecting householder is almost the only person who has a residence there.

QUITE a new departure has been made by a firm of London Typefounders. The Wicks Rotary Typecasting Company having got into difficulties the business was sold some months ago to an entirely new set of proprietors who have inaugurated their entry into the trade by a policy of "push." Besides the ordinary body-fonts they are utilizing the Wicks machines to cast display fonts of type up to forty-eight-point, and have issued specimens of some capital faces, but the departure alluded to is something unique in British typefounding, being an offer to lend type in any quantity, over two thousand pounds, to any printer who may have a rush or contract job in hand that his office fonts are not equal to coping with. The loan will be made for a period of from one to six months, and a small percentage only of the actual cost of the type will be charged as hire. Of course when the type is returned to the foundry it will be put in the melting-pot and recast.

THE anual meeting of the National Printing and Kindred Trades Federation — a body that embraces all the allied trade societies — was held at Norwich this year, and the delegates were addressed by several of the unionist leaders, including Mr. C. W. Bowerman, M. P. (the presi-

dent), who said: "The federation was a young body, but rather a vigorous one. He was glad to say that although during the past year there had been a fair drain upon the funds, they had been able to put aside $7,500." Mr. G. D. Kelley, M. P., said they desired as far as possible to form local federations up and down the country. The federation had done well, and during the past year had been engaged upon work, the whole of which had been to the advantage of those connected with the federation. Mr. Kelley went on to speak of the unfair conditions under which a good deal of the Government printing was done, and mentioned that the federation had stepped in with good results; while a movement was on foot for inducing the Government to found a printing-office of its own, where, of course, the work would be carried on under what were recognized as fair conditions. The federation is entirely composed of employees and has for its object the furthering of the interests of all engaged in the printing trades.

THE London *Daily Mail*, one of the Harmsworth group of newspapers, has been experimenting with a system of sending photographs or other illustrations by wire, that is the invention of Prof. A. Korn, of Munich. The *Mail* has published a picture, said to be transmitted a distance of 630 miles by this method, and although the result was not very brilliant yet there may be the germ of a useful process in it. The Professor's modus operandi is as follows: A photograph to be telegraphed is reproduced on a transparent film. This is placed around a glass cylinder that is supported at one end and is enclosed in a suitable darkbox. An opening is formed in the box to receive the rays of light from a source of illumination which pass through a lens that sharply focuses a point of light on the glass cylinder. Inside of the cylinder is placed a mirror or prism, directly opposite the opening in the darkbox. As the cylinder revolves it is also moved endwise, thus causing the spot of light to follow a spiral path, causing it to "look at" every portion of the photograph, point by point, in rapid succession. At the open and unsupported end of the cylinder within the darkbox is placed a selenium cell that receives the rays of light from the prism referred to. This comprises a metal that is peculiarly susceptible to the influences of light, varying its electrical resistance according to the intensity of the beam of light which is projected through the opening of the darkbox, through the photographic film, glass cylinder wall, onto the mirror and thence to the selenium cell. The successive impressions made on the selenium cell are reproduced upon a sensitive photographic plate at the other end of the telegraph wire, through the intervention of mechanism which electrically varies the intensity of a local source of light. Such a plate or film is the negative from which photographs may be printed. Dr. Korn is making improvements on his invention, and M. Carpentier, an instrumentmaker of Paris, is at work now upon four machines of an improved pattern, two for the *Daily Mirror* and two for *L'Illustration*. These are to be ready for delivery next July, when it is expected that they will be able to telegraph landscapes.

A MOST extraordinary case of libel has been heard in the Court of Session, Edinburgh, in which a young Glasgow bookseller claimed damages to the amount of $25,000 and $15,000, respectively, against the proprietors of the Glasgow *Evening Citizen* and the Glasgow *Evening Times*, for publishing a report to the effect that the plaintiff had been arrested in connection with a murder in November, 1904. The paragraph also alleged that the plaintiff had endeavored to negotiate a deposit receipt for $240 drawn in favor of the deceased. The defendants put in a counter issue, setting forth that the plaintiff had fraudulently conspired with three or more persons to induce the publication of the statements by the defendants. The jury's unanimous verdict was that the plaintiff had, in conjunction with one or more other persons sent, or caused to be sent, the telegrams to the newspapers, and was, therefore, conjointly responsible with them for their publication in the press. The authorities have taken action against the plaintiff in the case and three other men, and there is no doubt but that a severe sentence will be the result if they are found guilty.

THE housing of the workers is occupying the attention of many minds in England at present, and there are garden cities and garden villages springing up all over the country, many of them in connection with printing-offices that have been removed from the city to the country. One of the latest printing firms to join the movement is that of Messrs. Billing & Son, of Guildford, who have introduced a housing scheme, and have arranged with their employees to form an association called the Caxton Gardens Cottage Club. By taking advantage of this institution, modern cottages will be provided at a reasonable rent, on terms that will enable the tenants in time to become the owners of their dwellings. The scheme includes the erection of twenty-four cottages on plots averaging 18 feet by 120 feet. Each tenant may become the owner of his house at the end of twenty years by the payment of 12 cents per week in excess of the amount he is already paying for possibly inferior accommodation elsewhere. Messrs. Billing & Son have made themselves responsible for the purchase of the land and the erection of the houses, and they derive no profit from the transaction. The houses are semi-detached and form two sides of a triangle. The living rooms are well lighted, and in each of the dwellings there is a full-sized bath.

WHAT would American printers say to a weekly wage of $5.50? and yet, at Lampeter, the Welsh Church Press Company have been paying skilled journeymen printers wages of from $5.50 to $6 per week of fifty-four hours. In October, 1905, the men, being members of the Typographical Association, obtained sanction to essay a betterment of their condition, and a request for a minimum wage of $6.50 per week of fifty-two hours, or 12 cents per hour, was submitted to the master printers. The Welsh Church Press have resisted the men's modest prayer, though the other employers in the town granted the concession. Truly this is "sweating" with a vengeance, and is all the more to be deplored in connection with an office owned by a religious body.

"HAD BETTER" OR "WOULD BETTER."

The agitation that has once more sprung up, as voiced by the newspapers, in regard to "had better" or "would better"—many who would fain consider themselves experts taking the stand that "would better" is the only correct form—is a reminder that Professor Lounsbury, of Yale, in one of his striking articles on the English language which have been appearing in *Harper's Magazine*, has shown conclusively that the form of "had better" has behind it an imposing array of great writers, both of past generations and the present, who have given it the weight of their usage.

HIS RECORD.

"He's a great growler, isn't he?"
"Hurricane is nothin' to him."
"Finds fault with everything?"
"Worst you ever saw!"
"By the by—what is he doing now?"
"Editing the 'Band of Hope' and 'Sunshine' department of a new magazine!"—*Atlanta Constitution.*

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

COATED BOARD.— A. N., New York: "Can you give us the name of a firm that manufactures coated board like the enclosed sample?" *Answer.*— The Wabash Coating Mills, Wabash, Indiana.

MANILA ENVELOPES.— K. G., Philadelphia, Pennsylvania: "Can you give us the names and addresses of the largest, cheapest houses for manila envelopes, and other kinds?" *Answer.*— John T. Ustick, Centralia Envelope Company, Centralia, Illinois.

MAGAZINE BINDERS.— L. C. H., Winslow, Arizona: "Can you put me in touch with a firm that makes binders for magazines, also staplers for the same?" *Answer.*— Either of the following firms can supply you: Weiss Binder Company, Cleveland, Ohio, or The Barrett Bindery Company, 180 Monroe street, Chicago.

PREMIUMS.— K. E., Lilly, Pennsylvania: "Can you give us the address of firms who manufacture or job the premiums used in 'trust' schemes? By 'trust' schemes we mean the sending out of cheap jewelry, china, etc., to boys and girls, who receive a premium for disposing of the articles sent them?" *Answer.*— Kawin & Co., 260 Fifth avenue, Chicago, make a specialty of this class of work.

PRINTING ON TUBES.— J. S., Hartford, Connecticut: "Can you give us the address of a concern manufacturing machinery for printing on the surface of small paper cylinders varying from ⅜ to about two inches in diameter?" *Answer.*— We do not know of such a machine. The usual method is to print before rolling, either directly on the cardboard, or on labels and pasting them on afterward.

RUBBER STAMPS.— A. T. F., Tucson, Arizona: "Is there a book published telling how to make rubber stamps? If so, kindly tell me where same can be obtained." *Answer.*— We do not know of a book dealing with this subject. Rubber stamp outfits can be obtained from The Pearre E. Crowl Company, 1 East Dearborn street, Baltimore, Maryland, or the J. F. W. Dorman Company, 526 North Calvert street, Baltimore, Maryland.

BUTTON BOARD.— F. B., Amsterdam, New York: "Will you kindly give us the address of several manufacturers who can supply us with button board like the enclosed samples?" *Answer.*— The following manufacturers can supply you: Albey Brothers, Newark, New Jersey; A. R. Cushman, Cushman, Massachusetts; William Foulds Company, Manchester, Connecticut; Naubuc Paper Company, Glastonbury, Connecticut.

PAPER PUNCHES AND CRIMPING MACHINES.— F. S., Washington, D. C.: "Will you kindly advise us where we can procure the cheapest power punch; also crimper?" *Answer.*— The following firms sell paper punches for loose-leaf and other work: Latham Machinery Company, 197 South Canal street, Chicago; Henry C. Isaacs, 10-12 Bleecker street, New York. Crimping machines for loose-leaf work may be purchased from J. M. Irwin, Quincy, Illinois, or J. Keehn, Burlington, Iowa.

STATE SEAL ENGRAVINGS.— Southern Stamp & Stationery Company, 126 Main street, Richmond, Virginia: "We desire to use engravings of State seals. Will you kindly advise us of any engraving house that can supply us with them? Of course we know the address of a lot of houses, but it is mighty hard to get hold of a house that will have them, and perhaps if you will make a little note of this in the next issue of your magazine, those that have them will communicate with us and you will render both a service."

FEMALE EMBOSSING DIES, ETC.— O. W. D., Salem, South Dakota: "What Chicago firm will make female embossing dies for us, and furnish us an embossing compound for the male die?" *Answer.*— The Inland-Walton Engraving Company, 120-130 Sherman street, Chicago, or any good engraving house can make female embossing dies. Stewart's Embossing Board, sold by The Inland Printer Company, 120-130 Sherman street, Chicago, is a successful preparation for making the male die. Prices, 6 by 9 inches: three, 30c.; seven, 50c.; twelve, 80c. A. W. Michener, 182 Monroe street, Chicago, also makes an embossing composition.

FLAKE-WHITE EMBOSSING.— W. T. B., Chicago: "Can you give us the data explaining how die relief work in white is done in water-color upon cover-papers? We are familiar with this process through the use of oil pigments, but the water-color work with flake white is much purer and whiter because it is not discolored by the oil. What is the filler or adhesive used in the water-color work? Is the flake white used in thin sheets like gold leaf; is it annealed with heat to the cover; what kind of glue is used, if any? What are the different processes?" *Answer.*— We enclose you a sample of the flake-white embossing. These foils are obtainable in various colors from Slade, Hipp & Meloy or Charles Hellmuth, Chicago. The pigment is prepared as a foil or leaf 4¾ by 19½ inches and requires no size. It is laid on the same as gold leaf. It is fixed by a hot impression from a solid metal die in a stamping machine.

SHIPPING TAGS.— R. K., Brooklyn, New York: "(1) Do you know of a machine which manufactures (printing on both sides, in one or more colors) shipping tags complete, including the reinforcement around the hole for the cord? If there is such a machine on the market, kindly give price, capacity, etc. (2) What manufacturer puts out manila cardboard suitable for shipping tags, in rolls or webs? (3) If there is no special machine for making shipping tags by a process such as I describe, can you tell me how they are made in large quantities?" *Answer.*— We do not know of any machine for the manufacturing of shipping tags complete. The New National Manufacturing Company, Elkhart, Indiana, manufactures roll printing machinery. (2) The following firms can supply you with cardboard for shipping tags: Brownville Board Company, Brownville, New York; Chemical Paper Company, Holyoke, Massachusetts; Eureka Paper Company, Fulton, New York; Jefferson Board Mills Company, Black River, New York; J. P. Lewis Company, Beaver Falls, New York; New Haven Pulp & Board Company, New Haven, Connecticut; United Box Board & Paper Company, 11 Broadway, New York. (3) The Denney Tag Company, West Chester, Pennsylvania, manufacture tags of all kinds.



Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

GRAND CANYON, BRIGHT ANGEL TRAIL, ARIZONA

ON LINE OF SANTA FE R. R.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

Written for THE INLAND PRINTER.

OUT OF THE HELL BOX.

BY EDWARD SINGER.

THE COMP. TALKS.

Our Gothics all are worn and old,
Our Jenson, too, has seen its day,
And like our old Engraver's Bold,
Our borders should be thrown away.
They have been vanquished in the fray;
Our old proof press is tottering.
Yet when we tell the firm, it's "Nay!"
We never seem to need a thing.

They bought a cylinder in June
Because the pressman wanted one,
Another jobber's coming soon,
Also a desk for Anderson.
They bought the sylph-like Daisy Munn
A new machine to plunk and pling,
Yet when we ask there's nothing done —
We never seem to need a thing.

We use the same old "pointers" yet,
And work in "twinklers" by the score;
We love to see the jobs we set —
Reminds us of old times once more.
Nice rugs are on their office floor
And telephones go ting-a-ling,
Yet when we ask they raise a roar —
We never seem to need a thing.

On that sad day they journey o'er
Bankruptcy River, here's our fling:
Nice rugs were on your office floor —
We never seemed to need a thing.

* * *

LABOR TROUBLES IN 1920.

The fight still went on, the union compositors being firm in their demands for a two-hour day.

"Two and one-half hours is entirely too long," they complained bitterly. "By the time one takes one's morning's ride in one's airship or touring car and spends a few hours at one's club, one has no time to attend the matinee!"

The Laundry-Workers' Union, heretofore opposed to a sympathetic strike, now went out in a body, and the non-union compositors, failing to find clean towels in the composing-room, heaved bricks and imposing stones through the windows and burned the shops to the ground.

* * *

THIN SPACES.

SOME (or all) of the typefounders are now casting quads without nicks. Anything to make 'em weigh more, eh?

DEATH is a terrible thing, but did you ever turn back to the extraordinarily gloomy-looking type cases after watching a glittering circus parade pass by?

GUTENBERG'S birthday would be celebrated to this day were it not that yellow journals and campaign literature grew out of his invention.

BLESSED is the country compositor. He can now carry his twelve-point case out under a blooming peach tree and set "Local Happenings" till a shower comes up and rims the roses with rain.

SKILL is a mighty good thing for a printer to possess, but somehow or other it doesn't seem to amount to much unless it is backed up by a clean shirt on the printer's back.

* * *

NONE FOR HIM.

"Nope," said the editor of the Bloomville *Sun* to the wood-goods man, "none o' yer new-fangled, space-condensin', ball-bearin', patent-slide type cabinets fer me. They look too much like one o' these here new biznessoffice filin' systems, while the good old-fashioned type *stands* with the twelve Californy job an' the twelve two-third eyetalic cases in full view makes things look like a *printin'-office*. Besides, if some o' my subscribers 'ud drop in an' see the whole blame type, border an' ornamunt supply of their weekly paper stored away in a little dinky 2 by 6 cherry chest they'd lose all respect fer the grand old organ an' quit 'er on the spot!"

* * *

A RECORD.

They were boasting of the wonderful record of the new Linotype operator.

"How many ems in fifty-four hours?" inquired the machinist.

"Oh, it isn't his speed that's so wonderful," they explained. "He has worked in newspaper offices for four years, and in that time has set only 938 Mark Twain anecdotes!"

Bailey, another operator, attempted to prove that he had set only 876 in the same length of time, but they hooted him down and would have none of him.

* * *

ADVICE TO APPRENTICES.

IF you pi a stick, never return the types to the case. Simply toss them on the imposing-stone. The stoneman will then take a friendly interest in you and assist you whenever possible. If the stone is not handy, tuck the types in your pocket. If one pocket will not hold it all, use two pockets.

WHEN the foreman gives you a job and tells you the customer wants it set in Blair, pay no attention to him, but set it in Old English or Tudor Black. You have been at the business for a year or more, perhaps, while the customer has never been in a printing-office more than five or six times in his life. Therefore, it stands to reason that you know more about the business than he does. If necessary, explain this to the foreman. If he is the right kind of a man, he will listen to reason and see that you get a boost in wages.

SING, whistle and tell funny stories as much as possible, especially when the foreman is engaged in laying out an intricate piece of work. At such times he has somewhat of a grouch, and as cheerfulness is contagious, he will catch your spirit of happiness and feel better at once. Such little acts of kindness are always appreciated.

WHEN distributing, if you don't know where the Œ, %, and similar characters go, don't spend time looking for the boxes. Simply give the types a sling toward the upper part of the case. There is a slight possibility, of course, that the types may not reach the right boxes, but as the method is a great time-saver, the risk is worth running.

* * *

SONG O' SPRING.

He owned a little print-shop
Did Printer Judson Winn.
'Twas spring. He blew six cases out,
And then got full of gin.
Quoth he: "(Hic) — Blew shix cases out;
(Hic) — Blew shix 'cases' in!"

* * *

IN THE WRONG UNION.

"I've held a card for twelve years," said the pressman.

"Yes," responded the observant feeder, watching him paste a 12 by 15 overlay on the tympan, "but you don't hold the right kind of a card. You ought to belong to the Paper Hangers' Union."

THE EMPLOYING PRINTERS' ASSOCIATIONS.

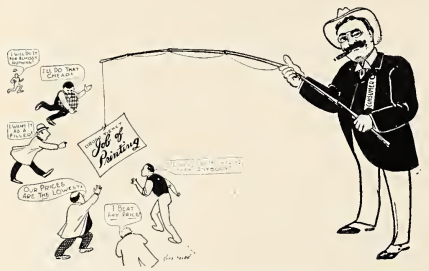
ELSEWHERE in this issue of THE INLAND PRINTER appears an article by Mr. Charles Francis, president of The Printers' League of America, in which the aims and purposes of that organization are concisely set forth. Briefly the League proposes to take into its purview everything that association can do to better the condition of the printing trades. There are a large number of employing printers' associations working under various titles having for their object some specific thing to correct or to discuss; some organizations have one thing for their *raison d'être*, some another.

The Ben Franklin Club of Chicago has its headquarters at Room 603, 134 East Van Buren street, Chicago. W. J. Hartman is the president of the club and C. H. Gallion, secretary. Frederick E. Wolff is organizer, and editor of *The Drop of Ink*, the official organ of the club. The objects of the club are thus stated:

OBJECTS OF THE BEN FRANKLIN CLUB.

To promote a spirit of friendship between all owners of printing-offices in the city of Chicago, and to meet at stated periods for the discussion and dissemination of useful information regarding trade matters — to the end — that its membership may be benefited through a better understanding of trade requirements, and it is further declared that this association shall not in any way attempt to regulate its membership in the matter of labor control — the organization is to be purely a social and educational institution.

The attitude of the members of the club toward conditions in the trade are exemplified in the cartoons reproduced herewith from *The Drop of Ink*. The literature of the organizer and the announcement of meetings are



Cartoon from *The Drop of Ink*, Chicago.

strenuously urgent. The text of the announcement for the April meeting is here reproduced:

WHERE ARE WE AT? DO YOU KNOW?

What are right prices for printing?

How much, per hour, should be charged for hand composition?

What should machine composition be sold for?

What does Gordon presswork cost and what is the right selling price?

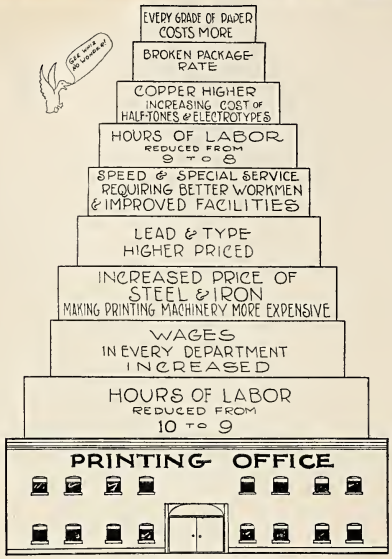
What does cylinder presswork cost and what is the right selling price?

You run against competitors' prices and wonder how THEY figure; they run against YOUR prices and wonder how YOU figure. Result: Competitors think each other crazy and the consumer thinks you are all crazy.

Ben Franklin Club is seeking to remedy these conditions and CAN BRING ABOUT IMPROVEMENT WITH YOUR ASSISTANCE.

At the next meeting of the club a committee is going to bring in a report embracing the consensus of opinion of printers as to the PROPER MINIMUM CHARGES PER HOUR for hand composition, machine composition, Gordon presswork, cylinder presswork and binding; and YOU as proprietor or manager of a printing-office should be present and render aid in solving these perplexing problems.

WHY PRINTING PRICES ARE ADVANCING—Notice What's on Top of the Printing Office



Cartoon from *The Drop of Ink*, Chicago.

Once a minimum charge per hour for each department is understood and recognized as being the proper basis, printers' estimates will not be varying from 10 to 100 per cent as they do at present.

Members of Ben Franklin Club are honestly endeavoring to improve printing trade conditions, and they do not consider themselves better than other printers — if they did — they wouldn't be members of the club.

You probably have been intending to attend meetings of Ben Franklin Club but have not done so for various reasons of your own.

ATTEND THIS MEETING

because it will deal with matters of vital importance to every one operating a printing plant.

THURSDAY EVENING, APRIL 11, 1907

8 O'CLOCK P.M. SHARP

AT THE SHERMAN HOUSE

Yours sincerely,

W. J. HARTMAN, *President.* BEN FRANKLIN CLUB.
C. H. GALLION, *Secretary.*

To these searching and pertinent inquiries a perforated tear-off slip was attached, reading:

To Officers and Members of Ben Franklin Club:

GENTLEMEN,— In my opinion,

Hand Composition should be sold for.....per hour
Machine Composition should be sold for..... "
Gordon Presswork should be sold for..... "
Cylinder Presswork should be sold for..... "

Fill this out and bring with you, or mail to BEN FRANKLIN CLUB, Omaha Building, Chicago.

Over four hundred replies were received to the inquiries and these were crystallized in the report which follows. Twelve firms annexed themselves to the club as new members at this meeting.

REPORT.

CHICAGO BEN FRANKLIN CLUB MINIMUM PRICES.

The committee appointed at the last meeting of the Ben Franklin Club to prepare a set of minimum prices to be charged on the various items of work beg to submit the following for your consideration:

STOCK.

Stock and material of all kinds and all work not done in your own plant, twenty-five per cent on each separate class of material up to $100; twenty

per cent on each separate class of material up to $300; fifteen per cent on each separate class of material up to $500; ten per cent on each separate class of material in excess of $500.

In estimating the cost on the above items, consideration should be given and cost of handling added to original cost of stock on material before applying your percentage of profit to be added as indicated above.

ELECTROTYPES.

Electrotypes to be charged at scale.

COMPOSITION.

Hand composition, including make-up, lock-up and alterations, $1 per hour.

PRESSWORK.

Platen presswork, $1 per hour.
Universal presswork, at $1.25 per hour.

CYLINDER PRESSWORK.

Pony cylinder, 24 by 36 or less, $1.25 per hour.
Cylinder, 25 by 38 to 32 by 44, $1.50 per hour.
Cylinder, 36 by 48 to 42 by 56, $1.75 per hour.
Cylinder, over 42 by 56, $2 per hour.

The above includes the ink in the ordinary run of work. Where colored ink is used or an unusual amount of black ink is required an extra charge should be made.

PAMPHLET BINDING.

8 page, saddle stitch, no cover	$1.50
8 page, saddle stitch, with cover	2.00
16 page, saddle stitch, no cover	1.75
16 page, saddle stitch, with cover	2.40
32 page, saddle stitch, no cover, single form	2.00
32 page, saddle stitch, with cover, single form	2.50
32 page, saddle stitch, no cover, 2 16s	2.75
32 page, saddle stitch, with cover, 2 16s	3.00
48 page, saddle stitch, with cover, 2 24s	3.50
48 page, saddle stitch, with cover, 3 16s	4.00
64 page, saddle stitch, with cover, 2 32s	3.50
64 page, saddle stitch, with cover, 4 16s	4.75
32 page, side stitch, pasted cover, 2 16s	4.25
48 page, side stitch, pasted cover, 2 24s	5.00
48 page, side stitch, pasted cover, 3 16s	5.50
64 page, side stitch, pasted cover, 2 32s	5.25
64 page, side stitch, pasted cover, 4 16s	6.00
80 page, side stitch, pasted cover, 5 16s	7.00
80 page, side stitch, pasted cover, 2 32s, 1 16	5.75
96 page, side stitch, pasted cover, 3 32s	6.00
96 page, side stitch, pasted cover, 6 16s	8.00
112 page, side stitch, pasted cover, 3 32s, 1 16	6.75
112 page, side stitch, pasted cover, 7 16s	9.00
128 page, side stitch, pasted cover, 4 32s	7.00
128 page, side stitch, pasted cover, 8 16s	9.75
Each additional 4-page form	35
Each additional 8-page form	65
Each additional 16-page form	85
Each additional 32-page form	1.05

Respectfully submitted,

E. F. Hamm,
George Seton Thompson,
E. A. Waldschmidt,
Charles H. Gard,
E. F. Breyer,
Committee.

Chicago, April 10, 1907.

The Employing Commercial Printers of Texas Organization is an association which was started last fall. Robert Clarke, of the Clarke Printing Company, San Antonio, Texas, writing to The Inland Printer, gives the following information regarding the organization: "The Employing Commercial Job Printers of Texas Organization, which met in Houston, September 10, 1906, and was attended by one hundred delegates, formed a permanent organization by electing T. W. Perkins, of McKinney, president; Henry Dorsey, Dallas, secretary; and Robert Clarke, San Antonio, treasurer. How the organization was started: Last summer, C. V. Milligan, vice-president of the San Antonio Typothetæ, died, and Mr. Courts, of Galveston, and Messrs. Dorsey and Exline, Dallas, and others attended the funeral. Before the above gentlemen departed for their respective homes, a meeting was arranged to talk over matters affecting the printing business. During the meeting Mr. Clarke remarked that at one time printers were allowed to wear a sword as a mark of honor, but now it had got down to the level of a peanut-stand. Mr. Courts remarked that it was lower than a peanut-stand, for you could not buy a bag of peanuts in San Antonio or Galveston for less than 5 cents. It was suggested that a State organization should be formed, free of any trust or labor question. A temporary organization was formed and a permanent organization effected September 10. The unbusinesslike manner of conducting business was fully discussed, and every one seemed anxious to get at the really proper way to figure the cost of a job, and many amusing stories were told. For instance, A asked B how he could do that job for Mr. Brown so cheap: 'Why,' said B, 'the composition was $5, presswork was $3, and the paper was $2 — hold on, I did not put the paper in, because I had that on hand.' As a rule the average printer does not read and study enough, which is the real cause of the printing business being so unprofitable, was

BRAIN STORMS:



Cartoon from *The Drop of Ink*, organ of the Ben Franklin Club, Chicago.

the consensus of opinion. In summing up the fixed expenses a few items, such as rent, taxes, interest on capital and other 'tangible' items are here enumerated; then comes miscellaneous, etc.— $100 or $150. Now I have put down every item that is used in a printing-office. In this list of expenses, from one to forty-two, some belong entirely to the pressroom and some to the job department; while others are joint. By finding the cost of your machinery and subtracting from $3,000 you have the cost of the type department. Then you can give the proper proportion to each department. In an office of this size I suppose that one man ($18 per week), one apprentice ($10 per week) and one boy ($3.50 per week) would be all you could work—and one pressman ($16 per week), one apprentice ($6 per week) and one feeder ($4 per week), would be about all you could work. Our machinery invoices $1,300. I would like to know if my idea of getting at the cost is any way near correct and would appreciate a reply. The prices charged for work in San Antonio are simply absurd. Recently five thousand catalogues, some thirty-two pages, for which one office asked $165, another $125, another $96, went for $50 — this bid by one of the largest offices. There is no other way to account for this than 'guessing' or ignorance. Had he itemized the cost he would not have taken the job for such figures. The motto at the top of the estimate herewith was adopted by the association. You will notice that we put The Inland Printer in as an 'expense.' I think it should be an 'asset,' for it pays."

MOTTO: Keep on boosting, but don't throw rocks at the other fellow's hook.

COST OF OPERATING A $3,000 PRINTING-OFFICE FOR ONE YEAR

BEFORE INSTALLING ANY PROFIT-PRODUCING HELP.

		YEAR
1	Rent	$480.00
2	Taxes — City, assessed for $2,000 at $16.50 on the 1,000	33.00
3	Taxes — State and County	20.00
4	Insurance on	50.00
5	Lights	24.00
6	Telephone Service	60.00
7	Fuel	20.00
8	Water rent	9.00
9	Power	96.00
10	Proof paper	2.00
11	Tympan paper for platen and cylinder presses	7.50
12	Gasoline	10.00
13	Towels and soap	12.00
14	Toilet paper (don't laugh)	3.00
15	Brooms	1.50
16	Wiping Rags	3.00
17	Machine Oil	3.00
18	Kerosene oil	4.50
19	Knife-grinding (in San Antonio the charge is 75 cents)	14.40
20	Wrapping paper	2.50
21	Twine	1.50
22	Sealing-wax	1.50
23	Padding composition	6.00
24	Boxes and labels, say 60 per month at 3 cents	21.60
25	Candles and matches	1.50
26	Rollers	15.20
27	Cost of delivering work	52.00
28	Bookkeeper (he also collects)	720.00
29	Collector	.....
30	Donations	68.00
31	Bad debts	50.00
32	Spoiled work (by errors, misruled, miscut, etc.)	25.00
33	Office boy	156.00
34	2,000 job envelopes, cost $3 per 1,000	6.00
35	Trade paper (THE INLAND PRINTER)	3.00
36	Postage	10.00
37	Office stationery, such as blotters, labels, etc	6.00
38	Advertising	212.00
39	Gridiron Club dues	18.00
40	Interest on capital, eight per cent on $3,000	240.00
41	Depreciation, eight per cent	240.00
42	Paper-cutter	520.00
43	Foreman job office	.....
44	Distributer	.....
45	Proofreader	.....
46	Copyholder	.....
47	Foreman pressroom	.....
48	Stockkeeper	.....
49	Overtime not charged for	.....
50	Loss from belts breaking, power giving out, etc	.....
51	....City solicitors	.....
52	....Drummers	.....
53	Franchise tax (in Texas $10)	.....
54	Cost of estimating on work	.....
55	Sundry intangible expenses	.....

NUMBER OF WORKING HOURS IN A YEAR.

365 days, less 52 Sundays, 313 days, less 4 holidays, making 308 days of 9 hours each, being 2,771 hours, less 52 hours for short Saturdays, making a total of 2,720 hours in the year. No mention is made of time lost during the year for sundry purposes.

By applying such items as enter into your business, the largest as well as the smallest office could find out the cost of an hour's labor just as accurately as you could find out what twenty pounds of paper would cost at 10 cents a pound.

BUSINESS SENSE — If you are smart enough to do your own bookkeeping, collecting, estimating, foremanizing, proofreading, job hand and office boy, should you not be paid accordingly? I have often heard printers say, "I can work cheaper than my neighbor because I do my own work." There is no reason why a printing-office remote from a large city should not get as much for its work as the "big fellows." If they can do it *all*, have low rents, etc., it is their "phat" and should go into their pockets. *Don't believe what people tell you. Don't let any one put a price on your work.* REMEMBER sometimes people are *mistaken*.

The above sums have been taken from our cash book.— C. P. Co.

Our cousins in Australia are strong on organization and therefore it is not strange that they should find occasion for an association midway between that of the employers and the unions. The Melbourne Printers' Overseers' Association has been in existence for about four years. The report for the year shows that the members have mingled business with pleasure in a very happy way, and the outings and excursions that have been arranged and carried out during the year have cemented warm friendships among many business rivals.

There are a large number of printers' organizations from which as yet no report has been received. In future issues the special proceedings of these will be recorded as opportunity offers.



"Coo, MON!"

The Skibo Dove of Peace.

By permission. —*From Puck, Copyright, 1907.*

Written for THE INLAND PRINTER.

SAYS HE.

BY EDWARD SINGER.

"Still, still," he says, "although I think
I've left the trade for good," says he,
"Still when I get a whiff of ink
From some print-shop, it seems," says he,
"I really must go in and set
A line of type or two and get
Back in the swing again," says he.

"I can't tell why — a doctor's what
I am to-day," he says, says he,
"But ink and type still touch the spot.
I've left the case for good," says he,
"But when I get a chance to show
Another printer what I know
I always show him, Joe," says he.

"Got money — lots of it, you know;
My practice pays me well," says he.
"It wasn't made in printing, Joe —
Not much in setting type," says he;
"But still, I sometimes itch like sin
To switch around and get back in
The same old swing again," says he.

THE "EVENING PRESS" OF GRAND RAPIDS.

UNIQUE among the newspaper buildings of the country stands the handsome new home of the *Evening Press*, of Grand Rapids, Michigan. In addition to being a splendidly equipped plant for the publication of a steadily growing afternoon paper of more than fifty thousand circulation, it possesses features that render it different from any other newspaper establishment in the world. Chief among these are the costly and extensive facilities provided for carrying on social and educational work among the newsboys.

When the building was being planned several leading considerations entered into the forming of a design. In the first place it was desired to erect a model newspaper plant where the numerous daily editions of the *Press* could be gotten up and issued quickly, neatly, and under conditions conducing to the best of workmanship. In the second place it was desired to house the various newsboy auxiliaries which have been built up and fostered by the *Press*. In the third place it was desired to erect a structure that would be a source of pride to the people of Grand Rapids and would typify the progressive, looking-upward spirit of the community, which the *Press* has consistently striven to represent.

All three of these leading objects have been attained in the new home. Architecturally the building is one of the finest in Grand Rapids. It rivals in dignified beauty the Ryerson Public Library, hitherto considered the city's most artistic structure. The comparison between them is directly invited by the fact that they stand on opposite sides of Fulton Street Park, facing each other.

In construction the *Press* building is substantial and enduring, the exterior being of Bedford stone and the interior of reinforced concrete. Its design is graceful and along classic lines. It rises to a height of four stories, but it is so massive that it towers above and dwarfs the ordinary four-story block. Standing, as it does, at the head of Monroe street, the city's principal business thoroughfare, it is one of the community's show places.

Unlike the great majority of newspaper buildings, it is of the individual type, being devoted entirely and solely to the purpose of housing the *Evening Press* and its allied newsboy interests.

Its equipment is remarkably complete for a newspaper plant in a town the size of Grand Rapids. The business offices are centralized in a handsome marble counting-room, around which are grouped the various departments, circulation, advertising, and accounting. These offices are in keeping with the character of the building, having marble counters, mahogany and plate-glass partitions, and mahogany furniture. They are located on the first floor, and are reached from the street through bronze doors and a marble vestibule.



THE EVENING PRESS BUILDING, GRAND RAPIDS, MICHIGAN.

The editorial rooms, large, airy, and well lighted, are on the second floor. They are furnished uniformly with fumed oak desks and oak office furniture.

Few papers in the country have more attractive mechanical departments. The composing-room is a great apartment 45 by 56 feet, which has the greater part of the wall space on two sides given up to windows which admit both light and air. It possesses every modern facility for speedy and handsome typographical work.

The stereotyping plant next door presents a wonderful contrast to the hot, gas-filled death-traps in which the stereotypers are forced to labor in so many newspaper shops. It has large windows on two sides which furnish plenty of light and air. On the other two sides are doors by which any wandering breeze may be captured. A suction fan helps to carry the heat and metallic fumes into the chimney, and electric fans bring in cool air from out-

side. Late improved machinery, operated by individual electric motors, lighten and facilitate the work of the stereotypers.

The pressroom is on the main floor. It connects with the stereotyping-room by means of an electric lift, which shoots the plates up and down at express speed. The presses are three in number, and are all four-deck Goss straightline presses with a color deck on top of each.

Electricity and compressed air are used at every turn to save labor and increase efficiency. The machinery throughout is run by electricity, each piece of apparatus having its individual motor controlled by the Kohler push-button system. Compressed air, furnished by an automatic electrical compressor, is used to operate the lifts that elevate the seven-hundred-pound paper rolls to the presses, to run the plate lift between the stereotyping and pressrooms, to force ink to the presses, to operate the pneumatic tube between the counting-room and composing-room, and to clean the machinery.

Electricity is used exclusively for lighting purposes, and also runs the passenger and freight elevators. The building has its own private telephone exchange.

The newsboy features that mark the building as distinct from other newspaper homes are numerous. On the third floor is a large auditorium called Press Hall, which is used for Happy Hour assemblies on Sunday afternoons, for the Evening Press Newsboys' School of Dancing Department, for the newsboys' parties, for entertainments and the like. It has a handsome stage equipped with scenery and lights, and a gallery in the rear. The furniture and woodwork are of mahogany. The hall has a capacity of about one thousand. It is intended primarily for newsboy purposes, but the *Press* opens it for charitable entertainments and meetings of a public and educational nature. Conventions are also permitted to use it without rental.

On the third floor, too, is the Newsboys' Day School. This is a well-lighted room presided over by a regular teacher, where the lads who have to earn a living are educated in the common-school branches during the hours when they are not selling the regular and extra editions of the *Press*. This school is maintained by the *Press*. On the fourth floor is a large band-room where the Evening Press Band has its rehearsals.



MAIN OFFICE "EVENING PRESS," GRAND RAPIDS, MICHIGAN.
Looking toward main entrance and showing elevator, grand stairway and circular liner counter and information bureau. Advertising departments arranged on either side of main entrance.

In the basement are more newsboys' features, including the manual-training school and shower baths and a plunge. A regular lunch-room for the use of the boys and of employees is also maintained in the basement.

The arrangement and equipment of the building have caused it to be looked upon by newspaper men as a model. Its provisions for the newsboy work have attracted the attention of the educational and social settlement workers the country over. Altogether, President George G. Booth, to whom credit is due for the fundamental ideas of the design, has created a structure which is an object of pride and admiration for the people of Grand Rapids and a monument to progressive journalism.

IN PRESS.—"The Human Figure," by John H. Vanderpoel. Price, $2. The Inland Printer Company, Chicago.

Written for THE INLAND PRINTER.

ADVERTISEMENTS—GOOD AND BAD.

BY RICHARD M. BOREN.

SOME industrious fellow has discovered that the first *printed* advertisement appeared in the London *Weekly News* in 1622. This date, however, does not define the beginning of advertising, which in the very nature of things must — in some form — be as old as barter itself.

In southern Illinois, near the Mississippi river, is a rock formation peculiarly adapted to the manufacture of the rude stone implements used by the aborigines. Within the radius of a few miles are the chips, broken tools and other indications in abundance to show plainly that this was once an extensive manufactory of those primitive utensils. Hundreds of miles distant, on the prairie, where the soil is entirely free from stone of any kind, axes, spearheads and arrowheads of the same peculiar character have been found on the surface and buried in mounds. All of which argues that John Stoneaxe must have given pretty wide currency to his claim for superiority of material and workmanship. This has bearing on the subject in hand so far as it may sustain the contention that advertising has been coexistent with trade from the earliest beginnings of barter and exchange.

It is true that advertising has developed more in the last thirty years — both in quality and extent than in all its previous history, but this growth is due to better methods and a more general recognition of the real laws governing its practice than to any alteration in those laws.

Not very long ago business men were given to talking of the element of speculation that attended advertising, and writers were wont to use such vague terms as "mysterious quality," "the vicissitudes of its character" and "this intangible force," when discussing the subject. Happily, this unstable feeling — this feeling that advertising could not be depended upon, that it was a sort of guesswork — is fast giving way before the contradictory experience of successful advertisers; and that this growing confidence has been fruitful of good to the publisher and printer needs no further proof than a glance at the crowded advertising columns of our present-day magazines and newspapers. Doubtless many of the advertisements that jostle one another in the scramble for attention do not accomplish the results hoped for, but this failure does not disprove the existence of the laws already mentioned: it only emphasizes the fact of their violation.



MAIN OFFICE "EVENING PRESS," GRAND RAPIDS, MICHIGAN.
Showing several of the business departments.

The fundamental idea of all advertising is that its object is to *sell something;* it may be a pair of shoes, a doctor's services or admission to a theater. This is a plain proposition, having to do with one of the elemental factors of our civilization, yet men to whom the processes of the salesroom are simple enough make of advertising a complex problem, and herein lies one of the most productive causes of failure in advertising to-day. Instead of traveling straight ahead to their destination, these men take a roundabout course, follow a will-o'-the-wisp "originality," and are lost.

This comment does not apply alone to the advertiser. It is the greatest fault of the printer on this class of work that he can not or will not realize that for the time he is a salesman. Instead of striving to give expression to the selling idea, in typographic tones and accents that will appeal to his audience, many times the compositor secures an effect contrary to that desired, by essaying something novel and grotesque. Too often he is pleased to show his mechanical skill regardless of the final result as shown by the cash-drawer and ledger.

Attracting attention, awakening interest, arousing desire, inspiring confidence — these are some of the potent elements of successful advertising. These are not newly discovered forces, nor are they mysterious in their workings. The sons of Jacob doubtless were impelled by the same influences when they journeyed into Egypt.

We should never forget that, however important each of these forces is for the successful accomplishment of our purpose, it is but the means to an end — *the selling of something*. For instance, thinking that to attract attention is the only thing necessary, many printers and ad.-writers signally fail when their work is brought down to the last analysis and the question is asked, "Will it help to sell goods?"

* * * * * * * *

A few months ago, when the fodder was in the shock up in South Dakota, the Mitchell (S. D.) Corn Belt Asso-

September 24-29 Inclusive 1906



Excursion Rates and Special Trains

Corn Palace

Rebuilt—Larger—Grander—Better than Ever. The only attraction of its kind in the world. The bountiful crops of Dakota have made possible decorations of grains, seeds and grasses which were never before attempted, and this marvelous structure is worth going thousands of miles to see. But added to this attraction is the great

KILTIES BAND

The greatest Scotch Concert Band in the World. The band that has played to the crowned heads of Europe. The band that has no superior in the world. Will give two concerts daily in the Corn Palace.

OTHER ATTRACTIONS

Besides these have been engaged for the crowds which come to Mitchell. There will be twelve other bands to furnish street music continuously.

Bert Morphy, who sings to beat the band, will give two concerts daily. The Mad Caps and La Telle Brothers in high class Vaudeville will entertain the people daily in the Corn Palace. And many other attractions.

There will not be a dull minute. You may never have another such an opportunity. Don't miss this at

Mitchell, South Dakota

Example 2.

HAVE YOU EVER HEARD

THE "KILTIES?"

—The great Scottish Band, the pride of all Canada, each season has seen marked improvement until they are now admitted to be at the head, musically, of all big bands. This famous musical organization will appear at the

Mitchell Corn Palace
September, 24-29, 1906

No pains have been spared to make this season's Exposition the best ever. Besides this Famous Scottish Band numerous free street attractions will be offered. Come to see the only Corn Palace in the world. Low railroad rates.

Mitchell Corn Belt Association
MITCHELL, SOUTH DAKOTA

Example 3.

The Show That Is Making Our State Great.

To see the only corn palace in the world is in itself a reason for going. This mammoth castle with its turrets and minerettes is the only one of its kind in the world and its unique beauty makes an impression never to be forgotten. Inside of it will be found the exhibits that are making South Dakota great. Mammoth grains and vegetables, fruits and grasses, arranged in booths, all labeled so that you know from just what county it comes. You will never know the resources of South Dakota until you see this exhibit. These county exhibits are practically an encyclopedia of information with South Dakota as the text. By all means take the children. The lessons to be learned concerning the products of the different counties of the state are not found in books. The artistic grouping and comprehensive arrangement of these exhibits makes a lasting impression on the plastic young mind and inspires a love of nature's products and a loyal pride in our state. Months of travel would not give the comprehensive lesson that a walk through the corridors and isles of this great cereal castle will.

MITCHELL CORN PALACE

September 24 to 9, '06

"The Kilties," the world's most famous concert band, good enough to have been commanded to play before kings and queens, will be there. Their music will charm and costumes—that of the Scotch Highlanders—is a glimpse of that far off isle itself. Bert Morphy, who "sings to beat the band," is one of the attractions and his songs with full brass band accompaniment have won him a national reputation. The "Mad Caps" and La Telle Brothers, vaudeville artists second to none on earth, will give daily performances on the great stage in the palace. On the streets an array of performers such as you have never seen will give free performances, embracing the most unique and dangerous feats that have ever been originated to thrill and entertain thousands on a great show day. The reduced rates on all railroads place the trip within the reach of all. Take your family and enjoy an educational treat where every minute will be crowded with clean, high-class entertainment, where impressions will be made that you will remember and which you will be the better for remembering.

The Outing That Will Educate and Please You.

Example 1.

GROUP OF NEWSPAPER ADVERTISEMENTS.

Result of competition instituted by Mitchell Corn Belt Association, South Dakota.

THE "KILTIES" ARE COMING!

This world-famous Scotch Concert Band of sixty pieces, the pride of all Canada, and honored in the United States, will be the big leading musical feature of the

Mitchell Corn Palace September 24 to 29, '06

The New Corn Palace—larger and more elaborate than ever before—will be the most attractive feature of the exposition. Then there is Bert Morphy, the man who "sings to beat the band;" the "Mad Caps," and the LaTelle Bros. in high class vaudeville. You can shoot the chutes and bump the bumps. The balloon will go up and the loop will be looped, and a hundred and one free attractions will keep you busy all the time.

Low Rates on Railroads

Example 4.

Excursion Rates and Special Trains
LARGER, GRANDER, BETTER THAN EVER

CORN PALACE

MITCHELL, SO. DAKOTA

¶ The bountiful crops of Dakota have made possible decorations of grains, seeds and grasses which were never before attempted, and this marvelous structure is worth going thousands of miles to see.

THE KILTIES BAND

Will give two Concerts daily in the Corn Palace. The greatest Scotch Concert Band in the world, which has played to the crowned heads of Europe. Twelve Bands will furnish continuous street music.

OTHER ATTRACTIONS

¶ BERT MORPHY, who sings to beat the band, will give two concerts daily. THE MAD CAPS and LA TELLE BROTHERS in high-class Vaudeville will entertain the people in the Corn Palace. Many other attractions. There will not be a dull minute. Much to learn, much to see. Don't miss it.

SPECIAL TRAINS AND LOW RATES ON RAILROADS

SEPT. 24-29, 1906

Example 5.

ciation held its annual corn carnival. The enterprising advertising manager offered a prize to the paper of that State publishing the best advertisement of the Corn Palace. Four of the South Dakota publishers entered the contest.

The advertising manager certainly offered as pleasant a test of the publishers' ad.-writing and ad.-setting abilities as could be imagined. When has it ever required much coaxing or argument to induce people to take a holiday? A holiday is not an occasion for bargaining; dollars and cents are not reckoned as at other seasons. Sacrifice is to be made to the God of Plenty, and upon what other altar do the devotees cast their offerings so lavishly?

In Figs. 1, 2, 3 and 4 are shown the advertisements entered in the competition as they were offered to THE INLAND PRINTER for award and criticism. The conditions gave the contestants liberty (within certain limits) to write and display the advertisement as they each thought best. It might contain one hundred or one thousand words, and was to be judged by any and every particular contributing to or detracting from its excellence.

Before discussing these advertisements or commenting on their relative merits it must be noted that they appeared in the daily and weekly papers of small cities. This is important not only because the expense of composition on publications of this character must necessarily be kept at the minimum to insure profit, but for the additional reason that the advertisement having pulling qualities in a high-class literary or scientific magazine would probably be a failure in a country weekly.

With the exception of the display at top and bottom, which sounds puerile, No. 1 is well written, and with better display should have proved an attractive and convincing advertisement. Typographically it is open to the criticism that the border aborts its purpose by overshadowing the display, preventing the advertisement from "sticking out"; the frame is made greater than the picture. The condensed cap line is difficult to read and the underlining rules only magnify this defect. Underscoring display lines is one of the most useless artifices of the ad.-printer; it detracts from legibility and rarely emphasizes. Without the rules larger display can be used, thus gaining the strength the rules fail to give. We might infer from the date line of this advertisement that Time takes a backward flight in South Dakota.

With half a dozen display lines in five different styles of type scattered throughout the advertisement, No. 2 presents a scrambled appearance that is not pleasing. Harmony can always be secured in typography by using type of the same general contour throughout a single piece of work. In this advertisement two of the most important facts are placed in widely spaced lines and are obscured by an illustration not suited to the medium in which it appeared. The story is well and tersely told: the faults are mostly of a typographical character.

Fig. 3 presents a symmetrical appearance, but emphasis not commensurate with their importance is given to "the Kilties" and the signature. Was the corn palace built for the "Kilties" or were they engaged as an auxiliary attraction? "Kilties" without the word "band" means as little as a Sanscrit word to the ordinary reader, therefore has no advertising value whatever. To give emphasis to the signature in this advertisement is a serious mistake. It is the palace, not the association, that is being advertised. What was said of the underlining in Fig. 1 applies with double force to the panels in this advertisement. A point of merit to be noted is the harmony secured by holding to one series of type in the display.

In Fig. 4 the compositor fell into the error of the previous example by giving the greatest prominence to "the Kilties." The meaningless arrows at the corners of the panel have been used to give it symmetry and balance that might better have been secured by a rule parallel to the first one. It is suggested that a heavier letter, the Century Bold for example, would be more appropriate for the display in an advertisement of this character, but, as the advertisement appears in ordinary reading matter, this light tone is not a serious fault. Here it will be noted that the light-face rules for panel and underscore do not detract from the legibility as the heavier ones do in Figs. 1 and 3. This is the only example giving adequate display to "Low Rates on Railroads." On an occasion of this kind railroad fare probably constitutes the heaviest expense, and a reduction is to many an attraction that no other single feature can offer. Rates from the principal points, the towns in the county especially, would have had an additional interest.

After careful consideration the judges awarded to No. 4 the distinction of being the best of the four advertisements entered in the contest.

Fig. 5 shows a resetting of these advertisements. Without sacrificing any of the tenets of good typography, this example has been given a very attractive setting, every feature receiving the emphasis its relative importance demands. Using for display a strong, black letter that can not fail to attract attention, the arrangement shown gives that quality of openness and readability so tempting to the reader, than which there is no more essential element in advertisements of any character.

AS "PUNCH" SEES THEM.

Some time ago the London book war called forth a letter from Gertrude Atherton, in which she facetiously suggested that the authors should print their own books and sell them in the streets from barrows. Whereupon *Punch* gave the following specimens of how they would hawk their wares:

"Mr. Hall Caine (with startling suddenness): Here you are! Here you are! Buy! Buy! Buy! All genuine Manx, and genius in every syllable. We are the old firm. Here you are, lady. 'The Eternal City.' All about the great city of Rome, of which you have doubtless heard. 'Eternal City,' lady? Highly recommended.

"Mr. Rider Haggard: Blood! Walk this way, walk this way! Buy the boy blood! Try our new thriller. Starts with a fight, and not a let-up till the finish.

"Mr. Kipling: Instruction with amusement! We blend 'em. We blend 'em! Give the kiddy our last, and see him take in English history till he swells. Do you want, best-beloved, to think 'scruciatingly imperially? This is the place for you. Here we are! Here we are!!

"Mr. H. G. Wells: Stop! You must picture me writing this book with a certain passion and pleasure, a little forlorn figure with a taste for sporting prophecy. . . . or perhaps . . . I wonder . . . to us who move athwart the great . . . Change, Madam? Yes, Madam! — Roll up! Roll up! If you like sentences that break off in the middle into three full-stops, roll up! I'm the qualitee!

"Mr. Henry James: If you want sentences that never break off at all ——

"Mr. Bernard Shaw: Does your face hurt you when you try to smile? Are you weary of the Old Humour? This way for the new cure. Our last! Our last! Full of rollicking death scenes. Tragedy the only true farce. Here you are! Fun and tuberculosis! Comic consumption for all!"

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

TIME.— E. T. H., Cairo, Illinois, asks: "In stating time in bookwork, should the hour be spelled out, or should a figure be used (one o'clock or 1 o'clock)? Also, in a price-list, should an explanatory note below an item be indented as a paragraph, or set flush?" *Answer.*— It is neater, and more customary, to spell out time words in books, unless the work is of a special kind with a great many times given. The question of indention is subject to various circumstances, as of type, space, etc., but in general it may be said to be better to indent.

SOURCES OF ERRORS.— Everybody knows that typographical errors constantly appear in print, and of course everybody concerned is interested in lessening their number. Those who say anything in print about errors almost invariably confine themselves to a record of some bad blunder with a comment on the proofreader's incompetence, and neglect altogether some important facts, including that of universal human liability to error. Let any one of these critics undertake proofreading for a while, and it is almost undoubtable that his work will include some fault about as bad as any he has criticised. Why is it that proofreading is done so imperfectly? We are going to be very frank in expressing some opinions, of which the first is concerned with economy. Undoubtedly the most prolific source of errors is incompetency of proofreaders. There are many more incompetent proofreaders than there are of good ones, and this results from mistaken economy. Some employers pay fair wages for proofreading, and a few of them insist on good work for good pay. Many more want good work, but will not pay for it. Concrete examples are forcible, and here is one. A large establishment, where much important work is done, employs a large number of readers and their assistants. The men are paid from $15 to $20 a week, and the copy-holders (girls) $5 or $6. These may not be exact figures, but they are certainly not much lower than the actual ones. Now as a matter of fact the work can not be done properly by any one without good educational qualifications, and such wages will seldom secure competent workers. As a specimen of what is done there we shall depart from our customary avoidance of comment on particular instances of error, and mention two or three from this house. A large work done there contains much scientific matter that the readers can not be expected to understand thoroughly, but a proof sent out after reading and revising in the office contained the form "phynology," in connection with words that should make any one know that it should be "physiology." A man's name with initials W. H. in typewritten copy appeared on the author's proof as T. M. Something of which it was written that it had a bend or curvature was attributed on the author's proof with a bend or curvative. There is little doubt that some such errors come through misreading by the copy-holder; but they all involve a lack of thought by the proofreader, if not real ignorance on his part. It should be an insult to a really competent reader to have such wages offered to him. The pay is not more than half of what it should be. The critics who ask "Where was the proofreader?" and make cutting remarks about errors, forget to take into account any of the numerous difficulties that are almost inevitable, or they would be more charitable. The writer remembers one of his own bad lapses, which, alas! have not been fewer than those of many another man. He allowed the print of which he read the proof to say that Carlyle's writing was "elegant!" The copy said it was eloquent. The writer was very angry, and no excuse was attempted. A reason suggested itself in the probability that some sudden noise prevented him from distinguishing the sound as the word was read, but he did not think that would appeal to the angry author. Such things may and do happen often, and if the proofreader is not fully awake to the sense of what he is reading — as theoretically he should be — the result is disastrous. Nearly half the battle is won by having a really good copy-holder; but with the best assistance possible the proofreader must keep his thinking power on the alert. Another prolific source of error is lack of time. Reading proof implies the seeing and verifying of every letter, just as if each one were deliberately examined and known to be right or marked for correction before looking at the next one. Of course this can never be done, but the work should not be hurried without expectation of corresponding imperfection.

REVEREND.— L. E. W., Evansville, Indiana, writes: "Do you regard it as good usage to say 'Rev. Smith'? My own notion is that Rev. should always be preceded by the definite article, 'the,' and followed either by the given name or initials, or 'Dr.' if the clergyman named is entitled to that title, as the Rev. John Smith, or the Rev. Dr. Smith. I notice that this is the customary usage of the better class of papers and of cultivated people generally. In many rural papers, however, Rev. Smith is spoken of, and Methodist ministers (who are not noted for culture) frequently use this form in speaking of brother clergymen. I have always insisted on the use of 'the' and either the given name or initials, and also 'Dr.' if admissible. I feel that I am right, but can not give the reason; and I would like to get the 'why.' 'Rev. Smith' seems mighty crude to me." *Answer.*— Beyond question the correct expression is just what our correspondent says, the Rev. John Smith, the Rev. J. Smith, the Rev. Mr. Smith, the Rev. Dr. Smith, etc. Rev. Smith certainly is mighty crude for any literary use, though Methodist or any other ministers may use it colloquially and familiarly if they so choose, just as any other men may use surnames only among themselves, without being very blameworthy. Possibly occasional use of this abrupt form has arisen from the familiar colloquialism. Whether it has or not, it is as reprehensible in print as any misuse of words, except as a true representation of the way a person talks. In writing about a character who regularly misuses language in conversation, it is right to give his quoted speech just as it would come from his tongue. Possibly no reason can be given that is more potent in favor of the correct expression than the mere fact that everybody who says anything about it says that it is correct. We may do well to quote what is said by some writers, though only a few have thought the subject needed much attention. Alfred Ayres says: "Many persons are in doubt whether they should or should not put 'the' before these adjectives [reverend and honorable]. Emphatically, yes, they should. See 'Words and Their Uses,' by Richard Grant White, for a full discussion of the question; also, 'Good English,' by Edward S. Gould." White's discussion of the question is on pages 152-154 of his book, and there is much

more than we can quote; but here is a part of it, containing an assertion typical of White's careless and hasty expression of opinions that will not stand any severe test of criticism: "Hon. and Rev. are not even courtesy titles; they are adjectives, mere epithets applied at first with special meaning, but afterward from custom only. The impropriety of omitting the article can be clearly shown by a transposition of the epithet and the name, which does not affect the sense. For instance, Henry Ward Beecher, the Reverend." He properly classes the omission as an impropriety, but his transposition does not show the impropriety or anything else clearly. Gould simply says that the omission is improper, and gives a long sentence with the article omitted from each place where it belongs with various adjectives, which does not constitute a proof of anything bearing on the subject. The Standard Dictionary, in its department on Faulty Diction, says that Reverend, as a title, "should, like Honorable, in strict propriety have the definite article, the phrase being adjectival; as, the Rev. Thomas Jones, or, if the first name is not used, we may say the Rev. Mr. Jones. Rev. Jones, often used in the western United States, is harsh, if not rude." Now, all this shows plainly the fact that a certain mode of expression is predominant in usage, which in itself is reason enough for using that form; but it does not say why it is predominant, and it must be that there is a reason why. Probably that reason may be found in the fact that the adjective is one of dignity, and the full expression meets the circumstance better than the shortened one does. Rev. Jones or Rev. Smith certainly does not sound dignified. If any one chooses to use this harsh or rude form, of course he is at liberty to do so; but he will do much better for his own reputation if he uses instead the approved form, as he will in all cases where one form is positively better than another.



Drawing by Harrison Fisher.

AN ADDITION TO A NUMEROUS FAMILY.

A company is being organized in France to exploit the Dyotype composing machine, the invention of Monsieur M. J. Pinel. The capital stock is to be $100,000, divided into shares of $20 each.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

ANSWERS TO SEVERAL CORRESPONDENTS.— T. J. Cooper, Maysville, Kentucky, will find in "Jenkins's Manual of Photoengraving" all the information about a formula for mixing fish glue with albumen to make an etching resist on zinc or copper for photoengraving. G. LeGendre, Paris, will find in Jenkins's book a list of the apparatus used in a plant in this country. T. Thiery, New York, should look also to the same book for a simple statement of the methods used in prosecuting three-color work.

MEZZOGRAPH ENGRAVING.—F. H. Brickman, Cleveland, Ohio, writes: "In regard to the 'Mezzo' cuts, can you give me any pointers in making the negative and in regard to the printing and etching of it on copper or zinc?" *Answer.*— The cuts you refer to are made with a metzograph screen, which is slightly less expensive than crossline screens. They are made of crystal plate glass, one surface of which has been etched with hydrofluoric acid into a reticulated prismatic grain. The exposure through one of these screens is exceedingly short, as there are no opaque spots or lines to obstruct the light. From negatives made with metzograph screens, engravings can be made on zinc or copper. Successful "mezzo cuts" can only be had after long experience in skillful hands.

THE SUPERIORITY OF HALF-TONES FOR CATALOGUES.— *The British Journal of Photography* makes this admission: "The woodcut as a printing surface which can be applied to cheaper quality of papers is without a rival, yet unless it be of quite exceptional execution (and price) the woodcut does not approach the half-tone block in attractively presenting the article to the reader. An American photographic list which has reached our table this week exemplifies very well the marked superiority of effect obtained by half-tones, and we see, also, that at least one leading firm of cameramakers has commenced using half-tones in part substitution for woodcuts. The originals are evidently wash-drawings made from photographs, and no one can deny the altogether stronger appeal with such illustrations make to the purchaser in comparison with the woodcut drawing of the apparatus."

PLATES MORE SENSITIVE TO RED THAN TO BLUE.— Further testimony of the superiority of pinacyanol as a sensitizer for the red comes from Arthur Payne, who has made successful photographs of theatrical representations during public performances. With a portrait lens working at *f*-3, he has made exposures in one-tenth of a second, using a focal plane shutter. As the light on the stage is usually chiefly yellow and red, his method of sensitizing dryplates is valuable to three-color workers. He first makes the usual aniline dye-stock solution of one part of pinaverdol in ten thousand parts of ninety-five per cent alcohol. The sensitizing bath is made by taking one-eighth of an ounce of the stock solution of pinaverdol in eight ounces of distilled water. Good quality dry plates are soaked in this bath for three minutes and then washed in

running water three minutes. The surface moisture is absorbed from the surface of the well-washed plate with a dampened chamois skin, and it can be exposed immediately or when dried. No difference is found in the sensitiveness of the wet and the dry plate. The wet plate develops a trifle more intensely and more clearly than the dry one. Eidenol developer and a weak green light is used to sensitize and develop these pinacyanol plates.

Trouble with Gamboge.— C. J. Weinand, Denver, Colorado, asks: "Will you kindly inform us of a formula other than gamboge to use in Ben Day work. We find trouble in using the gamboge in that it becomes brittle, peels off and adheres to the screen. If you have another formula, kindly let us have it." *Answer.*— The trouble with the gamboge is the quality is not up to the requirement of your work. Gamboge comes in three forms — in solid cylinders, hollow cylinders and in cakes. The latter is always inferior to the cylinders, the solid cylinders being best. The best gamboge should be a rich orange-brown in color, and if you get this you will have no trouble. Gamboge is not absolutely necessary. Good quality gum arabic can be used, stained with red or any color aniline dye. A little sugar and a drop or two of glycerin will prevent the gum arabic from chipping. The trouble with gum arabic, however, is that when it gets sour it is acid and etches the zinc plate.

Pyroxyline, Cellulose and Guncotton.— Arthur T. Gordon, Flatbush, New York, writes: "I have been reading up some old photographic books of the time when all photographers used the wet plate and I have learned many valuable ideas from them. One thing confuses me. The old-timers used guncotton, cellulose and pyroxyline in their collodion. Now what I want to know is which of these is best? I am using guncotton myself. Are the other kinds still in the market and have they any advantages over guncotton?" *Answer.*— Cellulose is a vegetable fiber, like cotton-wool. Filtering paper is also cellulose, but neither can be used in collodion until changed into an entirely different substance by soaking in a mixture of sulphuric acid and nitric acid. After such treatment the cotton-wool becomes pyroxyline and paper treated similarly becomes papyroxyline, either of which will dissolve in a mixture of ether and alcohol and make collodion. Guncotton is but another name for pyroxyline.

Transferring Printed Pictures.— Mrs. "X.," of Arkansas, who does not want her home address given, writes: "I have a medium composed of soap, turpentine and water, that, when applied to a newspaper picture, will instantly loosen the ink so that I can transfer the picture to blank paper by placing it face downward on the paper and then rubbing it on the back with the bowl of a spoon. Can you tell me how I can transfer colored pictures (three-color work). I would also like to know if there is a better medium than what I have for transferring half-tone work — my medium is only partially successful." *Answer.*— The success in transferring by your method depends on the character of the ink used in the picture you are transferring, and printing-ink varies with each maker. The trouble with attempting to transfer colorwork is that colored ink has either a drier or varnish in it that prevents the turpentine, which is a solvent in your solution, from dissolving the ink sufficiently to leave the paper. The substitution of lye for the soap in your medium will make it more powerful.

Music Plate Negatives Without a Camera.— Ernesto Blanchi, of Turin, Italy, has just patented the following method of preparing negatives of music which can be stored for use at any time. A copper plate is engraved intaglio of the music, and when duly corrected, this copper plate is covered on the surface with the blackest printers' ink, and the proof is pulled on a thin, highly calendered but not coated paper. This proof can be rendered not opaque in the blacks by the use of plumbago. And this is the negative which is filed away for future use. The intaglio plate can then be destroyed. For lithographic printing, the lithographic stone is sensitized in the usual way with bichromated albumen, inked up with lithographic ink, developed and made ready for lithographic surface printing. If a relief plate is wanted, then a zinc plate is sensitized and this paper negative used, as is customary, to get a print from the metal plate which is inked, powdered with resin and etched as usual. All of which was done by the writer in 1881 — another proof that there is nothing new under the sun.

Further Notes on Actinolux Lenses and Prisms.— "Up-to-Date" Engraving Company, New York, writes: "That article you had in the March Inland Printer about a new glass for lenses, prisms and screens interests us very much, for we have spent a lot of money on prisms and mirrors without getting the speed we want for our work. As you say, time saved on each exposure means money. Now if you have any further information about this new glass and where prisms and lenses made with it can be purchased, we will be under further obligations to you." *Answer.*— Lenses and prisms made from the new Jena glass that do not stop the ultra-violet light have in a comparative test shown a saving of one-third the time of exposure over the best anastigmat lens and prisms. The Actinolux Lens, as the one made with the new glass is called, does not possess as yet the flatness of field nor give the crisp image of other lenses. The makers of the new lens are now working on a combination which, if successful, will be promptly announced here. One trouble with the new glass is the quantity of bubbles which seem to be unavoidable in its manufacture.

Black Specks in Negatives.— "Old Subscriber," Cedar Rapids, Iowa, inquires: "I would like to know through your paper what is the cause of black, opaque spots in negatives? They vary in size and shape, usually round and some pear-shaped, and generally the size of a hundred-line detail dot. Have filtered my collodion as closely as possible and there is no possibility of dirty glass, and all organic matter is out of silver bath, practically. Have used same salts for iodizing for five months and have never been bothered with the spots as much as in the last few days." *Answer.*— The trouble you are up against is one of the most aggravating that can come to a photographer. Here are about all the causes: Impure iodides, and there are plenty of impure iodides in the market. Nitrate of silver is adulterated with barium sulphate sometimes and will then give black specks such as you have. Collodion that is over-iodized is another cause. A bath that is not sufficiently acid may give this trouble, or if it is made up with impure water. If the etching is carried on too near the darkroom, particles of chloride of iron or asphalt dust are sure to give black specks. An old plateholder that has silver encrusted in it will, when the dark-slide is pulled, shake some of the fine silver dust on the wet plate. Or sometimes the dust will come from the inside of the camera. The slamming of the darkroom door will shake down dust from shelves in the darkroom and cause this trouble. A gas jet burning imperfectly can make a fine soot that will get on the wet plate. See which one of these causes fits your case and apply the remedy. Glad to help an "old subscriber" out at any time.

Zander's Four-color Process.— Some of the extravagant claims for the Zander four-color process have been

questioned in this department. Now *The Process Monthly* quotes those who have had practical experience with the Zander Process as follows: "History repeats itself as regards the introduction of Zander's process. There are a great many erroneous notions in circulation about it, with which we will briefly deal. One is that the process is intended to entirely supersede three-color work. Whilst the inventor has no doubt that it will replace three-color printing for certain classes of work where a greater range and facsimile reproduction of bright colors is required, such as are found in textile fabrics, drapers' shade cards, millinery, natural and artificial flowers, jewelry set with bright gems, etc., he realizes that if a printer can satisfy the requirements of his customer with three-color prints, or even two-color prints, it would be folly to use four printings. As regards fine etching, Mr. Zander has never claimed, as many seem to think, that his process will entirely do away with fine etching when worked in half-tone, but it compares very favorably indeed with the three-color work when once properly understood and worked. The initial difficulty is that the fine-etcher who is used to three-color work, and the way in which the mixed colors are built up in it, is almost sure to make a hash of Zander's process the first time he works it, and has to adapt himself to a different method of correcting the shortcomings of filters, plates, exposure and rough etching. The dogmatic conclusions published not long ago, that the process is bound to require more fine-etching than three-color work, was not founded on facts, as ascertained by practical work, and need not be taken seriously."

AS SEEN BY OTHERS.

Emphasizing the expression "From such madness as this may we long be preserved," the official Circular of the Scottish Association [Union] prints the following:

Americans, says the *Printers' Engineer*, take their trades-unionism very seriously. But unionism carried to such extremes as in America strikes us as being little short of a curse. That there is also a ridiculous side to the question is amply demonstrated by the following:

"Eighteen months' old Harry G. Creel, jun. (Chicago), has been selected for the leading rôle in a 'labour baptism,' the first of the kind ever held. The baptism is expected to have the same effect as the sprinkling of water at a church baptism, to dedicate the child to the cause of organised labour for life. The first 'labour baptism' is to be an auspicious occasion, not only for the parents of the child, who are delighted that their Harry is to establish a precedent to be followed by all other union babies, but by all members of the Chicago Federation of Labour. H. G. Creel, the father, is the originator of the baptism or dedication plan. He is a member of the International Bookbinders' Union, and he has made union tactics a life study. His one child is to be his ideal of union education."

Here is another instance, if possible, more stupid:

"Albert Woeckel, who was drowned in the Chicago River after having engaged in a fight with Adolph Jonas, was probably the first man in the United States to have been given a strictly union burial. The recently organised Union Burial Association had charge of the funeral, and aside from cutting deep into the rates usually charged for funerals, saw to it that everything that had anything to do with the funeral came through the hands of union men. The most conspicuous thing on the coffin was the label of the Wood Workers' Union. All of the floral emblems were arranged by members of the Florists' Union. There were union drivers for the carriages, and Woeckel was buried in a lot owned by his organisation."

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, papers must be marked "For criticism."

AD.-SETTING CONTEST No. 22.— There have been so many requests for a return to the original plan of confining THE INLAND PRINTER'S ad.-setting contests exclusively to ad. display that this time copy has been selected which requires no arrangement or elaboration. It is copy such as is received by every ad. compositor every day, and it will be interesting to see who can display it best and at the same time make the most profitable ad. for the advertiser. The size of the ad. is one which has always proven popular, and in order that none may be disappointed about receiving sets of the specimens submitted, it has been decided to increase the number of printed slips from 200 to 250. It will be remembered that the last time a small ad. was used there were over 200 entries, and as there were only 200 sets of ads. it was necessary to disappoint those who came last. With 250 sets there will be no danger of this occurring again. The copy to be used is as follows:

Working Clothes and Shoes. I have almost everything you need in the way of working clothes and work shoes for men and boys. Shirts, Overalls and Jackets. Vindicator Plow Shoes, $2.00 a pair. There is no better shoe made for comfort and wear. I have also a large line of fine Selz Shoes for men, women and children. When you want furnishings of any kind come to this store. John Robinson, the right place, Princeton, Iowa.

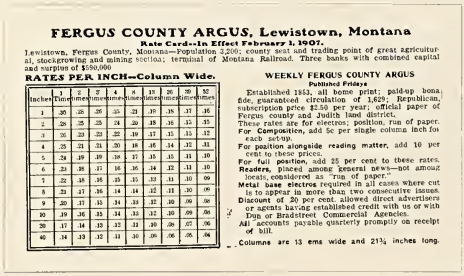
The same rules which have so satisfactorily governed previous contests will be followed:

1. Set 13 ems pica wide by 5 inches deep.
2. Each contestant may enter two specimens.
3. Compositor is at liberty to change the arrangement, but must neither add nor omit any portion or words.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.
5. Two hundred and fifty printed slips of each ad. to be mailed flat to "O. F. Byxbee, 1100 Medinah Building, Chicago."
6. Use black ink on white paper, 4 by 7 inches exactly.
7. Write plainly or print name of compositor on one slip only, which should be enclosed in the package.
8. Each contestant must enclose 20 cents in stamps or coin to cover cost of mailing a complete set of specimens submitted. Canadian dimes may be used, but not Canadian stamps. If two designs are entered, no extra stamps will be required.
9. Each contestant will be given an opportunity to select the best three ads. A penalty of three points will be inflicted on leading contestants where a selection is not made.
10. All specimens must reach me on or before June 15, 1907.

The slip with the compositor's name and address and the stamps or coin should be enclosed in the package and not sent in a letter; in fact it is better not to write a letter at all. The usual plan of designating the best ads. will be followed. A complete set of all the ads. submitted will be mailed to each competitor within a few days after the close of the contest, and the compositors themselves will act as judges, each being requested to select what in his judgment are the best three ads., and those receiving the largest number of points will be reproduced in THE

INLAND PRINTER, together with the photographs and brief biographical sketches of the compositors who set them. Three points will be accorded each ad. selected for first place, two points for each second choice, and one point for each third. Contestants should read the rules very carefully and see that each provision is fully complied with, as failure to meet the conditions may debar their work. Special care should be taken to have the size of the paper correct, as one ad. on paper too long or too wide would make every set inconvenient to handle, and such an ad. will be thrown out. Particular note should also be made of the date of closing, as ads. received too late can not be accepted. THE INLAND PRINTER is able to reproduce only a limited number of the ads. submitted, so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display. There will be two hundred and fifty sets of ads., and should the number of contestants be unusually large, the sets will be given to the first two hundred and fifty who enter, so that the advisability of submitting specimens early is apparent.

RATES STATED BY THE INCH.— The rate card of the *Fergus County Argus*, Lewiston, Montana, reproduced



FERGUS COUNTY ARGUS, Lewistown, Montana

Rate Card—In Effect February 1, 1907.

Lewistown, Fergus County, Montana—Population 2,200; county seat and trading point of great agricultural, stockgrowing and mining section; terminal of Montana Railroad. Three banks with combined capital and surplus of $550,000

RATES PER INCH—Column Wide.

Inches	1 time	2 times	3 times	4 times	8 times	13 times	26 times	52 times
1	.30	.28	.26	.25	.23	.19	.18	.17
2	.28	.25	.25	.24	.20	.18	.16	.15
3	.26	.23	.22	.22	.19	.17	.15	.13
4	.25	.21	.21	.20	.18	.16	.14	.12
5	.24	.19	.19	.18	.17	.15	.13	.10
6	.23	.18	.17	.16	.16	.14	.12	.10
7	.22	.18	.16	.15	.15	.13	.11	.10
8	.21	.17	.16	.14	.14	.12	.11	.10
9	.20	.17	.15	.14	.14	.12	.10	.09
10	.19	.16	.15	.14	.13	.12	.10	.09
20	.17	.14	.13	.12	.11	.10	.09	.07
40	.14	.13	.12	.11	.10	.09	.08	.06

WEEKLY FERGUS COUNTY ARGUS

Published Fridays

Established 1883, all home print; paid-up bona fide, guaranteed circulation of 1,625; Republican; subscription price $2.50 per year; official paper of Fergus county and Judith land district.

These rates are for electros; position, run of paper.

For Composition, add 5c per single column inch for each setup.

For position alongside reading matter, add 10 per cent to these prices.

For full position, add 25 per cent to these rates.

Readers, placed among general news—not among locals, considered as "run of paper."

Metal base electros required in all cases where cut is to appear in more than two consecutive issues.

Discount of 20 per cent. allowed direct advertisers or agents having established credit with us or with Dun or Bradstreet Commercial Agencies.

All accounts payable quarterly promptly on receipt of bill.

Columns are 13 ems wide and 21¾ inches long.

herewith, gives rates by the inch. Mr. Halsey R. Watson, the business manager of the *Argus*, writes of his experience with the card as follows:

O. F. Byxbee, Chicago, Illinois:

DEAR SIR,— I have noticed, with much interest, your comments upon rate cards sent you for examination and the rate card enclosed was patterned from one I saw in the columns of THE INLAND PRINTER more than a year ago. Please pass upon the justness of the rates named, all necessary information about the newspaper, its field, etc., being stated on the card.

We do not encounter much trouble in obtaining the rates stated, and that leads me to believe that the rates are lower than the service justifies. The only stated requirements which we have difficulty in enforcing is that regarding metal-base electrotypes; very few advertisers will furnish these and we are frequently called upon to waive the requirement or lose the business.

Our local rates are 20 cents per single column inch per week to all save the largest advertisers, to whom we give a 15-cent rate, conditioned upon business averaging a half-page or more each week.

Very respectfully,

HALSEY R. WATSON, *Business Manager.*

The card is well graded, but I can see but one advantage in quoting prices by the inch — in securing a large contract it shows the prospective advertiser just how much cheaper per inch he is getting his advertising. A rate card should show as near as possible the exact cost of what a man wishes to buy without any figuring whatever. A card which I have never seen, but one which I believe would prove popular with advertisers, is one giving rates by the month. Nearly all advertising accounts are payable monthly, and the prospective advertiser wants to know how much four inches, or six inches, or ten inches is going to cost him per month on a yearly contract. He is told that four inches will cost him $22 a year, six inches $30, and ten inches $40. But how frequently is the solicitor met with the question, "How much is that a month?" or notes that the advertiser is making a mental calculation to the same effect. The same reasoning applies to a charge for composition. The advertiser wants to know just what his advertising will cost without complicated figuring and without paying a penalty for making his advertising more profitable by occasional changes of copy. The penalty should be the other way, if exacted at all — the advertiser should be required to pay extra unless he changes his copy at least once a month. Of course such a rule is impossible, but it is to the interest of the publisher as much as to the advertiser to have the advertising profitable, and the same ad. running continuously will not be profitable, consequently the publisher should put nothing in the way of securing the best possible returns and increased business. It is almost impossible to secure electros with metal bases, as not one in a thousand is so mounted, and never unless specially ordered. This provision, as well as the one concerning an extra charge for composition, is in the same class with those long ago abandoned, when a penalty was exacted for breaking column-rules and for display type larger than a stipulated size. The most practical rate card is one which states in plain figures just what a given space will cost, with no conditions except an extra charge for special positions.

ONE of the largest industrial souvenir editions to come from a Western paper is that of the Red Lodge (Mont.) *Picket*. It consisted of forty-eight six-column pages, and had twenty-two pages of advertising.

PROBABLY the largest advertisement ever published appeared in the Schenectady (N. Y.) *Gazette* of February 20. It was a detailed statement of the Schenectady Savings Bank and occupied over nine eight-column pages, or nearly seventy-five columns. It gave not only a list containing every security held by the bank, but also the number of the pass-book and the amount of the account of every one of its 22,235 depositors. The confidence in a bank produced by a statement of this kind is of inestimable value, and the example set might be the means of securing similar statements for other papers.

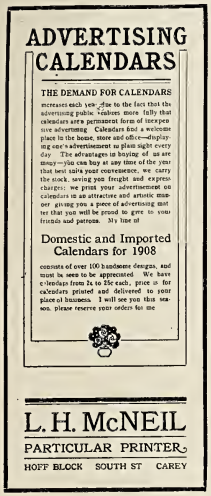
IT PAYS TO ADVERTISE.— A Michigan paper publishes the following item as proof of the value of advertising in its columns: "If you are at all skeptical on the question of advertising — that it pays and pays big — just talk with Frank Kreuger, the tailor. He will prove to you that the advertising game is the greatest in the world, and if you want anything the quickest way to get it is to use printers' ink. On Thursday Kreuger inserted the following 'want' ad. in the *Gazette:*

WANTED — Boy to learn the tailor's trade. Apply to Frank Kreuger, over 108 East Main street.

On Friday morning — and this is gospel truth — Kreuger's wife presented him with twins, both boys. He not only got what he advertised for, but one hundred per cent more. He would have been perfectly satisfied with one boy, but instead two answered the ad. and he is going to keep them both. Said Mr. Kreuger: 'I am more than ever a believer in advertising. I'll bank on the *Gazette* every time for quick returns. And as for me I am feeling quite well these days. My business this spring is the best ever, I have a new automobile coming April 1, and with twins to top it all off I won't take off my hat to any man, short of the father of triplets.' It pays to advertise."

PROPER balance and its importance in good ad. display is demonstrated by the two ads. of L. H. McNeil, reproduced herewith. Without comparing the two (which are identical in wording) a study of No. 1 will impress the inexperienced compositor with its good selection of type and display lines, and its neat panels. Yet there is appar-

ently something wrong which it may puzzle him to know how to remedy. In No. 2 the puzzle is easily solved by simply transferring the ornament. Although a change was made in the panels, this was not necessary to the production of the desired result, and the ornament itself was really not essential to either arrangement, but the inartistic effect was produced solely by improper spacing, throw-



No. 1.



No. 2.

ing the ad. out of balance. The great importance of studying proper spacing and balance is thus easily illustrated, and compositors by experimenting with the same lines may often produce pleasing results.

NEWSPAPER CRITICISMS.— The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Pilot Point (Texas) *Holiness Evangel.*— The use of plain rule instead of border for box headings would be in better harmony with the balance of your paper.

Maquoketa (Iowa) *Excelsior.*— Your greatest trouble is with the press-work. Quads and leads are up on almost every page and the distribution of ink is very poor.

Franklin County Register, Connell, Washington.— There is no occasion to change the favorable opinion expressed last November. First line of display heads on first page is a little too condensed.

Salem (W. Va.) *Express.*— There is a poor distribution of ink. Try to keep plate matter and type on separate pages, as seven-point plate and ten-point type don't look well sandwiched together.

Aitkin (Minn.) *Age.*— It would be better to make your head rules on fourth and fifth pages conform to those of the ready print. The appearance of your first page would be improved by using a smaller type or different letter for the first line of heads at the top of the third and fifth columns.

Nemaha County Republican, Auburn, Nebraska.— The headings on your first page are out of harmony with the rest of your otherwise excellent paper. The small type in the heads is too small for the body letter, and being condensed makes the contrast all the more marked. Ad. display deserves special mention.

Fergus County Argus, Lewistown, Montana.— Your issue of March 22 shows an excellent arrangement of display heads on the first page. The matter at the top of columns three and four is probably a continuation of "Latest News from Kendall," but it is out of place. This should have been continued in the inside, or underneath "Shooting Affray Near Kendall." It would have been better to have used this space for the balance of "Preparing for City Campaign," or one or two short articles could have been run there.

REFORMS IN THE G. P. O.

Public Printer Stillings is taking advantage of the between-sessions dullness to introduce many reforms in the Government Printing-office at Washington. At this writing the work is not sufficiently advanced to make public the details. It is known, however, that a thorough system for ascertaining the cost of production is under consideration. Many of those well-informed as to the big office have maintained that the high cost of production has been more apparent than real, owing to the system of charging being based on a theory that applied to effete rather than modern methods of production. It is Mr. Stillings's aim to be able to ascertain exactly what a given job costs by means of time-slips and similar devices, rather than from the figures of a clerk, which were almost sure to prove the correctness of the theory of calculation, even if they failed to shed much light on the items that enter into cost.

Supplemental to this, the office of superintendent of manufacture has been created. Foreman of the press-room, Harry C. MacFarland, a well-known craftsman, has been named for this position. He is in effect assistant public printer, and principal among his duties is the important one of seeing that the various departments work in harmony — that in the processes of production there is neither waste of material nor loss of labor. Another innovation is the appointment of a solicitor. The explanation of this departure is that Uncle Sam gives a great deal of departmental work to private firms, and it will be the duty of the solicitor to "go after" that printing just as though he were the outside man of a private concern. The management, it is said, hopes in this way to minify the necessity for making great reductions in the force, which has always been one of the thorns in the side of the office executive. The appearance of the solicitor is practical evidence that Mr. Stillings believes the Government Printing-office makes good; if that were not so, he would hardly be inviting comparison with commercial houses, many of which have special equipment for the work that the Public Printer covets and is going to endeavor to secure.

All in all, there is something of a Rooseveltian tinge to happenings at the printery. A year or so ago, the gossips were debating the possible effect of the open-shop system and the new management on the status of the unions in the office. Now, the same personages are noting that among recent appointees to responsible positions are many men who have acquired wide reputations as exponents of trade-unionism. Just what it means — if it means anything — is the cause of much contemplative thought and wild speculation among those Capital City craftsmen who indulge in the gentle art of guessing.

HANDING THEM A LEMON.

The editor sat in his office whence all but him had fled, and he wished that every last dead-beat was in his grave — stone dead. His mind then wandered far away to the time when he should die, and his royal editorial soul go scooting to the sky; when he'd roam the fields of paradise and sail o'er Jasper seas, and all things glorious would combine his every sense to please. He thought how then he'd look across the great gulf dark and drear, that'll yawn between his happy soul and those who swindled here, and when for water they would call, and in agony they'd caper, he'd shout to them: "Just quench your thirst with the due that's on your paper."— *Aroostook Republican, Caribou.*



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

EMBOSSED STATIONERY.— D. P. C., Salem, South Dakota: "(1) What preparation, if any, is used to give the ink that is used on embossed stationery that gloss finish? Is it a varnish that is mixed with the ink? (2) What Chicago firm will make female embossing dies for us and furnish us an embossing compound for the male die?" *Answer.*— (1) There is a special gloss ink made for this purpose. A gloss varnish added in sufficient quantities to the best job ink will give a glossy effect on this class of work. (2) Any good engraving house can make female embossing dies. See advertising pages of THE INLAND PRINTER. Stewart's Embossing Board, sold by The Inland Printer Company, 120-130 Sherman street, Chicago, is a successful preparation for making the male die. Prices, 6 by 9 inches: three, 30c; seven, 50c; twelve, 80c.

PRINTING ON FANS.— H. R., Dayton, Ohio, writes: "I wish to obtain information regarding the printing of palm-leaf fans. I will thank you for any information you may be able to give me." *Answer.*— For printing on palm-leaf fans, or on the paper-covered fans having ribs of split bamboo, only large sizes of heavy-faced type should be used. Have a rubber stamp made from the type-form, or several if the run is a long one, and have them mounted the same as electros, and print on a platen press of the Gordon type. Soft rubber, such as is used by dentists for a dam, should be drawn over tympan. Print in bronze-blue or any other suitable ink. Do not wash the form with benzine, as this will dissolve the rubber. Some printers use a rubber stamp with a pneumatic cushion beneath it; this will allow the face of the form to conform to the irregular surface to be printed on.

PRINTING ON PARCHMENT.— A. D., New Orleans, Louisiana, writes: "I have a job of electrotype cuts to print on parchment; no shading or faces, simply face-type. Can you advise me what brand and quality of ink to use; also, should parchment be treated with any particular process in order that the ink will dry and not rub off after?" *Answer.*— A gloss-black ink costing from $1.50 to $3 per pound will be suitable for this class of work. If gloss varnish or drier is added in sufficient quantities, to a policy black, you will get fair results. On account of the slow drying of the ink, the work should be allowed to remain for several days without handling. To make ready for a parchment job, use heavy ledger paper for trial sheets. Usually if the form prints well on the ledger paper, it will give about the same results on parchment, although heavy parchment may sometimes require several additional sheets of print. If form is script, of course the usual care is necessary.

STAMPING FOIL.— N. A., Norfolk, Virginia: "Some time ago we saw some printing in *white* done on photograph cardboard mounts — the grays and sage-green board commonly used. The work was not done with white inks, but we understand some kind of a white-enamel coating was used, similar to printing with gold leaf. The effect was very fine — giving a sharp impression and absolutely pure-white lettering. Will you kindly advise us where we can get this material, or at least inform us where we can have such work done? We want some show cards printed on this dark board and would like the display of type in white as above mentioned." *Answer* — The white lettering you refer to is produced with what is called "White stamping foil," a specialty made in Germany, and is applied to book-covers, cloth, cardboard, etc. The work is done on a stamping-press with the application of heat, the cardboard or cloth being previously sized. The effect is very contrasty, on account of the opacity of the foil, it being much superior to any white-ink printing. The foil is made in several colors and may be procured from Gane Brothers and Slade, Hipp & Meloy, or Charles Hellmuth, Chicago.

THE VARNISHING OF PRINTED MATTER.— R. E., Washington, D. C., writes: "Will you please tell me by what process the accompanying card is varnished; what material is used, and what machinery is required?" *Answer.*— The varnishing of cards or other printed matter is usually done by special machinery. The process may consist of a machine for varnishing and a dryer, or a varnisher may be used and the product placed in racks, or other means may be used for drying, such as hanging sheets up, etc. One procedure where the product of the machine is handled automatically consists of feeding sheets into the grippers or tapes of a large cylinder, not unlike an old-style drum, but which turns the opposite way, the feeding being done at the lower side. The sheet is caught and carried under and upward over cylinder. In passing, the varnish is deposited or spread over the sheet by a composition roller of large diameter fed from a fountain. The sheet passes up and over the top of cylinder and into a specially constructed drying-room, where the sheets pass onto horizontally moving racks, which move back and forth through this highly heated room, which evaporates a greater part of the volatile properties of the varnish. The sheets finally pass out of this room into a jogger and are then placed on racks in small lots to continue the drying. A number of varnishing machines are on the market. We refer you to Chambers Brothers, Philadelphia, Pennsylvania; and the M. D. Knowlton Company, Rochester, New York.

TYMPAN FOR A NEWSPAPER.— P. O., Petersburg, Illinois, writes as follows: "We have had the bed-bearers on our press adjusted to type height and think the cylinder is several sheets overpacked. Strips of French folio are held firmly between the bed and cylinder-bearers during an impression. As the press runs now, it grinds the type, and during our last run ground a three-column electrotype from a wood base. Enclosed find two sheets. No. 1 was the first sheet run through after the form was put on. Had put a sheet of French folio around the center of cylinder (under packing) when No. 2 was taken. Will you advise me how can I adjust the press to avoid the slur on the bottom of the page and correct the light impression through the center?" *Answer.*— Do not change any adjustments of the cylinder, as it appears to be correct. It is possible that cylinder is overpacked, and if you were using a harder tympan than the work warrants the trouble you mention might develop. A medium soft tympan will give good results without unnecessarily wearing the type or "grinding" electros from their bases. A rubber or felt blanket is seldom used, except where type and cuts are badly worn. Make up tympan of sufficient print to bring it even with cylinder-bearers; then hold this in place with a top sheet of soft, tough manila. Keep this taut and well oiled. The addition of several pieces of French folio or light-weight print around the middle of

cylinder under the tympan will help to correct any weakness shown in the printing. Tear the edges of several sheets of tympan where the tail end of form prints; this is intended to slightly reduce the pressure at that point.

Coarse Vignetted Edges.— K. B., Clearfield, Pennsylvania, writes: "We enclose you a proof of a letter-head that we are printing, and you will note that the half-tone is not worked as satisfactorily as it might be. It is simply impossible for us to keep the edge from blurring, although we have tried every means known to us to keep it from doing so. It has just occurred to us that possibly in the mounting of these cuts they should have been mounted a little lower on the edges and a little higher in the center, to allow the vignetting to work out nicely. However, the matter at the top and below the cut is part of the cut. We would appreciate very much your advising us whether it was the fault of the cut or the way it was run." *Answer.*— The vignetted edges of the cut would have worked much better if the original had been "tooled" before the electros were made. This might be done now, or the harsh edges softened somewhat by the use of a vignetting punch. You might also improve the working qualities of the cut by reducing the height of that part carrying the vignetted edges. Do not try to raise the center of the cut and expect the edges to be low. A careful make-ready of the cut with French folio and tissue paper will give a nice appearing job. Use a hard tympan.

Scoring Cartons.— H. W., Perth, Ontario: "About a year ago I started making cartons and ever since have had trouble with the parts that are scored, cracking when they are folded over. I have tried everything I know of to remedy this — have used all kinds and weights of card for sticking on platen without obtaining the desired results. I moved all carton stock down to the cellar, as I was of the opinion that the coating on the card had got dry. If I dampen the card a little the results are favorable, but by damping the card the coating is spoiled; besides, my own sense tells me that damping the card will not prevent cracking. The make-ready I use is, as far as I know, about the same as they use in box factories; that is, I cut all the scoring rules out very neat and about the same thickness as the rule itself, then cut away as much as I can of the parts where the steel rules cut, so as to have a clean cut on the brass. At present I am using the same weight of card for make-ready as carton. With regard to gluing machines, the pressure is not too heavy; in fact, it does not matter what pressure I use — the same results appear. Can you also inform me what they use dextrin for in most of the box factories, and how it is mixed up — whether it is used with glue or by itself?" *Answer.*— The reason your carton stock does not crease without cracking is that the scoring rule has too heavy a face and the pressure is not sufficient to crush the fibers of the stock. If you use a lighter faced rule and increase the impression, we believe your trouble will cease. Dextrin is mixed with warm water and made to the desired consistency. Mix only the amount immediately required, as it does not keep well. Dextrin is used as a general adhesive, but if used on thin stock will cause a discoloration.

Screen Lines Coincide.— R. M., Portland, Oregon: "Under separate cover I am sending you two sheets of three-color work that I would like you to criticize. I would like to know the reason for the difference in appearance; also, if they have had the proper treatment as to inks, impression, etc. Is the stock suitable for this class of work?" *Answer.*— There are several reasons why the three-color specimens submitted are not as good as they might be if the conditions surrounding their production were different. The screen angle of the color plates seems to coincide in every case but three — Nos. 573, 684 and 715. The angle of the screen for each color plate should differ from the preceding one. Failure in this direction will account somewhat for the difference in the appearance of consecutive impressions — one being but slightly out of register in one color, or registering differently from the preceding one, thus giving different color values, because in one impression the blue dots may have covered the red dots and but slightly lapped on the yellow ones; while in the other impression the blue dots may have covered the yellow dots and only slightly lapped on the red ones. You can readily see how there may be a number of different appearing impressions following a slight change of register of any color. The ink to be used for three-color work is what is called process or tricolor ink. It is apparent that some other ink was used on the samples submitted, or the colors were in some way degraded, as they do not look pure and are somewhat dead in appearance. A coated bristol is better for this class of work, as it has a finished surface of pure white to contrast with the almost transparent trichromatic colors to be used. This stock does not absorb the color or vehicle to the extent of deadening the color, as is the case with an ordinary bristol. As to the use of trichromatic inks: To the yellow should be added sufficient drier to keep it from rubbing off; the red should follow as soon as the yellow is dry enough to be rubbed without taking off the color; to the blue add a gloss varnish in sufficient quantities to work well; this will give a finer finish to the work.

Mechanical Relief on Cards and Paper.— T. G., New Orleans, Louisiana, writes: "I am sending you samples of work, which I would thank you to give your most careful attention to, explaining as nearly as possible how the same can be improved; and if any articles bearing on this work have already appeared in The Inland Printer, I would thank you to send me copies of same. I would also appreciate any suggestions tending toward improvement in this class of work." *Answer.*— The samples submitted are cards and note-heads, which were printed in the ordinary manner and the surface then dusted with powdered asphaltum, which, adhering to the ink, gave a relief effect similar to engravers' work. If a black ink had been used instead of blue, the work would have looked better, especially on the restaurant card, where in some places the blue showed through where the asphaltum did not cover fully. The impression was too heavy on the calling card, which caused the ink to be squeezed out all around each letter. This ink took up the powder and in consequence the fine lines were thickened and the general effect was bad. The following appeared in The Inland Printer some time ago: "Mechanical relief on paper and cardboard: Take impression in ordinary ink, cover with powdered asphaltum and remove surplus. Then flow back of print with alcohol and hold over gas jet at a safe distance, printed side up. The alcohol will combine with the ink and asphaltum and produce a glossy effect." The foregoing may be changed to suit conditions. If the glossy effect is not wanted, that part of the operation is omitted. The asphaltum should be of the finest grade, and the surplus should not be brushed off until the ink is dry. The quickness of drying is accelerated by using a good grade of ink and adding a drier in small quantities. Some use a gloss varnish instead. Do not use too much ink or impression, as this will tend to thicken fine lines and make heavy ones look irregular.

Printing Solid Cuts.— C. C., Zanesville, Ohio: "Enclosed find several sheets which were drawn from plates in our office. You will see that on some of them the ink does not lie smoothly: in fact, all of them. They

were run on a new four-roller two-revolution press. At first we thought it was the fault of the ink, but after trying three or four kinds of $1 half-tone ink, we concluded this was not the cause of our trouble. Then we thought it was because our rollers were too new — a month old. Here is the case briefly stated: If we run it with the ink as taken from the can, it picks the paper. We tried two kinds of *good* coated paper, but both pick, and when the ink is reduced so as to eliminate the picking, it fills up the high lights. Do you think such a plate can be run right — so high lights will be clear and solids black — on a good four-roller press?" *Answer.*— The ink you are using is not suitable for the form or stock used. Possibly the temperature of the pressroom had something to do with your difficulty. A steady temperature of about eighty degrees would be none too warm for this particular class of work. In regard to the ink, while it gives you trouble now, it may work all right in warmer weather. We would suggest that you "doctor" it up so as to get the desired results. Ink that "picks" the stock can be reduced without dulling its color by adding sparingly to it a mixture of five parts of vaseline and one part paraffin. These are melted slowly; then add a small amount of copaiba, which is intended to make up for the reduction of the drying qualities of the ink, which the vaseline is supposed to affect. This is not a "cure-all," but will help if the ink alone is at fault. There are a number of grades of half-tone ink that will do for this class of work without any alteration. Of course, the working conditions must be favorable, such as speed of press, proper amount of pressure given by make-ready, temperature of pressroom, condition of rollers and properly seasoned stock. The stock may have laid in a warehouse for a considerable length of time; before using, it should be allowed to remain for a time in a room of normal temperature, so as to avoid troubles which might develop on account of dampness of the stock, etc. If you will submit a proof of your form to your inkmaker, he will be able to provide you with the proper ink.

Paper Dust in Stock.— C. P., Columbus, Ohio, writes: "We are sending you under separate cover a few sheets of paper showing the trouble we are having with paper from a certain mill. The four sheets sent you are consecutively run specimens. We have had a great deal of trouble for several years back with the 'picking' of good paper. The price of the paper seems to have little to do with the amount of 'picking' developed. This paper is not 'seconds' and is an eastern make, and very good for the purpose. It was specially made, and on a long run would require four or five weeks to have it run over. It is causing us a most serious delay and expense. What is the custom of good printers in such cases?" *Answer.*— Your trouble, it appears, is not due altogether to 'picking,' but to some foreign substance on the surface of the paper which, when printed, is left on the cut to produce marks on subsequent sheets. This was noticeable in particular on one cut when examined with a reading glass. There was a white spot about the size of a pinhead; in the center of this white spot was an indentation, showing that some substance had got between the cut and the stock and was impressed into it, but did not remain there, as the next three impressions show a similar white spot but with a black dot in the center, indicating that some of the foreign matter remained on the cut. This is true of a number of the specks that appear promiscuously on the half-tone cuts, in the high lights as well as in the solid parts. The "picking" usually occurs in the solids. By "picking" is generally understood the lifting off or tearing away of part of the printed surface. This may be due to numerous causes; for instance, using a stiffer ink than the stock warrants, or ink that is too "tacky." On some kinds of stock the glaze or enamel lifts off in spots, due to some inherent weakness in the stock or sizing. To locate the cause of a trouble of this sort is possibly as difficult as to correct it when located. One might examine sheet after sheet of stock without finding any foreign matter adhering, but when a spot appears on the cut it may be removed carefully and examined with a magnifying glass to determine its composition, and trace through the printed sheets to find the first one showing the spot and note whether it is due to a lifting off of enamel or to foreign matter adhering to the stock. As to a remedy for troubles of this sort, if stock carries paper dust or lumps of baryta and size, and the trouble is so persistent in fine grades of work as to limit the output of the machine, one may have the stock removed from the cases and jogged in small bunches. By the circulating of air through the stock in the process of jogging, most of these troublesome particles will be removed. The press may be equipped with a horizontal or rotary brush which will remove adhering particles as sheet passes under it to be printed.

GOVERNMENT PRINTING-OFFICES.

"The Royal Printing-Office" was established in France in 1538, but little work was done by it until 1615, and the "Imprimerie Nationale" of to-day was really founded by Louis XIII., in 1640. It languished and almost died during the revolution, revived under Napoleon, and met with bad days again at the restoration, but from 1848 to the present day again took its place as the chief printing-office of France.

It claims to be the best equipped plant in the world in the matter of type, and is said to possess 2,300 different faces of letter. A newspaper account of the visit of Pope Pius VII. to this institution a hundred years ago, says that when the Pope passed each of the 150 presses it printed a *pater noster* in a different language. Altogether there were used on this occasion seventy-five European, forty-eight Asiatic, and twelve African languages.

Portugal has one of the best equipped Government printing-offices in Europe. It was created by the famous Marquis of Pombal, and established by royal decree in 1768. This institution does all the Government printing and also private printing for profit, and not only pays its own working expenses, but contributes a somewhat important sum to the public treasury. The total receipts for the year 1903 were 230,000,000 *reis*, and the expenses 225,000,000 *reis*. Employees when incapacitated for further service are entitled to a pension, after fifteen years of service, amounting to one-half of average pay, and progressing annually with two per cent until, after forty years' service, they can claim full pay.

The Imperial Printing-Office was established in Vienna in 1804, but the German Imperial Office at Berlin was not established till 1871, after the organization of the German empire. After ten years of service, the employees receive a pension, if invalided, and in case of illness, they are paid two-thirds of their regular wages.

GOT RESULTS.

Stockson —"One day last week old man Gotrox bought a lot of those 'Do it now' signs and hung 'em around the office." Bond —"How did the staff take it?" Stockson — "Almost unanimously. The cashier skipped with $30,000, the head bookkeeper eloped with the private secretary, three clerks asked for an increase of salary, and the office boy lit out to become a highwayman and got as far West as Pittsburg before he was caught and disarmed."—*Judge.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

An improved model of the Bellows Electric Compositor has been installed in the composing-room of the New York *Herald*, where an earlier model has been in operation for several months. The Bellows machine, which originated in Cleveland, Ohio, is a slugcaster using matrices which circulate through the machine somewhat after the manner of the Linotype. Wedges, however, are not employed to justify the lines, but solid spaces which a calculating mechanism releases and delivers between the words after the matrices are assembled and before the line is cast. Electrical connections are employed in the keyboard and matrix-distributing mechanisms.

Transpositions.— S. L. writes: "Enclosed find proof of matter set on double magazine Linotype, matrices running in lower magazine. I have had this trouble ever since the machine was installed, nothing which has been done to date helping to any great extent. Would be glad to have your valued opinion of the cause, and the remedy for these transpositions." *Answer.*— Transposition of matrices and spacebands is almost always caused by the matrix-chute spring being bent out of place. Have a space of about an eighth of an inch between the spring and the rails and a pronounced curve just above the point bent away from the rails, so as to tend to throw the matrix into a perpendicular position. Then bend the points of the chute-spring upward slightly above the horizontal. This will prevent the matrices being delayed in reaching the assembler, so that the spacebands get ahead of them.

Setting Monotype Tables.— H. S. Sutton, a well-known Washington (D. C.) author and printer, contributes the following scheme for setting box-headings on the Monotype. It enables the operator to set, center, and justify a box-head — any number of boxes — without once stopping until the end of the line is reached, then using the constant 2-5:

	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
29.....	4	3½	4	3½	4	3½

Here are five lines without a justifying space. It is impossible to set this table wrong — to make the lines either too short or too long — when one knows that the solid spacing required for "Number," divided in a 4-em column, is 9 and 18, and that for "Per cent" in a 3½-em column is 15 units for the "Per" and 9 for the "cent." Strike a key to the right or left of the one desired, the error is at once shown on the unit wheel. Setting a table, instead of a task to be approached with trembling, is simplicity itself.

Adjustment of the Mold.— W. E. B., New York, writes: "What is the cause of matrices carrying metal, like dust enclosed, up into the magazine? It clogs up the verges and matrices and gives a great deal of trouble." *Answer.*— The cause of metal being carried into the magazine is insufficient pressure of the mold against the matrices, allowing a thin film to spread over the matrices when the cast occurs, this being carried by the matrices into the magazine. If you have the mold disk properly adjusted, so that the mold comes within ten one-thousandths of an inch of the vise jaws at its first forward movement, and fringes of metal still show around the mold, it may be that the final movement of the mold disk does not bring the mold tightly against the matrices. Examine the shoe on the pot cam, which may be worn, and note that the compression spring between the pot and pot lever is compressing properly. It is the pressure of the pot against the mold disk which forces the mold finally against the matrices.

Matrix Combinations Damaged.— "Ohio Operator" asks: "What is the matter with my cap T's? Enclosed you will find several matrices. You will notice the combinations are bent, also a mar on the upper ear. I have set the distributor lift higher and lower with the same results — damage to cap T's. All other matrices work fine. They get damaged just as they are lifted from the distributor-box onto the bar. I think the trouble lies in the lift, but whether it should be raised or lowered I am at a loss to know." *Answer.*— As the cap T has only one combination to support it, this combination will soon be damaged if the matrix is not delivered exactly in line with the second elevator when the line is transferred from the first elevator, and again when presented to the distributor-bar. The distributor-lift has nothing to do with the case. The distributor-box may not be seated as high as it can go or the distributor-bar may be set too high, or the first elevator does not rise high enough at the transferring point. The latter is most probable. A screw in the bottom of the first elevator slide regulates the up-stroke of the elevator. In late machines it is impossible to misplace the distributor-box. When the box is seated properly, as high as it can go, there should be a clearance of one thirty-second of an inch between a matrix supported at the highest point on the inclined rails and the brass strip in the distributor-bar.

Getting Experience.— M. W. S., a graduate of the Machine Composition Branch of the Inland Printer Technical School, who was sent upon graduation to a Southern daily newspaper plant, writes of his experience as follows: "I have had a great deal of experience with the machine these past three weeks, as I have been on the day shift, and naturally the day man gets to do the most fixing. The machine here looked as though it had been through a cyclone when I first went on day work, but I am happy to say that I have not, so far, run into any trouble that I could not fix. Last Friday morning when I went on the machine I found the mold-disk so tight that I could hardly turn it with both hands. Well, I put in three hours taking it apart and cleaning it up. I pounded two pieces of heavy brass rule to pieces trying to start the lock-nut on the mold-disk stud, and then had to put the whole business on my shoulder and carry it two blocks to a machine shop to have them start it. The reason for this was the absence of any tools with which to work. For a work bench I have the window-sill. Yesterday we had a peculiar thing happen almost every time a slug was cast. Just when the machine came to ejecting position, it would hang up. We studied the trouble for about half an hour, tracing out all possible troubles that we could think of, until we got down to the only remaining one, which was a dirty mold. So we took the mold out and polished it up as bright as was possible and put it back in place, and since doing so have not had any trouble with it whatever, except when we would have a stuck slug from too hot metal. And now we have

it running very smoothly, the only trouble being with the gasoline burner. Last week I set one hundred and fifty-six thousand in six days' work, of an average of seven hours daily, besides taking out some time for repairing the machine. Isn't that pretty good, considering the time I have been at it?"

Loss in Remelting Metal.— Figures kept by the Henry O. Shepard Company, Chicago, of the percentage of loss sustained in the remelting of Monotype and Linotype metal, show that nearly two per cent is lost at each remelting, although the dross skimmed from the remelting furnace is further reduced and only the residue disposed of. From a lot of three thousand pounds of Linotype metal recently remelted, 160 pounds of dross were removed, which was further diminished to 47½ pounds by reducing



G. S. BRYDIA.



PAUL SUST.

GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

methods. This residue is sold for 4 cents per pound. As in many plants the dross as first skimmed from the metal-pot is sold, it will be seen that the loss sustained in such cases is about six per cent each time the metal is remelted. Even when further reduced, the loss is nearly two per cent, although one-third of this loss is regained in selling the residue. As approximately one hundred tons of metal is remelted annually in this establishment, representing an investment of $24,000, it shows an annual net depreciation of $320. Whether this percentage of loss is more or less than the average can only be determined when other establishments compile data for comparison. If an accurate record were kept by some one so situated that a typical case could be observed, it would result in great benefit to all machine-users. For instance, given a one-machine plant using daily a certain amount of metal in work such as a newspaper, where the entire output is daily returned to the metal-pot, and only enough metal for this purpose is put into use, if a record were kept of the amount of metal added to the bulk from time to time to enable the type to be set, and an accurate account taken of the skimmings or dross removed, whether further reduced or not, the amount received from sales of such skimmings, an actual figure could be obtained which would represent the percentage of depreciation *each time the metal is remelted*, and this is the only figure which is of any value. Obviously, if metal is stored, it will not depreciate, so figures which do not contemplate the loss per time of remelting do not represent the true loss. If a two per cent loss is sustained under the above conditions, it will be seen that before the end of two months, there would be none of the original metal on hand. As the percentage of loss is roughly stated by various persons as ten per cent per annum, without calculating the amount of metal it would be necessary to carry to uphold this figure, the need of some accurate knowledge on this important point is apparent.

Cost of Machine Composition.— Edgar F. Howe, publisher of the Imperial *Daily Standard*, Imperial, California, writes: "To satisfy myself and to be able to answer intelligently many questions asked of me I have been figuring closely on the cost of composition by three machines I have had experience with in some of the smaller towns of Southern California, and possibly these figures may be of interest to your readers. In all cases the figures are based on newspaper work. It will be noticed that I do not take into consideration the wear of type by the Simplex nor the loss of metal by the casting-machines nor breakage. I am inclined to think that one cent per thousand would amply cover these items. I find that the capacity of my son, who is an operator on both the Linotype and the Monotype keyboard, on straight reading matter, runs a little over an average of five thousand an hour on either machine, which is about the capacity of the Monotype caster on eight-point type. It is very evident that the same degree of skill is not required on the several machines. The Simplex calls for the least skill, the Monotype divides the skill between two persons, thus reducing the cost of the individual's labor. The Linotype machinist-operator must be of the greatest skill. I find, also, that the man in charge of the Monotype casting-machine can at the same time give fully half of his time to operating a job press or doing similar work, and not more than half of his wages is to be charged to casting the type. In handling the type after composition it is my judgment that the Simplex has something of a disadvantage. The Monotype product tends to adhere and is consequently more readily handled. Of course, the product of the Linotype gives the least trouble, though I believe this advantage is offset by the superior advantage of the Monotype in making corrections. It was with some misgivings that I ordered a Monotype about a year ago, primarily for newspaper use. I had been led to believe that it lacked the ability to adjust itself to unfavorable conditions, but under the most trying service I have found it requires no nearer approach to ideal conditions than any other machine, but with the slap-dash process of getting out a small daily paper I find it responds admirably to the demands made upon it. Taking up the cost of composition by the several machines as I have found it in my experience, I believe the following is accurate: Simplex — Wages for one operator, per week, $9; interest, wear and insurance, figured at seventeen per cent a year, $5; power, $1; product, one hundred and twenty thousand; cost per thousand, 12.5 cents. Linotype —Wages per week, $24; interest, wear and insurance, $11.45; power, $2; product, two hundred and forty thousand; cost per thousand, 15.6 cents. Monotype — Wages of keyboard operator, $18; half the wages of boy operating caster, $7.50 interest, wear and insurance, $11.85; power, $3; product, two hundred and forty thousand; cost per thousand, 16.8 cents. Where one considers simply the question of cost of composition, within the limitations of the Simplex, I am convinced that there is no other machine that will compete with it. In the smaller offices of the country, where it will meet most of the requirements, it performs a most valuable function. The Linotype, however, has a wider scope, and in the office where the cost of composition is not the main subject to be considered, and particularly in offices where the fine touch of quality can be subordinated to speed and where the principal work is on long runs of the same character the Linotype fills a position that no other machine can touch. But when this is said, there remains the fact that in offices where the service required

varies greatly and where the best quality of work is desired with a given degree of pains, the Monotype performs functions which the others can not attain. It will produce newspaper and book composition as satisfactorily as any machine made, with the one exception, possibly, of composition for the large daily paper, where the slight difference in cost of composition might be considered, while its ability to cast type and its use of hard metal and consequent clear faces give it a field of its own, and this field should find a place for it in almost every printing-office in the country of sufficient size to make use of its output."

RECENT PATENTS ON TYPESETTING MACHINERY.

Type Casting and Setting Machine.— L. Schmidt, Nuremberg, Germany, assignor to Elektrizitats-Aktiengesellschaft, formerly Schuckert & Company, Nuremberg, Germany. Filed April 3, 1906. Issued February 5, 1907. No. 843,304.

Individual Type Justifier.— C. S. Wright, New Haven, Connecticut, assignor to the Mergenthaler Linotype Company, New York. Filed June 17, 1905. Issued February 26, 1907. No. 845,287.

Type-Mold and Matrix.— F. H. Brown, J. E. Hanrahan and G. A. Boyden. Filed May 19, 1905. Issued February 26, 1907. No. 845,686.

Linotype Mold.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed August 17, 1906. Issued March 5, 1907. No. 846,053.

Matrix Escapement.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed September 24, 1906. Issued March 5, 1907. No. 846,054.

Distributor-box Lift.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed October 27, 1906. Issued March 5, 1907. No. 846,055.

Junior Linotype Attachment.— John Allan, New York city, assignor to Mergenthaler Linotype Company, New York. Filed December 3, 1906. Issued March 12, 1907. No. 846,972.

Monoline Machine.— James McNamara, Montreal, Quebec, assignor to Mergenthaler Linotype Company, New York. Filed July 14, 1905. Issued March 12, 1907. No. 847,021.

Multiple-Magazine Linotype.— D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed August 17, 1906. Issued March 26, 1907. No. 848,308.

Distributor Bar.— D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed August 17, 1906. Issued March 26, 1907. No. 848,309.

Multiple-Magazine Linotype.— D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed September 5, 1906. Issued March 26, 1907. No. 848,310.

Logotype Machine.— D. Petri-Palmedo, Hoboken, New Jersey, assignor to Mergenthaler Linotype Company, New York city. Filed January 11, 1907. Issued March 26, 1907. No. 848,318.

Ejector Slide.— R. M. Bedell, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed November 1, 1906. Issued March 26, 1907. No. 848,338.

Multiple Magazine Linotype.— R. G. Clark, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed September 7, 1906. Issued March 26, 1907. No. 848,349.



The following papers read before the New York Advertising League reflect the practical experience of practical men along specific lines of advertising:

ADVERTISING A CORRESPONDENCE SCHOOL.

BY J. H. FOSTER,

Advertising Manager International Correspondence School, Scranton, Pennsylvania.

Large successful enterprises usually owe their success to their ability to supply a great need, and to make that ability known.

The International Correspondence Schools have been successful, and justly so, for they have supplied one of the great educational needs developed by modern industry. They have not hesitated to make known their ability to meet this need by well-recognized methods of modern advertising.

Twenty years ago in Pennsylvania any one could become a mine inspector, mine foreman, or mine fire boss without the present formality of an examination. In consequence, mine disasters were frequent, entailing great loss of life and property. This was due to ignorance of treacherous fire-damp and of the scientific principles of mining operations. In 1890 the State Legislature was practically compelled to enact a law requiring miners to pass an examination before they could hold positions so responsible. Few of the miners were qualified to pass such an examination, for they were lacking in certain necessary scientific knowledge.

In the endeavor to furnish this knowledge in a simple, comprehensible home-study course for miners the International Correspondence Schools found their origin.

Both the idea and the method of teaching the principles of mining by correspondence met with popular favor from the very beginning.

The Schools do not claim the ability to teach a carpenter to drive a nail without splitting the wood, or a plumber to wipe a joint, but they do teach the carpenter and the plumber the theory and science necessary in planning a building or in scientifically designing its plumbing, heating, and ventilation.

Beginning with a course in simple mining, the curriculum now includes more than two hundred subjects covering an extremely wide range in applied science.

The International Correspondence School is necessarily a commercial enterprise. Although the idea in its beginning was an experiment, the original plan was to expand and develop the work along broad lines involving the employment of large capital. Some idea of the capital required to conduct the business may be obtained from the fact that at the present time the schools have a paid-up capital of $6,000,000 invested. The original cost of preparing the text-books of their more than two hundred courses amounted to a million and a half dollars; the buildings, printing plant, and furniture represent an outlay of a million dollars; and there is invested in stock and paper alone over a half million.

Since the schools were established, some fifteen and a half years ago, one hundred thousand International Correspondence School students have been awarded diplomas

or have completed advanced subjects of their courses of study. Two hundred and fifty thousand more have completed mathematics, physics, drawing and other preliminary subjects, with the assistance of our instruction department, and several hundred thousand others, without sending in written exercises for correction, have successfully pursued their studies through our unique home-study text-books.

In the year ending May 31, 1906, 743,754 sets of examination questions to instruction papers, drawing plates, and language phonograph records were examined and corrected. Each one of these papers represents at least forty hours of study on the part of the student, which would total over twenty-eight million hours of study corrected during the year. There were 159,482 special letters written in reply to students asking for explanations of difficulties met with in their studies. The postage bill during the last year was $153,000.

Among our four thousand stockholders are numbered many successful students of the schools who have been benefited by their courses of instruction and know that we are supplying a real and general want. They also know that such an enterprise, if it is to endure, must be a profitable one, and that in this day of specialization, when capital and industry as well as education and invention have joined hands in the improvement of living, there is as great a demand for trained brains as there is for food and clothing.

A technical school with such a field can easily be as profitable as a factory, a mine, or any other business.

The International Correspondence Schools of Scranton, Pennsylvania, are an example of what can be accomplished along educational lines by the use of up-to-date business methods and good advertising.

Any one who is in touch with the times knows that the demand for technically trained men greatly exceeds the supply, and as long as this condition exists the schools, with the help of good advertising, are bound to endure.

If our advertisements were simple announcements of technical courses to sell, as are the advertisements of the regular schools and colleges, we would not have one inquiry where we now have one hundred. Some have said that if there had been ten graduates last year from the Massachusetts Institute of Technology for every one they did graduate, they all could have found employment at good salaries. Why should not this important truth be advertised, so that young men might be induced to take advantage of the opportunities offered by that great educational institution and others like it?

One of the great needs of the times is some agency to make more of the people desire education sufficiently to deny themselves in order to obtain it.

In advertising the schools the great question that confronts us is how best to convince the people who need technical training of its benefits, and to convince the people that the International Correspondence Schools can qualify them in the theory of the trade or profession in which they are at present employed, or which they wish to enter.

Four distinct methods are used to bring the schools before the public — personal solicitation, magazine advertising, circular distribution, and window display. We have a field organization covering the United States, Canada, and Cuba, consisting of eight hundred routes, which are arranged into thirty-four districts of seven or more divisions each.

Our advertising experience, covering as it does a period of more than fifteen years, has taught us that certain arguments, illustrations, and typographical displays in selected mediums produce the most effective results. It has cost a great deal of money to obtain this information, which is really as much of an asset as are our copyrighted texts. During that period, we have never inserted an advertisement in a magazine or a paper that did not contain a key number through which we could trace any results that the advertisement might produce, and we never continue to advertise in a magazine or a paper that does not produce a satisfactory amount of business for the money invested. In other words, every dollar that is spent in advertising is expected to produce certain direct results. A daily record is kept of the inquiries and the enrollments appearing in each magazine and paper, and at the end of the month the total number of inquiries and enrollments is divided into the cost of the advertisement to obtain the average cost per inquiry and the average cost per enrollment.

In pursuance of this policy we have found that the monthly magazines and trade papers are the best mediums for direct results, and we are, therefore, confining our advertising to those papers.

The man who purchases a monthly magazine or a copy of one of the weeklies, usually does so for the primary purpose of reading the stories that appear in it. In looking over the magazine to note its contents, he can not fail to notice the unique and striking illustrations that accompany the advertisements. The next logical step is to read the advertisements themselves. He is almost sure, therefore, to examine the advertising pages of the monthly magazine as carefully and with as much interest as he does the stories. We believe, indeed, that men are being educated to look more and more closely at the advertisements in the monthly magazines. Moreover, the magazine advertiser has the attention of the reader at a time when he can take the trouble to address an inquiry to the advertiser at no great inconvenience to himself. I am firmly convinced that this is the reason why the colored supplements that accompany the large Sunday papers produce better results than the advertising pages of the paper it accompanies.

The preparation of the copy for these advertisements has been an evolution, and after years of experience we are to-day preparing this copy along inspirational lines. We have found that twenty-five per cent of the people who take courses in the International Correspondence Schools purchase them because they desire a technical education, or wish to obtain the bound volumes which accompany the courses for reference purposes. The remaining seventy-five per cent we are compelled to approach and convince that a technical training will benefit them. It is necessary for us to create in them a desire for self-improvement. The headings which we use in our advertising such as "Are Your Hands Tied?" "Help Yourself to a Good Salary," or "On Which Side of the Desk Are You?" are a direct appeal to their ambition to qualify for something better.

There are but two ways to sell our courses, and, in fact, to sell anything — first, through publicity, which is advertising, and, second, through solicitation, which is salesmanship. We employ both. We publish and talk the benefits of education and the great rewards open to men who can do better work than their fellows; that education is the key to the doorway of success; that we have a practical means for men that work to educate themselves at their work; that a man can form the study habit and better himself; that we have text-books easy to learn, easy to remember, and easy to apply; that the price is within the reach of all, since it can be paid in easy monthly installments. We have been using these inspirational headings and arguments for some time, and it is by far the best copy we have ever used.

Very satisfactory results are also received from our monthly distribution of circulars. Our own plant prints and distributes through our local representatives throughout the United States and Canada over two and a half million four-page two-colored circulars each month, in which appear inspirational arguments similar to those in our general advertising. We enclose with these circulars a private keyed mailing card, and a careful record is made of these cards as they return in the form of inquiries. We are thus able to tell just which of these circulars produce the best results, and, incidentally, to learn the most convincing arguments to use in the preparation of future circulars.

In addition to these two-color circulars there are produced at our local offices scattered over the country an amount of circular matter equal to that sent out by the home office; and we therefore estimate that there is a monthly distribution of circulars equal to five million pieces. This is one of the best business producers used by the schools, and I firmly believe that if, for any reason, we are compelled to discontinue our advertising in the monthly magazines and newspapers, we could expend the entire advertising appropriation in the preparation of circulars and the distribution of same that would produce the same amount of business in proportion to the money invested.

Again, our window displays have come to become an important factor in advertising our business. Each month we conduct several hundred of these exhibits in the towns and cities scattered over the entire country. Our representatives go into towns and cities with populations of from a thousand inhabitants upward, and engage the best obtainable windows. Into these they place an attractive exhibit of local students' work and testimonials, International Correspondence School text-books, drawings, and outfits which accompany the various courses of instruction. We have experimented with various devices and have had very satisfactory results with figure designs, in which a workman is made to appear engaged at the hard labor of his trade, and some near-by card gives the passer-by an invitation to escape the drudgery of hard manual labor by gaining the education that will put him on the employer's side of the desk or in a better position to secure comforts and luxuries for himself and his family. We have used moving devices to good advantage. The principle involved in our window displays is, first, to have a striking central attraction that will arrest attention; second, a clear connection between the special feature of attraction and our business; and, third, attractive display cards containing forceful arguments that will convince the people we are trying to reach of the merits of correspondence instruction.

That these methods arrest the attention of a great class in need of industrial education may be proved by the fact that during the past year we have received at the home office more than one hundred and sixty thousand original inquiries.

I do not wish to close my remarks without calling your attention to an advertising and business-producing feature which has been created through the excellent service that we have rendered to our students. I refer to the good will and hearty coöperation we receive from our students who, scattered throughout the entire world, are constantly endorsing the schools to their friends and acquaintances. Through these student workers we secure a greater volume of business than through any of the advertising methods which I have mentioned in this paper. They appreciate that a plan of teaching which can educate and make better men and citizens of them is worthy of their endorsement and the encouragement of all who are interested in the improvement of the individual and the elevation of the working classes.

SCIENCE IN ADVERTISING.

BY WILLIAM H. INGERSOLL,
Advertising Manager National Cigar Stands Company, New York.

Our secretary asks me to say a few words about the League for the benefit of the guests of the evening and, perhaps more, for our own benefit, for surely it will be worth while for us to spend a few minutes in contemplation of what the League stands for. But so much food for thought has been supplied by the speakers who have preceded me that I am influenced to depart somewhat from what I had intended to say, and even though in somewhat incoherent fashion, to carry a little further in some directions the thoughts that they have introduced.

It is right that we should stop and ask ourselves why we are here this evening. It is sensible for us as members to question what excuse the League has for existence, what business it has to invite speakers to address us, often bringing them from considerable distances, and for what purpose we are urged to bring guests to our meetings. Probably no two of us would give nearly the same answers to these questions, and yet I think that behind all the reasons that we individually might advance it would be found that we were here because we do at heart want to get at the science of advertising.

Science in advertising! I see some smiles from knowing ones. I am aware that the thought is declared absurd by some of the clever minds which are successfully practicing the art of advertising, and yet I think I can prove to you that every man here has been impelled to come through his belief that a science underlies advertising.

When I addressed this League last fall, I made frequent reference and gave numerous illustrations of what I conceived to be science in advertising; and just here it may be well to clear our minds and get to a common understanding by inquiring what is meant by this word "science," and then let us examine to see whether it can justly be applied to so indefinite a subject as advertising.

At our last meeting somebody said that "Science is knowing," and that is just exactly what it is. The science of a subject is knowledge of it — it is the result of collecting sufficient data, comparing and correlating it, and from this fund of organized, systematized knowledge deducing laws which are definite and known, and can be relied upon to act just as surely and just as certainly as the laws in any other department of nature.

And I say that we are here in the interest of science, because I believe that every man feels that his own individual experience is too limited to supply the fund of knowledge that he feels necessary for the best conduct of his work, and so we come here to exchange experiences with other men, to get the other fellow's knowledge and combine it with our own, and thus in the real and true spirit of science, to progress. Of course, in the limited way in which it is possible for us to work here, we can not hope to really elevate our profession to the dignity of a science, but we are none the less imbued with the scientific spirit, and it is these movements that are to pave the way for a greater movement that later we shall see adequately coping with this problem of ours, reducing it to a true science which will be the basis of an art at least as exact as the science of law, or medicine, or any other of the inexact sciences which are doing so much to maintain society with the minimum of friction and disease.

And now, with your permission, I will depart from this line of thought for a moment to take up something in Mr. Perry's address which interested me greatly. I refer to his treatment of the superficiality which he finds so

destructively dominant among advertising workers. Yet I do not believe that in our cult this undermining element is more rampant than in any other walks of life. We have only to think of any purchase that we have made to see the prevalence of this destroying negative in the broad field of commerce. If we go in to purchase a pair of shoes, how often can we get an intelligent answer as to whether we are getting oak-tanned or hemlock soles? How often does the shoe salesman know anything beyond the most superficial knowledge regarding the thing that he is trying to sell? For that matter, all of us know that it is the exception rather than the rule to find properly equipped salesmen.

Since we are advertising men, we must be interested in salesmanship, for advertising is a selling force. It is that or nothing. And what is it that goes farthest toward gaining our attention on the part of salesmen? In my daily work many salesmen in many lines call on me, and it is so with all of us who have somebody's money to spend. The one single thing that goes farthest in commending a salesman to me for consideration, I think, is earnestness, and this is one of the things that is to be opposed to superficiality. Earnestness is the product of many other qualities; but it is the earnest man that I am willing to listen to. I do not mean this as expressing any preconceived notion on my part. I do not stop to analyze as to whether a man is in earnest or not when he comes into my office, but his very manner shows it. The man who comes to me with a joke or with a story, or with anything aside from his mission has lost ground which is going to be hard for him to make up.

Instinctively, we who have many call upon us wish to strike at the kernel of things. Time is too precious, and so many call that we have to struggle to accomplish the tasks that are set for us; therefore, it is the earnest man that we welcome, and his earnestness we find is born of other things. He has to have faith. He must believe first of all in the thing that he has to sell, and then in his ability to present it to us. He must believe too in the value of this thing to us. These are some of the things that lead to earnestness. If he believes in his commodity, stock, bond, service, or whatever he has to sell, he must know about it, if his faith is to be well grounded. This implies thoroughness, and thoroughness I think is a synonym for honesty. It means honesty in detail, for surely the converse of this is true, that it is dishonest to shirk detail and sidestep thoroughness.

Here we find ourselves again pursuing a course of investigation that, if carried far enough, would lead us back to a new science — the science of selling — and it must be very much akin to the science of advertising. Perhaps some of us here have studied this subject as a science. I have done so with great profit. At the very worst it can do no harm, and I think that the most strenuous opponents of the thought would be forced to admit that it might lead to good, and that at least it would settle to their own satisfaction this question that we have raised here to-night.

An investigation of the subject of selling shows us that trade is always conducted upon a personal basis, and that this basis of trade is confidence. One can not hope to sell any man a bill of goods until he gains that man's confidence — confidence in his knowledge of the thing he has to sell, confidence in his integrity and in the claims that he makes for his wares. In other words, confidence is established by personality, and this is just as true in the case of a corporation, or a state, or a nation, as it is in the case of an individual.

Some time ago, when the States of this Union were seeking to borrow abroad, the Commonwealth of Massachusetts could get funds when no other State was able to get this accommodation, and for the reason that the sturdy men of Massachusetts had on a previous occasion long years before, at great sacrifice and under circumstances when they could have evaded the obligation, paid back in full and with interest, every penny that was due, and to-day in London and in Paris, in the offices of the great bankers of those countries is to be found a map of the United States in which each State is white, or shaded, or black, according as to how the citizens of that State in times past have observed their obligations, and if an American firm has any favor to seek abroad, either in the way of credit or an opening for the sale of their wares, those conservative old-countrymen look up these bankers' maps and are guided considerably by the reputations of the States from which those firms come. So it is seen how the sons of to-day are profiting or losing by the conduct of their fathers, and even though erroneously, how these elements of confidence and personality enter into trade relations, and always will do so.

Personality we find rests upon the twin foundation stones of character and health, and to properly understand these terms we must refer for a moment to their definition.

For the purpose of our considerations here to-night, character can best be described as a force which is the resultant of a development of the positive faculties of the mental, moral, and physical man. By "positive" faculties we mean the creative faculties of our nature; those which stand for initiative and progress as opposed to those negative forces which oppose advance. A few examples of what we term *positive* faculties might be named as concentration, industry, initiative, earnestness, perseverance, etc.

Health, for our purpose, is best defined as that harmonious condition of the physical, mental, and moral divisions of man which permits the organs of the body to perform their functions normally, and promotes to a marked degree the positive faculties and qualities of the individual. You see that we have here a much broader definition than the ordinary one, and it is in reality a very sensible definition, for it takes into consideration something that we all know more or less definitely, and that is, that the condition of the mind influences health.

Character can very well be described as health of the mind, and conversely, health is character of the body. To cultivate a high degree of character and health requires a rational knowledge of many subjects. In other words, we say that character and health, which are so essential to salesmanship, rest upon the bed-rock of true education, for true education teaches how to develop these essentials.

Here we have reached the limit of the investigation that we can make along this line in so brief a time as we have at our disposal, but the proper education of an advertising man is one of the most interesting that human callings contemplate. It includes, besides the general subjects as taught in ordinary common schools, such subjects as practical philosophy, psychology, human nature and logic as these are applied to commerce and the professions.

I was struck with the scientific way in which Mr. Foster carries on his correspondence school advertising. The description that he gave us of his campaign could hardly have been couched in better terms, and illustrates in two important ways the real, practical value to the advertiser of truly scientific methods. All through his talk he showed us how he has utilized past experiences for promoting precision in future efforts. I don't know whether Mr. Foster has been a student along scientific lines, or whether the methods that he employs are the product of his natural good sense, but certainly he has shown us how the com-

piling of statistics and the careful observation of results has enabled him now to work with certainty. In other words, in his particular little sphere of advertising he has collected all the information that he could, has compared one experiment and its result with another until he has arrived at truths that he now knows to be laws in his particular field of work.

In another sense, too, he showed the science in his way of working. In describing the advertisements that he used he showed us the four stages of mind through which he endeavors to lead his prospective customers. He laid stress on the endeavors he makes first to get the attention of likely prospects. He gives a great deal of attention value to his advertisements by means of the striking illustrations and head-lines, and from attention he also endeavors through these head-lines to change that attention to interest in what he has to offer, and he endeavors to capitalize that interest by turning it into a desire for what he has to sell. He does this either through inducing his reader to send for literature which can go more fully into the subject, or he employs the text matter as fully as he can for his purpose, and lastly, having his prospect interested, he tries to work upon the will of this prospect for the purpose of getting him to resolve to buy. He is aware, either consciously or otherwise, that the mind of his customer must invariably go through these four stages before he can make a sale, and no doubt he knows that it does not matter whether it takes five minutes or six months to go through this process, that nevertheless it must be gone through just as certainly as any other natural phenomenon must take its course.

Everybody, in a limited way and according to their own light, works along scientific lines.

. . . . The first question that an advertiser asks of a publisher is "What is your circulation?" It is evident to him that his chances of getting customers are in proportion to the number of people of a class that he reaches. This is just simple science, and it is only a step further to see that there are deeper scientific truths that investigation will bring out. We hear to-day of such things as "Reason why" copy, "Data built" campaigns, the "Psychology of advertising," and other fads and fancies of individuals in the advertising field. All of this is good. It means that these individuals have recognized some phases of science in advertising. One man has consciously come into possession of one great truth, and another of another, and these possibly he mistakes for the whole truth, though I do not by any means believe that these potent workers, whom many among you will recognize by the terms that I have quoted, are laboring under any such delusion. They are among the ablest men devoted to advertising, and for my own part, I should say the superiors of any of us present to-night. They stand for advancement along scientific lines, and if all the facts with which they are familiar could be gleaned from them and compiled, a long step would have been taken forward. That is what I believe is bound to come, only on a much broader scale, before many more years roll around.

It took thousands of years to collect and develop the knowledge that has given us some of the sciences that are to-day bringing us the conveniences and advantages that mark this age. The most commonplace things which we now take for granted in our commercial and lay lives are the product of slow and painful study and progress. So we have no reason to be discouraged that this comparatively recent industry, advertising along big lines, has not progressed faster. In the very nature of things, it is necessary for men to make a great many experiments and test actual results before positive laws can be derived, but we have great advantages over earlier science, in that to-day we have trained men who know how to go about framing a science and we have many other sciences from which to draw for our benefit, among them those that have been mentioned, such as mathematics, philosophy, logic, psychology, and perhaps even commercial geography and kindred subjects. With the sciences with which men are already familiar to draw upon, and the data reposing in the offices of thousands of advertisers and the knowledge that advertisers have already acquired, men competent to do the work could even now lay a very substantial foundation for a very respectable science.

In these rambling observations probably I have not arrived at any conclusions that would in any way clearly indicate practical lines of progress for this club, but I am glad if I have introduced any new thoughts to any of those devoting themselves to advertising work, and as a club, the most that seems practical for us to do is through an intelligent committee to arrange in logical sequence a list of subjects of a progressive order, and then securing the ablest men in the field to talk to us on the topics with which they are most familiar. By having system and order in our meetings we may hope to advance and perhaps make some point, but if we proceed without a definite purpose, the most that we can look for is a heterogeneous and unrelated mass of information which none of us would be able to arrange coherently in our minds. It would be empirical knowledge that is only indirectly useful to us, and I believe that it is only in a degree that we recognize that all of us, individually or collectively, are but a part of nature, subject to the laws and decrees of nature, that we can make this club truly useful and furnish it with purposes for existence that will be of benefit and help in the field that we are laboring in.

I thank you very much for your kind attention.

MARK TWAIN ON ADVERTISING.

Mark Twain says: "When I was editing the *Virginia City Enterprise*, writing copy one day and mining the next, a superstitious subscriber once wrote and said he had found a spider in his paper. Was this good or bad luck? I replied to him in our 'Answers to Correspondents' column as follows:

"'Old Subscriber — The finding of a spider in your copy of the *Enterprise* was neither good luck nor bad. The spider was merely looking over our pages to find out what merchant was not advertising, so that it could spin its web across his door, and lead a free and undisturbed existence forever after.'"

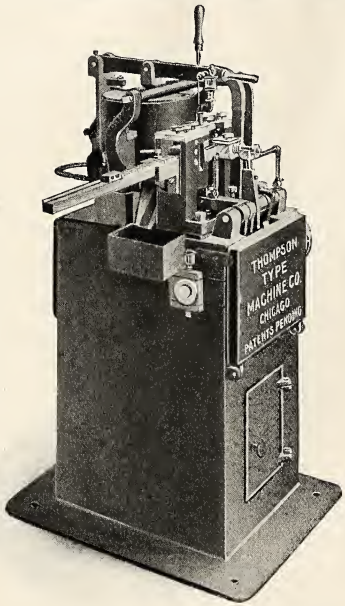
THE PRINTER'S VOTE.

About the rankest piece of unadulterated gall and cast-iron nerve possible to conceive, is to see a candidate place his announcement in one paper, have his campaign cards printed there and then butt into another printing-office and poke out one of those selfsame cards and ask the members of the force to assist him into a public office. Yes, he ought to expect great gobs of voluntary aid from a business institution of his home town that he does not patronize, and he'll get it — in the neck, when the votes are counted.— *Ada (I. T.) Weekly Democrat.*

"IMPOSITION: A HANDBOOK FOR PRINTERS." By F. J. Trezise. The Inland Printer Company, Publishers. Price, $1, postpaid. Fully illustrated, exemplifying the latest layouts. Simple, concise, convenient. Flexible leather cover. Round corners.

PRINTERS TO MAKE THEIR OWN TYPE.

Herewith is shown a reproduction of the new Thompson Typecaster, the advertisement of which appears elsewhere in this issue, which has just been placed on the market. This is a machine designed to enable the printer to cast his own type. As will be seen, the machine is a model of compactness and simplicity, and its mechanism can readily be mastered by any printer. It casts all sizes of type up to thirty-six-point at varying speeds up to nine thousand type per hour. The product is perfect in every particular, and as old foundry type can be thrown into the metal-pot, its hardness and quality are equal to any type.



THE THOMPSON TYPECASTER.

The most striking feature of the Thompson Typecaster is the matrix it employs — the ordinary Linotype matrix — although it is built to cast type from any other matrix desired — Monotype, Compositype or foundry matrix. Thus it is possible for the composing-machine user to exactly match his type with sorts made on the Thompson machine.

A catalogue just issued by the Thompson Type Machine Company points out the various uses to which this machine can be put. The claim is made that by eliminating electrotyping of forms, and running them direct from the type, which can then be dumped into the metal-pot, the saving in this one item will in many instances pay for the cost of the machine. Added to this is the saving of distribution, the saving which comes from running large forms (the quantity of type in any face or font being limitless when one casts it on the premises), and the saving in make-ready in the pressroom because of using new type. It also follows that the best results in printing are obtained with new type.

It is pointed out that Linotype matrices cost but 3 cents each, any font, any character, and that the Mergenthaler agencies carry large stocks in over three hundred different faces, in sizes from five to fourteen point, inclusive. As these limits embrace about seventy-five per cent of the average printing-office type equipment, the bulk of the type can be made from the ordinary Linotype matrix. Above these sizes, Monotype or Compositype matrices are used. The Thompson machine handles either or all kinds. "Low" quads and spaces are made up to forty-six-point in size.

Logotypes are also made on this machine with equal facility. The desired characters in Linotype matrices are grouped before the mold and any width of logotype made up to four picas. In tabular work and lists of all kinds this seems to be a valuable feature.

As the Linotype matrix catalogue shows faces in German, Hebrew, Greek and Russian, as well as all manner of accented characters, the foreign market is also being looked to, patents being applied for in every civilized country on the globe.

The price of the Thompson machine includes the equipment to cast type in six, eight, ten, twelve and fourteen point sizes. A one-quarter horse-power motor drives the machine.

Printers who have seen the machine in operation have given it high praise, and many have left orders for the machines. The first lot to be put through their factory is already contracted for, and steps are being taken to increase their facilities.

The exhibition room at 130 Sherman street, Chicago, is the headquarters of the Thompson Type Machine Company.

SHOP STUDY FOR MECHANICS.

According to Consul Frank W. Mahin, of Nottingham, a firm at Lincoln engaged extensively in the manufacture of machinery has introduced a variation of the apprenticeship system which is attracting wide attention and favorable comment, concerning which he writes:

"The rule in this country is to bind a boy for seven years, from the age of fourteen to twenty-one, during which period he leads a narrow, treadmill life. The Lincoln firm, however, takes apprentices at any age between fifteen and twenty-two, one inducement to this being the expectation that the boy of sixteen to eighteen will have had a good school education and will therefore be better fitted than a boy of fourteen to master the trade. To encourage boys at sixteen to eighteen to become apprentices, the same wages will be paid them as if they had begun at fifteen.

"But the most important part of the Lincoln firm's new apprentice system is to give all deserving apprentices a varied shop experience and to supplement the shop work with courses of instruction bearing directly thereon. By combining mental training with shop work it is believed that more intelligent workmen will be evolved than under the old system."

That the labor situation of this country in regards to the supply of skilled workmen is demanding serious attention from manufacturers, says the *Iron Trade Review*, is shown by the means taken by a large number of concerns to educate apprentices so that at the end of a given period of instruction they will be competent to perform any work assigned to them. Various methods to accomplish this end have been adopted by different establishments, each method being designed to fit the needs of the particular concern employing it. As a rule, however, this work has been confined to the larger and more prosperous manufacturers, the comparatively small shop being barred from the use of a plan of this character for a number of reasons, prominent among which are expense and the necessity of having a large number of apprentices in order to make the assignment of instructors economical.

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

Commercial specimens from the Century Press, Jackson, Ohio, show a careful regard for correct display and harmonious color arrangement.

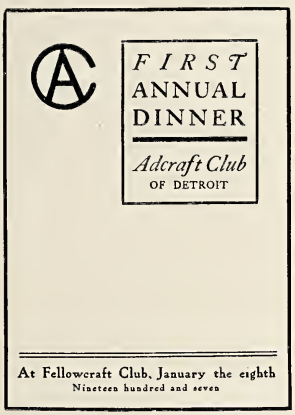
From John O'Callahan & Sons, Philadelphia, has come a package of high-class printing and embossing. The colorwork is especially appropriate and pleasing.

William P. Pierret, Muscatine, Iowa.—Your specimens are very neat and tasty and show much ability. The *News-Tribune* letter-head is an especially pleasing conception.

From S. H. White, Rock Hill, South Carolina, has come a package of artistic type-designs. Especial attention has been paid to the color combinations, the result being very pleasing.

W. B. Brown, with the Union Bank Note Company, Kansas City, Missouri, has recently sent some very attractive samples. The typography, presswork and colors are beyond criticism.

The accompanying reproduction shows the title-page of the unique menu of the first annual dinner of the Adcraft Club of Detroit. It is a handsome piece of work, printed in three colors on white deckle-edge stock and bound



An excellent menu title-page from John Bornman & Son, Detroit.

in limp leather, tied with a leather thong. It bears the imprint of John Bornman & Son, Detroit.

J. H. Macadam, Anderson, Indiana.—The specimens submitted are excellent examples of high-class printing. We would, however, advise against the use of red and blue as a color combination.

J. C. Mulloy, Sumter, South Carolina.—Your specimens show the use of too many type-faces on each job. If you would confine each piece of work to one, or possibly two type-faces, a great improvement would result.

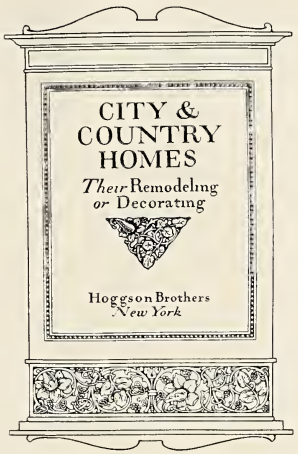
A package of interesting specimens has recently reached this department from the press of the Society for the Propagation of Christian Knowledge, Madras, India. Taking into consideration the difficulties under which this work is produced, the results are exceptionally pleasing. The work embraces a wide range of commercial, catalogue and booklet printing. The four letter-heads reproduced on next page, the originals of which were attractively printed in colors, give an idea of their style of typography.

Randolph Printing Company, Malta Bend, Missouri.—A more simple treatment would improve your work, notably the letter-head designs. An excess of panels is not pleasing, and especially where the joining of the rules is faulty.

A. E. Schneider, Galesburg, Illinois.—The card submitted is very good, indeed. On the letter-head, however, the rule and ornament are too heavy for a job in one color. They should have been run in a tint, or lighter decoration used.

Dignity and refinement characterize the printed matter that comes from the press of Arnold Bros., Rushland, Pennsylvania. Neat, modest type arrangements, careful presswork and attractive color combinations are combined, with excellent results.

An attractive piece of lettering and designing is shown in the accompanying reproduction of the cover of a twelve-page brochure produced by The Banning Company, New York. The brochure is printed on French hand-



An attractive piece of lettering and designing by The Banning Company, New York.

made paper and is 9 by 15 inches in size. The cover, initial, headpiece and tailpiece are the work of Fred W. Goudy. The printing is in two colors and gelatin prints are used in illustrating.

E. R. Stephens, Hoosick Falls, New York.—Your specimens are excellent examples of printing of the better class. Neat, tasty typography, without any straining for striking effects, excellent presswork and good stock combine to place your work among the best.

F. E. Andrews, Bloomer, Wisconsin.—The letter-head for the produce company is an excellent piece of typography. On your own letter-head would suggest that you set the name of the paper in type a size or two larger, as at present it is hardly prominent enough.

K. O. Lieth, Kingsey Falls, Quebec.—Your work is good in general arrangement, but a more careful attention to certain details would improve it. Avoid punctuation after lines in display work; use underscoring sparingly, and then see that it harmonizes in tone with the type; set your jobs in series, avoiding too many different faces in a single specimen.

H. Clay Earle, Dallas, Texas.—We are inclined to think that the use of fewer colors would improve some of your recent specimens — notably the letter-head and business card for the Live Oak Printing Company. Too many colors, like too many type-faces, prove confusing and do not produce pleasing results. This is not so noticeable if the colors are used in shades and tints instead of pure.

S. A. Meyer, Harrisonville, Missouri.—Your letter-head specimens contain too much red in proportion to the other color. Red is a warm color, and a very small quantity is sufficient to brighten up the page. Then, too, the amount of border used is too great to be run in a full color, as it overshadows the type matter. A tint of the blue for the border would have been much better. Your type arrangements are very creditable.

Matt Telin, Afton, Indian Territory.—The most noticeable feature in the specimens submitted is the use of too many type-faces in a single job. This applies especially to the envelope corner card, on which five different series are represented. The results would have been better had but one series

Memo from

THE MADRAS LITERARY SOCIETY,
COLLEGE ROAD, NUNGUMBAKUM.

TELEPHONE 200, O. T. C.

TELEGRAM "COCO."

COCOLINE REMOVES . .
INK, FRUIT, AND WINE
SPOTS FROM LINEN, . .
STUFFS, PAPER, &c. . .

THE
COCOLINE
COMPY.
LTD.

TERMS CASH. NETT PRICES.

MERCHANTS AND . . .
WAREHOUSEMEN . . .
18 TUCKER STREET, . .
SECUNDERABAD . . . .

FIT: STYLE
PERFECTION

TERMS: CASH
WITH
ORDERS.

O. J. BIRD & CO.,

LADIES' AND GENTS'
TAILORS AND OUTFITTERS.

SOUTH PARADE, BANGALORE.

LATEST
FASHIONS.

MATERIALS OF
GUARANTEED
QUALITY

Telegrams:
"LEADER" MADRAS.

FRANK WALTON,

MOUNT ROAD,
MADRAS.

Telephone No. 265.

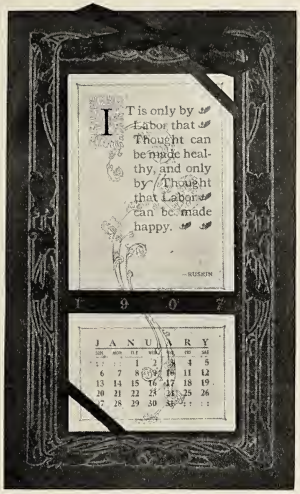
DEALER IN STATIONERY
AND FANCY GOODS.

A page of interesting letter-head designs from the press of The Society for the Propagation of Christian Knowledge, Madras, India.

been used. Red and yellow do not form a pleasing combination of colors. Blue should be put in one of the colors, either changing the red to violet or the yellow to green.

THE Cascade Printing Company, Everett, Washington, produce printed matter that ranks with the best. Some of their advertising ideas, however, will hardly merit the same commendation. A card issued by them at Easter time is an illustration. It is 7 by 9 inches in size and is designed as a wall card. The stock, typography and presswork are all that could be desired, but the text, "Christ is risen; you can't keep a good man down," is, to say the least, ill-considered. To many people, advertising of this sort is offensive, and it is but natural that its effect is to drive their business elsewhere, rather than bring it to the one who makes light of their ideas in an attempt to produce humorous advertising literature.

THOMAS E. ABBOTT, with the Segnogram Publishing Company, Los Angeles, California, is represented this month by one of the best assortments of commercial work that has reached this department. Chief among these specimens is a calendar for 1907, a reproduction of which is shown herewith. The original is printed in gold and a shade and a tint of green on dark-green stock. The calendars, each month of which is printed in three colors on



A handsome calendar by Thomas E. Abbott, Los Angeles, California.

stock of different tints, are inserted by slits cut in the cover. A bow of green silk ribbon for hanging up completes a handsome piece of work. The other specimens, embracing a general line of work, are of the very best, the colorwork being exceptionally pleasing.

ADDITIONAL specimens have been received as follows: E. H. Stuart, Kittanning, Pennsylvania, excellent commercial specimens; Chronicle Presses, Dunville, Ontario, artistic and pleasing menu; Viquesney Printing Company, Terre Haute, Indiana, well-designed Easter programs; Oliver C. Schofield, Richmond, Virginia, high-grade commercial specimens; The Lutz Calendar Company, Burlington, Iowa, excellent samples of color printing; Acme Stamp Works, Seattle, Washington, commercial specimens on which too many type-faces are used; Grant Printing Company, Kansas City, Missouri, neat and tasty commercial work; Charles Lawson Wood, Atlanta, Georgia, well-designed and carefully printed business stationery; Glennon & Bazner, Chicago, attractive blotter in colors; Winn & Hammond, Detroit, Michigan, handsome program specimen; the Thos. D. Murphy Company, Red Oak, Iowa, artistic calendar; Otto A. Perl, Mansfield, Ohio, excellent commercial specimens; O. N. Williams, Huron, South Dakota, letter-head in orange and blue, very neat in design, but containing too much orange; H. M. Downs, Fitchburg, Massachusetts, blotter and envelope slips, all well printed; John T. Palmer Company, Philadelphia, attractive blotter in colors; Ralph W. Norris, Washington, D. C., program neat in arrangement and well printed; Armstrong Printery, Walla Walla, Washington, type and border on the smaller blotter do not go well together; M. Widtman Printing Company, Utica, New York, effective business card; J. C. Marble, Mangum, Oklahoma, the name of the proprietor and the date line should be in smaller type, and the underscoring of the other words omitted; The Enterprise Press, Farmington, Michigan, very neat commercial work; The Curtiss-Way Company, Meriden, Connecticut, attractive blotters; H. C. Forward, Newburgh, New York, well-printed pamphlet; John Auer, Riverhead, Long Island, New York, neat and tasty specimens; Will Benninghoff, Great Falls, Montana, an attractive envelope slip, well proportioned both as to type and color.

THE accompanying reproduction of a page of advertisements from *Het Huis Oud En Nieuw*, a publication of Amsterdam, presents an interesting



A page of hand-lettered advertisements from an Amsterdam publication.

feature. With a few exceptions, all of the advertisements in the magazine are hand-lettered, giving a pleasing effect in letters and decoration quite unattainable with type.

TYPEFOUNDERS' SPECIMENS.

AMONG the late productions of The Inland Type Foundry is a booklet showing the possibilities of the Winchell and Condensed Winchell series. The typography is excellent, tending to show the type-faces to the best advantage, and the colors are well chosen and arranged. The decoration consists chiefly of the new "Secession Art" borders being cast by this company.

IN its booklet devoted to the Cheltenham Wide the American Type Founders Company has produced an artistic and attractive specimen. The high-class commercial designs are printed in colors on both white and tinted stock and demonstrate the suitability of the Cheltenham Wide for varying conditions. An attractive showing of borders, initial letters and decorative pieces is made in connection with the type display.

THE ART EVERLASTING.

Behold the progress of our noble Art,
See the Compositors perform their part;
They send forth new light to a distant age
And in clear print *set* the historic page!
Recording deeds of honor and disgrace,
Which neither Age nor Time can e'er efface.
—*Johnson's "Typographia" (1824).*

HIS LIMIT.

"Gwendolen," said the editor's assistant, "you've just got to listen to me. I won't be put off any longer. I——"

"Geoffrey," interrupted the young woman reporter, blushing beautifully but tapping her foot impatiently, "I won't listen to you unless you can get it inside of two hundred words."—*Chicago Tribune.*

UNTIL recently there was a partnership existing between two darky blacksmiths in an Alabama town. The dissolution of this association was made known by a notice nailed upon the door of the smithy, which notice ran as follows: "The kopardnership heretofor resisting between me and Mose Jenkins is heerby resolved. All perrsons owing the firm will settel with me, and all perrsons that the firm owes to will settel with Mose."—*Harper's Weekly.*

OBITUARY

FREDERICK DRISCOLL.

Frederick Driscoll, commissioner of the American Newspaper Publishers' Association, died at Chicago, March 23. He had been ill only a short time, and his death came as a shock to his many friends. In his capacity as commissioner for the newspaper publishers' association Mr. Driscoll was widely known. The deceased was born in Boston, July 31, 1834, and at the age of twenty-four years went to Minnesota, entered the newspaper business and became prominent in political life. For thirty-six years he was part owner and business manager of the St. Paul *Pioneer Press*, and left that paper in 1899 to assume the position he held at the time of his death. Mr. Driscoll was formerly a director of the Associated Press, and for many years was one of the executive committee which directed the management of the association. He leaves a widow and two sons, one of whom is business manager of the St. Paul *Dispatch*.

Mr. Driscoll was an earnest advocate of arbitration as a means of maintaining industrial peace, and has had charge of this feature of the work of the American Newspaper Publishers' Association ever since its inauguration.

THOMAS BAILEY ALDRICH.

Thomas Bailey Aldrich died at his home in Boston as the result of a severe surgical operation, on March 19, aged seventy years.

Mr. Aldrich was born at Portsmouth, New Hampshire, on November 11, 1836, and it is that quaint town which, under the title of "Rivermouth," figures in many of his poems and stories, including his Autobiographical Narrative, "The Story of a Bad Boy." Owing to his father's death he was obliged to forego a university education and was practically a self-educated man. Much of his early life was spent at New Orleans, but he returned to Portsmouth when he was sixteen years old. For three years he worked as a clerk in New York, but he spent all of his spare moments preparing for a more congenial career. He wrote for several magazines and newspapers, both prose and verse, and many of his efforts would have been creditable for a writer of more mature age. It was not long before his writings attracted the attention of the public, and when he was nineteen years old the editors of the *Home Journal* invited him to Boston.

From 1870 till its suspension in 1874 Mr. Aldrich was the editor of *Every Saturday*, a small magazine. Then he became a regular contributor to the *Atlantic Monthly* and worked almost exclusively for it until 1881, when his friend William Dean Howells resigned its editorship to him. He was editor of the *Atlantic Monthly* until 1890, when he retired from active editorial work.

When his friend and literary patron, Henry L. Pierce, died in 1896, he left Mr. Aldrich a country estate at Ponkapog, Massachusetts, consisting of a house, barn, and two acres of land, and in addition $200,000 in cash to himself and his wife. The twin sons of Mr. Aldrich, Charles F. and Talbot F., each received $100,000 from Mr. Pierce.

Mr. Aldrich's literary activity included every branch — fiction, essay, drama, and poetry — and he was also most successful as a magazine editor. His two hobbies were collecting rare manuscripts and pipes from all parts of the world and used by people of all nationalities. Many of them had historical events connected with them, while others were of value for personal associations. They were displayed over the mantle of his library or what he called his "workshop" and attracted much attention from visitors whom he was always glad to entertain by recounting anecdotes connected with his collection. Among his works are "The Ballad of Baby Bell, and Other Poems;" "Poems;" "The Story of a Bad Boy;" "Cloth of Gold;" "Mercedes and Later Lyrics;" "Marjorie Daw, and Other People;" "Flower and Thorn;" "The Queen of Sheba;" "The Stillwater Tragedy;" "Wyndham Towers" (Poems); "The Sisters' Tragedy;" "An Old Town by the Sea;" "Two Bites of a Cherry and Other Tales;" "Unguarded Gates;" "A Sea Turn and Other Matters;" "Ponkapog Papers;" and "Judith of Bethulia." His last known poem was written in honor of the Longfellow Centennial and was read at a public meeting held by Harvard University at Sanders's Theater, on February 27.

PASTE FOR CELLULOID MOUNTING.

John O'Callahan & Sons, Philadelphia, Pennsylvania, writing under date of March 11, 1907, to THE INLAND PRINTER, give the following information regarding celluloid mounting: "In the March issue we notice a recipe for paste for celluloid mounting. The recipe you give is perhaps a good one, but here is one that we have been using for the past seventeen years. It has been held as a trade secret, but 'trade secrets' has an unprogressive sound and their elimination from the commercial world would help us to make things better than they are made now. 'Pyralin' and 'celluloid' are very much alike; beyond the name there is very little difference. For 'pyralin' use plain wood alcohol, and for 'celluloid' use twenty parts wood alcohol and two parts sp. camphor. For a paste, used only in the heavier work, such as adhering joints and parts, use a quantity of ground cellulose with the above, of proper consistency, or if this can not be had, dissolve two ounces of the sheet celluloid in an equal quantity of wood alcohol. The system of using any of the above can be varied to suit surroundings. We immerse the sheet of printed paper in the mixture and roll on with a hand-roller."

INLAND PRINTER RESEARCH DEPARTMENT.

Since this department has been established original researches have been carried out in relation to half-tone work on the premises of The Inland Printer Company, 130 Sherman street. Other lines of investigation that require absolute quiet, freedom from dirt and vibration have been projected by Mr. N. S. Amstutz. The purely practical phases of the work are all easily reached on the premises, but the deductions to be drawn from such results, based on microscopic and spectroscopic analyses must be carried out elsewhere.

Mr. Amstutz has secured an ideal location at Valparaiso, Indiana, where he contemplates the centralization of all of the close laboratory research work. This location is but ten minutes' walk from the Pennsylvania railroad station and an hour and a half from Chicago. Three railway lines provide a splendid suburban service. With telephone connection and daily mail service the laboratory will be of easy access. Even though located in "the country" Mr. Amstutz can be reached by mail, either at 130 Sherman street, Chicago, or Route 4, Box 3, Chicago Road, Valparaiso, Indiana.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"Esperanto in Twenty Lessons," by C. S. Griffin, is announced by A. S. Barnes & Co., New York. Price, 50 cents.

"The American Esperanto Book" is announced by the Appeal to Reason Publishing Company, Girard, Kansas. The work is being prepared and supervised by Mr. Arthur Baker, editor of *Amerika Esperantite*, the first publication in the new language in this country.

William J. Aylward, one of Howard Pyle's pupils, accompanied the expedition which took the dry-dock Dewey to the Philippines. He endured all the hardships and adventures of that trip half-way round the world, and made many sketches and paintings of the incidents of the voyage. He has written a vivid description of the voyage and, with very rich illustration, it will appear in the May *Scribner*.

"Songs of the Sea," by Charley L. Gant, from the printery of the Anacortes American, Anacortes, Washington, is a little book of ninety-two pages, bound in red buckram, lettered in gold and decorated in black and gold. The portrait of the author shows a striking resemblance to Mr. James Madison Lynch, president of the International Typographical Union. Mr. Gant in the preface disclaims all claims to literary merit, but avers that during his peregrinations as printer, editor and actor he has written some stuff which his friends have been kind enough to call poetry and through their solicitations he now issues this, his second volume. A few of Mr. Gant's characteristic verses are reproduced herewith:

BILL BRANDON'S BABY BOY.

I feel so very sorry for a little boy I know,
Just the dearest, cutest, sweetest, little man,
Who recently came smiling to this weary world below,
To live out life's uncertain, troubled span.
But it's not because of troubles that I sympathize with him,
I'm sure his life will be all bright and glad;
But I worry that his brightness may become a trifle dim,
Just because he'll have to call Bill Brandon "dad."

* * *

BOILING OUT.

Did you ever get that feeling,
Like you read about in ads.,
With that tired feeling stealing
In, with aches and pains by scads?
With a flutter in your gizzard
Like you'd swallowed up a lizard,
And the doctor's diagnosis
Proved conclusively you had?

* * *

A FELLOW FROM MAINE.

We showed him our mountains, our valleys and hills,
Showed him our acres of grain,
Took him through fish-traps and log-booms and mills,
Showed him dead oodles of gain,
But he was not content with our forests and farms,
He hated our winter of rain,
And 'lowed as this country was not filled with charms,
Like valleys they have down in Maine.

"How to Get a Position and Hold It," by Roland Hall, is the first number of The Business Sense Series of pamphlets published by the author. The opening sentence of the brochure says: "In looking for employment, the important thing is to be able to do what employers want done." The closing paragraphs urge the reader to "Be wide awake and continually learning more. Don't rest on your oars because you have made a few improvements and have brought your work up to a good standard. One of Napoleon's marshals rushed up during a battle and exclaimed: 'Sire, we have taken a battery!' 'Take another,' was the laconic answer." These represent fairly well the tense strenuosity of the advice in the thirty-two pages. Price, 25 cents.

CHANGES IN BINDERIES.

The mechanic or artisan who complacently rests contented in the smaller towns and cities has but little conception, except in a vague, indefinite way, that comes through unreliable channels, of the rapid changes going on in the world around him in the productive methods within his craft. But few industries are escaping in this regard. Some few years ago it was thought that the bookbinding craft was among those who were more immune than the average industry to machine innovation. What would have been said of him or her who fifty years ago would have predicted the advent of the hard-backing machine, book trimmer or wire stitcher; or he of half that distance of time foretelling the introduction of the steam rounder and backer, the duplex trimmer, the book-sewer, etc., and of more modern times, the case-maker, the continuous trimmer, the head bander and liner, the gluing machine, etc.? My recent visits through portions of our Brotherhood jurisdiction, and which has given opportunity to witness these rapid producing changes, has conceived the idea of calling attention to a few of the important phases and consequences of this trade evolution, and profiting by the experiences of other trades, draw deductions advantageous to our organization. I purpose in the near future gathering some statistical data as to the productive possibilities of the "new fangled" machines, as they were wont to be called in the early days of their introduction, and incidentally to show comparatively their relation with old-time methods. The innovation into our craft is varied and many, and is confined to no particular branch of it. The edition or printed branch perhaps has afforded more scope for the inventive genius than other branches, particularly in the women's branch, with their automatic folders, sewing-machines, gathering, pamphlet-covering, tipping machines, etc. The old hand-folding and gathering and bench-sewing is rapidly passing away. The "blank" or account book branch is not escaping by any means. There, too, changes have been and are being rapidly developed. We have the rapid-paging devices, the rounder, the sewer, the section folder, the index-cutting devices, etc. In the finishing department much of the old hand work has of course been supplanted by the stamper, but now comes the story that a finishing machine is on the way, by which can be executed a full gilt back on a book after covering. We have also the electric-heated rolls, a device by which the roll is kept constantly heated to the temperature desired by means of a battery attachment, together with a number of other changes in old methods too numerous to dilate on here. The ruling department also has not escaped. Many changes have come the ruler's way; automatic feeders, under lifts, disk strikers and other improvements *ad lib.*— Robert Glockling in the *International Bookbinder*.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

THE Simplex Roller-washing Machine is now being sold in Chicago by A. F. Wanner & Co., who are agents for that territory.

THE Acme Staple Company, of Philadelphia, will show a complete line of their wire-stapling machines in Space 14, Manufacturers' Building, at the Jamestown Exposition.

THE National Automatic Power Cutter, heretofore confined to paper-mill work, is now on the market for printers. A. F. Wanner & Co. are the sole selling agents in Chicago. The National cutter is equipped with a clamp that is entirely automatic in its operation.

THE Printers' Board of Trade of New York announce that they will remove on Saturday, April 6, to 32 Union Square, East. Telephones, 4676, 4677, 4678, 4679 Gramercy. The Bookbinders' Board of Trade, New York, also announce their removal to the same location, same telephones.

THE Texas State Type Foundry Company is a comparatively new organization, at San Antonio, Texas. The officers are: Albert Steves, president; Oscar C. Guessaz, secretary-treasurer and general manager; and Tony A. Ferlet, vice-president. Their advertisement appears on another page, set in the product of the foundry.

TONS of American catalogues are destroyed every year by the customs authorities of Australia, for the reason that business men to whom they are addressed by manufacturers and exporters of the United States decline to pay the duty assessed on them as advertising matter imported for distribution.

THE Banning Company, 1 Madison avenue, New York, announce that, after April 1, the organization heretofore known as Bruce & Banning will be known as The Banning Company, although its methods will remain as heretofore. On May 1 the company will move into their new offices in the Brunswick building, 225 Fifth avenue, New York, where they have secured larger quarters to accommodate their growth.

THE Printers' League of America, New York Branch, has had so many calls for the pamphlet describing the formation and purposes of the League that a special edition has been prepared, with a view to supplying those in other cities who are interested in the formation of local branches. These pamphlets can be had at $2.50 per one hundred copies, or 5 cents per single copy. Address Secretary Printers' League of America, 70 Fifth avenue, New York city.

THE International Book and Paper Exposition is to be held in Paris from June 21 to November 1. Papers will be shown from the rag and pulp to the finest wall paper. Presses and printing processes will be a special exhibit. Lithography, photography, half-tones, engraving, binding, daily and periodical press, posters and advertising will all have their place. The commissioner-general of the American section is Dr. W. H. Tolman. All communications concerning exhibits may be sent to him at 287 Fourth avenue, New York.

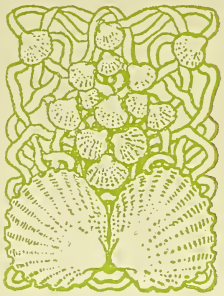
REDFIELD BROTHERS, whose reputation for fine printing is international in its scope, announce that, on April 22, their office and printing plant will be located in the new fireproof building just erected by Charles Scribner's Sons, at 311-319 West Forty-third street, New York city. This removal into more commodious quarters is necessitated by rapidly increasing business and the consequent need of larger facilities. Their new telephone numbers will be 4351 and 4352 Bryant.

AN automatic card printing-press is one of the latest inventions for the small printer. A circular issued by the manufacturers, The Miniature Printing Press Company, 153 South Jefferson street, Chicago, states that it will do the work of six ordinary printing-presses, will print one hundred cards a minute and will do as fine work on all sizes of cards from two inches long to postal-card size, in solid-face type to fine script or shaded Old English, without changing the make-ready. The complete outfit consists of twelve fonts of assorted type with type cases, all tools, inks, display cards and signs.

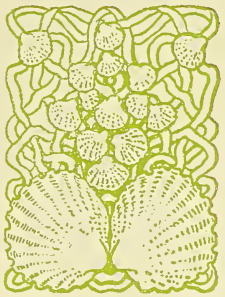
WE have received from Charles Hellmuth a specimen book of inks for bookbinders as manufactured by Kast & Ehinger. They have heretofore shown a range of sixty colors for bindings, but many of these have been designated by numbers. In the new book each color has a name and number. The cover is in green ribbed silk cloth, embellished in colors and gold. The design is run in blue and white foils, gold and black luster ink to hair-line register. This in itself is a convincing example of what can be done by the artist and stamper with the proper pigments rightly prepared for this class of work.

THE Illinois Electrotyping Company, Incorporated, electrotypers and nickeltypers, 207 South Canal street, Chicago, announce that they have arranged to purchase on May 1 the electrotyping department of the Manz Engraving Company, and will conduct it at the old stand. This new company has been formed to take over the entire electrotyping plant, with a view to continuing the electrotyping business formerly done by the Manz Engraving Company. The Manz Engraving Company, as already announced in THE INLAND PRINTER, has equipped one of the finest plants in the country on the most modern lines for engraving and printing by all processes, on the line of the Chicago & North-Western Railway, near the northern limits of Chicago.

BARNHART BROTHERS & SPINDLER, typefounders, Chicago, have recently made some changes in their salesmen and in the territory which they cover. M. E. Daniels, whose headquarters are at 480 Ellicott Square, Buffalo, New York, will visit regularly the larger towns and cities in the northwestern part of Pennsylvania. W. E. Forsyth, whose headquarters are at 627 Park building, Pittsburg, Pennsylvania, has enlarged his territory to include the western section of West Virginia. C. W. Graham, whose address is Box 357 Des Moines, Iowa, in addition to his present territory, will look after the interests of printers in Sioux City and other towns in western Iowa. G. J. Landon, who for several years has efficiently represented Barnhart Brothers & Spindler in Indiana, is now soliciting orders in Kentucky and Tennessee. His long years of experience as a salesman and a practical printer enable him to be of assistance to the printers and publishers in these two States. At present his headquarters will be care Tulane Hotel, Nashville, Tennessee. W. R. Small, for the past year or two in the northern part of Indiana, has extended his territory to include the entire State and



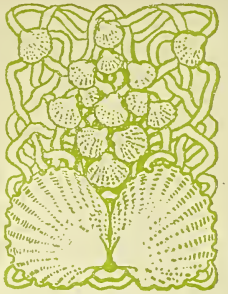
FICTION
ESSAYS
MUSIC & ART
SCIENCE
HISTORY
POETRY



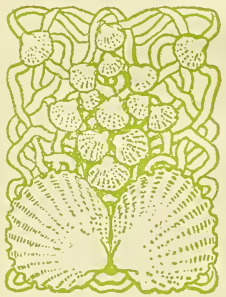
THE PILGRIM PRESS takes pleasure in announcing that their book stores at 175 Wabash avenue, Chicago, and 14 Beacon street, Boston, have been handsomely refitted and enlarged.

¶ The stock is more complete than ever. Especial effort to secure the best from all publishers has been made, but should you desire some book not in stock it can be procured promptly.

Charge accounts solicited from responsible patrons.



TRAVEL
ECONOMICS
JUVENILE
RELIGIOUS
THEOLOGY
DEVOTION



Inner side of a six-page folder. The appropriate decoration is adapted from the calendar of Genzsch & Heyse, Hamburg, Germany.

Advertisements accurately worded and attractively designed.

Effective circulars and follow-up systems arranged and carried out.

Booklets prepared and catalogues compiled.

Bring your advertising troubles to specialists.

NORON-LANE COMPANY

Business Builders and Counsellors-at-Advertising

290 Montrose Avenue
Ames Building

Interview by Appointment

Telephone Montrose 998

Publicity campaigns intelligently planned and economically executed. Our artists and engravers are the best obtainable, while our offices and workrooms are equipped with all the modern appliances for the production of the best work. Let us figure on your work.

Suggestion for letter-head and bill-head.

STEWART-HARRIMAN ADVERTISING AGENCY

Our staff of experienced writers and designers, together with a complete modern equipment, enables us to produce the best advertising literature and printed matter obtainable. The high-class catalogues and booklets produced by us are favorably known throughout the United States. We originate and carry out follow-up systems that bring the very best of results. Our letter circulars are unequalled by those of any other firm. Let us demonstrate this statement.

All money orders and checks to be made payable to the company.

Chicago, ... 1907

M .....

.....

THE FOLLOWING IS A STATEMENT OF YOUR ACCOUNT WITH US:

Schuyler Security Trust Company

Chicago :: New York

Booklet pages. Decorations from calendar of Genzsch & Heyse, Hamburg, Germany.

The Benefits of the Trust Company

WHEN properly and carefully directed and managed the Trust Company is a great benefit to mankind. It is the latest and highest development in the evolution of the business world. The measure of service which a well-regulated Trust Company can extend to a community has not yet been fully recognized by most people. It teaches the poor to save, manages the affairs of minors, widows and incompetent persons, makes investments for those who are well-to-do, and acts as executor of wills and administrator of estates. In numerous other ways the Trust Company performs services which make it indispensable to the public. With the security provided by an ample capital, the

INSTRUCTION IN JOB COMPOSITION AND LINOTYPE MACHINE COMPOSITION

Inland Printer Technical School

120-130 Sherman Street
CHICAGO, ILL.
Phone Harrison 4230

A. H. McQUILKIN, *Manager*

THE CASLON PRESS

A thoroughly equipped
printing office wherein is done the
highest class of work

82 Monroe Street CHICAGO

A few suggestions for business cards.

THE HILL COMPANY
PRINTERS

Finest Catalogues and Booklets a Specialty
A Modern Equipment

111 Harrison Street MILWAUKEE, WIS.

IF you work for a man, in Heaven's name *work for him.* ¶ If he pays you wages that supply your bread and butter, work for him; speak well of him; stand by him and stand by the institution he represents. ¶ If put to a pinch, *an ounce of loyalty is worth a pound of cleverness.* ¶ If you must vilify, condemn and eternally disparage, why, *resign your position*, and when you are outside, damn to your heart's content. ¶ But as long as you are a part of the institution, do not condemn it. ¶ If you do, you are loosening the tendrils that hold you to the institution, and the first high wind that comes along, you will be uprooted and blown away in the blizzard's track, and probably you will never know why.—*Elbert Hubbard.*

Suggestion for a motto arrangement.



The letter-heads of some well-known printers.

his headquarters are at 2509 North Alabama street, Indianapolis, Indiana. G. E. Newark, for the past ten years in Ohio, is promoted to the position of manager of the Barnhart Type Foundry Company, 53-55 LaFayette street, and his former territory is being covered at present by A. N. Starkes, whose address is 8008 Linwood avenue, N. E., Cleveland. W. J. Osbourne, for five years in West Virginia, has been transferred to the Southern Printers' Supply Company, Washington, D. C.

On the occasion of Mr. Harry Zeigler's retirement from the foremanship of the composing-room of the *Brooklyn Citizen*, Brooklyn, New York, the chapel of that publication, at a meeting held on March 29, unanimously adopted the following resolutions:

Whereas, Harry W. Zeigler having severed his connection with the *Brooklyn Citizen* after a faithful service of twenty years in the composing-room of that paper, nine years of which he presided over that department with unswerving justice and loyalty both to the interests of his employers and to those who were privileged to serve under his administration, we deem it but just that due recognition of his services should be made and that our regret at the severance of those ties which have so long existed between us should be fittingly recorded; therefore be it

Resolved, That we extend to Harry W. Zeigler our heartfelt thanks for his many courtesies, his unvarying sense of justice and right and his strict fidelity to union principles throughout his career, and particularly while acting in the capacity of foreman of the composing-room of the *Brooklyn Citizen*, and that we sincerely trust that the esteem in which we hold him will ripen and grow in strength with the advancing years; and be it further

Resolved, That a copy of these resolutions, signed by every member of the *Citizen* Chapel, be engrossed and presented to Harry W. Zeigler as a reminder of the everlasting friendships which he has left behind him, and that the same be published in the craft papers of the printing trade.

TWO PRINTING HINTS.

Of course, we all recognize the fact that the materials used in our modern, up-to-date offices should be faultless and above reproach. However, it sometimes happens that even with the best material we encounter difficulty. This is especially true of jobs containing rule. If the rule is not of one continuous length it will sometimes persist in gaping open. Joining corners, too, is often a bug-bear.

The writer was struggling with just these conditions recently, and in desperation finally hit upon an effective remedy. Despite infinite care, a gap persisted after locking up a form. Rules were taken out and compared, and both sides proved to be the same length. Having some tinfoil at hand, it was folded over and over until it was slightly thicker than the gap. It was then inserted in the gap and the form locked up; the result was perfect. The locking squeezed out the excess of material, which was then trimmed off with a sharp knife. The joint could not be seen.

Owing to the success attained in the above case, the idea proved useful in another cover-page containing a boxed-in title. Two of the corners proved refractory by showing hair-line gaps. Without unlocking the form the gaps were forced slightly larger and the tinfoil inserted and trimmed, with the result that the joints could not be seen.

If you have had trouble with ink drying on knife, stone or press, or on type after running stiff cover inks, the greatest remedy in the world is "dead oil." This is a part of the residue from gas works, with a none too agreeable odor, but it is the greatest solvent of ink known. It will loosen hard ink in a short time.—*Practical Printer.*

IN A BAD FIX.

With our foreman at home shot three times, a printer in the Blountville jail half-shot, another in the office not worth shooting, the *Comet* is issued under great difficulties this week.—*Johnson City (Tenn.) Comet.*

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

Employing printers will be interested in the eighth edition of "Ramaley's Price List of Printing and Binding"; also in the new "Estimate Book," a sure protection against mistakes, a time-saver and money-maker. A postal to D. Ramaley, 49 East Fourth street, St. Paul, Minnesota, will secure full particulars.

The Pittsburg Foundrymen's Association are to be the guests of The S. Obermayer Company in June. A special train will take them on a tour of inspection to The S. Obermayer Company's new plant at Rillton, Pennsylvania, the latest addition to the present large manufacturing capacity of the factories of the company. This makes a total of five being operated by The Obermayer Company for the manufacture of foundry facings and supplies, located in Cincinnati, Chicago, Pittsburg, Larimer, Pennsylvania, and Rillton, Pennsylvania. Rillton is only a short run out of Pittsburg and located right in the heart of the Westmoreland district, and on the line of the Pennsylvania Railroad. As guests of The Obermayer Company, the Pittsburg Foundrymen's Association will have the opportunity of inspecting the largest and most modern factory of its kind in this or any other country. A special train has been chartered and the trip promises to be a most enjoyable one.

A NEW ELECTRICAL CONTROLLER.

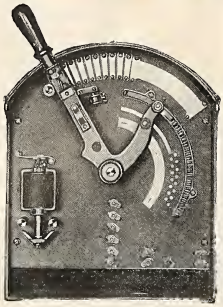
The Cutler-Hammer Manufacturing Company, of Milwaukee, has recently placed on the market a new line of printing-press and machine-tool controllers. These controllers are of the well-known "Carpenter" type and embody the distinctive features of this class of Cutler-Hammer apparatus. The essential difference between the new controllers and the older type is that the former provide for a greater number of field speeds than the latter.

At the time the first "Carpenter" printing-press and machine-tool controllers were placed on the market it was the accepted practice to obtain the major portion of speed variation by means of armature resistance, the increase in speed secured by means of field control seldom exceeding fifteen per cent. Of late, however, variable speed motors, so designed as to permit of their speed being increased as much as four hundred per cent by field control, have come into use and the present line of controllers has been designed to meet this new condition in printing-press and machine-tool work.

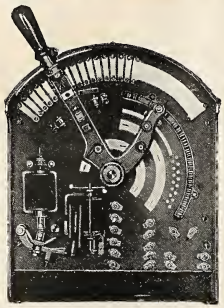
Like the older type of apparatus, the new line of controllers is provided with an auxiliary breaking device equipped with a powerful magnetic blow-out. In opening the circuit by moving the lever to the "off" position the break does not occur on the contacts, but on the auxiliary device located just below the contact segments. This prevents arcing on the contacts. The contact segments them-

selves are of hard-drawn copper and are separately renewable.

The controllers are equipped with cast-iron covers which completely enclose all of the apparatus except the handle of the operating lever. The lever itself, instead of being cast in a straight bar, as in the older type of apparatus, is formed with a projecting arm carrying the contact shoe for the field speed points. This construction contributes to the compact arrangement of the controller. All contact parts are removable from the slate front without disturbing interior connection and all terminals are labeled with brass tags, insuring proper wiring.



Cutler-Hammer non-reversible compound controller for printing-presses and machine tools. Underload release only. Cover removed. (Bulletin 81½.)



Cutler-Hammer reversible compound controller for printing-presses and machine tools, with underload, overload and push-button release and dynamic brake. Cover removed. (Bulletin 86½.)



View of new Cutler-Hammer printing-press and machine-tool controller with cover in position.

In this new line of controllers the speed regulation is effected by means of both armature and field resistance, the armature resistance being furnished separately, though it is possible to mount it with the front if desired. The field resistance is, in all cases, attached directly to the front of the controller and provision is made for positively holding the lever on any desired contact.

Six distinct pieces of apparatus are comprised in this latest line of printing-press and machine-tool controllers — three non-reversible and three reversible. In each class the controller may be had with underload release only; with underload and overload release, and with underload, overload and push-button release and dynamic brake.

The new apparatus is described in Cutler-Hammer Bulletins Nos. 81½, 82½, 83½, 84½, 85½, and 86½.

TYPE FACES TO DUPLICATE THE WORK OF THE COPPERPLATE ENGRAVER.

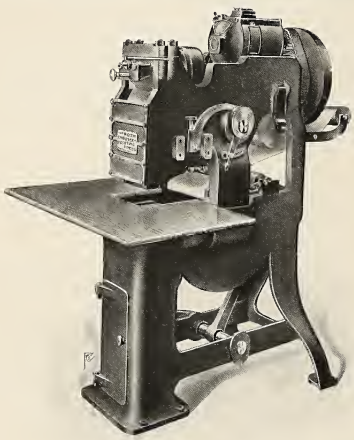
Just at this season of the year there is always an increased demand for that particular class of printing embracing wedding invitations, commencement programmes, announcements and other forms of society and commercial printing. This, in consequence, will heighten the printer's interest in the large and complete Type Family of Engravers' Designs, shown on another page of this number by the American Type Founders Company.

The Family includes all the approved forms of lettering in vogue with the leading copperplate and steelplate printers, prominent among them the Tiffany Shaded, the latest design of the engraver. The original lines of the artist have been faithfully followed in reproducing these various forms in type, and it will delight the printer's eye to examine this list in detail. The foundry has made it possible for the printer to enter into direct competition with the engravers for the class of work for which these faces have been designed.

THE NEW ROTH EMBOSSING PRESS.

In order to meet the demands and requirements of the trade for a power embossing press having deep and unobstructed throat room, so that a thirty-inch sheet can be embossed in the center, no limit to the length of the sheets, also that any and all varieties of work in the embossing field can be done on it, the B. Roth Tool Company have designed a press and can furnish eight different automatic attachments for the various purposes and varieties of work.

The new design has features that make the press capable of producing superior work on regular embossed business stationery, either in gloss or flat ink, the latter being work in steel-plate effect.



THE NEW ROTH EMBOSSING PRESS.

Five different sizes of this press will be built, the smallest a hand press. The largest size press will take a die, or plate, as large as 6 by 10 inches on regular work, and bring up fifty square inches of solid ruled work. Will take dies 20 by 20 inches on hot or dry work.

A great variety of work such as box-covers, wrappers, calendars, advertising hangers, pamphlet and folder

covers, photo-mounts, label cutting, embossing and sticking on of stickers, etc. Works equally as well on leather and metal goods.

The automatic feed will handle any stock that is not so flimsy as to wave or crumple.

Attachments for running two and three colors in one impression when they are side by side.

Attachment for printing perfectly reproduced typewritten letters with the use of a ribbon from a roll of paper or each sheet fed individually.

The new design practically is composed of a single carbonized steel casting (the strongest and most durable metal known to the world) making it the strongest and simplest press ever built.

It runs at high speed, is perfectly noiseless and without vibration or jar. Occupies about one-half as much floor space, is about one-half the weight, and can exert fully four times as much pressure on the die with half the motor power of any machine for like work on the market.

Illustrated descriptive pamphlet containing full particulars sent by the B. Roth Tool Company, St. Louis, Missouri.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

INLAND PRINTER back numbers wanted: December, 1883; June, September, October, 1884; January, 1886; October, December, 1894; August, September, October, December, 1897; December, 1899; December, 1901; January, May, 1902; December, 1903. If you have any of these write us for an offer. THE INLAND PRINTER COMPANY, 120-130 Sherman st., Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the title "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

PRINTERS' SCRAPBOOK — Send 50 cents for a copy of "Printers' Scrapbook"; contains all the recipes and trade secrets worth while for the printer. BIRNEY MOORE, St. Cloud, Minn.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7¾ by 9¾, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — A first-class, well-equipped job office, 2 Universal presses, power, does all best work in city of 5,000 in west Tennessee town; always full of work at big prices; a snap; investigate; cost $5,000; owner wants to retire and go to California; will sell at bargain. E 256.

FOR SALE — A half interest in a well-equipped prosperous old-established job printing business in a good manufacturing city in Ohio; thorough printing experience needed. E 295.

FOR SALE — Controlling interest in Chicago printing plant; superintendent's position at $30 goes; pays 18 per cent; $7,000, part cash, balance live country newspaper or secured. J. J. BUTLER, 324 Dearborn st., Chicago.

FOR SALE — Controlling interest (two-thirds) in a live and growing printing-office (incorporated) in a large and prosperous city in the Middle West; will invoice about $36,000; earnings for 1906 $6,500 after proper deductions for wear and tear, and should do as well this year; good opportunity for a young and ambitious man; other business interests reason for selling; correspondence desired from those able to handle deal. E 208.

FOR SALE — Leading Republican county-seat official paper; eastern Nebraska; cleared $2,700 in 1906; must have $1,500 to start. E 297.

FOR SALE — Small photoengraving plant; sacrifice. E 323.

FOR SALE — San Diego, California, well-established job printing-office, doing good business; 3 presses, 30-inch paper-cutter, 2 electric motors, with complete assortment of job type, borders, cuts, etc.; ill-health the cause of selling; price $2,500. E 276.

FOR SALE — Well-equipped job printing business in an active Ohio manufacturing city of 15,000 people; is doing a large business and is making good profits; a desirable investment for the right person. E 294.

ON ACCOUNT of litigation must sacrifice at once one of the largest photoengraving concerns; established 20 years; this is a modern plant in every particular, capable of handling any amount of business. A. C. SCHOENEMAN, Attorney at Law, 1425 Williamson bldg., Cleveland, Ohio.

REPUBLICAN county-seat paper, Iowa, for sale; cleared me $2,000 last year; price $4,000, half cash, balance long time. E 273.

START A MAGAZINE; cost $2 monthly; send 10 cents for complete plan and samples. WM. WALTER, 35 Dean st., Brooklyn, N. Y.

WANTED TO LEASE — An experienced, practical employer wants to lease a live first-class job office with the privilege of purchase; Middle West location preferred. Write at once to E 216.

WELL-KNOWN leading English printing company require firm in U. S. A. for sale of their artistic and varied collection of high-class calendars with real photographs, plain and colored, suitable for distribution by storekeepers, manufacturers, insurance companies, etc.; English manager will be over shortly; offers entertained only from firms with first-class connections and versed in the article. Send replies to P. O. Box 186, Newark, N. J.

Publishing.

$12,000 buys trade paper netting owner $4,500; could be published any large city. EMERSON P. HARRIS, 253 Broadway, New York.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — Goss printing-press; prints 4 or 8 pages, 7 or 6 column; at a low figure; includes stereotype outfit. E 235.

FOR SALE — Half price; good as new curved router for Harris automatic envelope press. E. O. LOVELAND, Kansas City, Mo.

FOR SALE — Linotype machines, excellent condition; two-letter; cash or time; immediate delivery. BARNEY WAYNECK, 231 E. 14th st., New York.

FOR SALE — One Blackhall embossing press; takes dies 1½ by 3½ inches; one No. 2 King stamping-press with a Freund & Turner inking and wiping attachment; all in excellent condition. TRADE ENGRAVING CO., Sheriff & Prospect aves., Cleveland, Ohio.

FOR SALE — One Cottrell two-revolution printing-press with folder, bed 38 by 56, 2,500 copies an hour; also 3 Linotype machines with German magazines and display type; all in first-class condition. Apply to NEW ORLEANS PUBLISHING CO. in Liquidation, 532 Poydras st., New Orleans, La.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.
Style A—With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.
Style C—Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — We offer for sale Gordon press countershafts complete with 2 hangers, 2 cones, 2 collars and shaft; price $5 each, f.o.b. Huntingdon, Pa.; first-class condition. J. C. BLAIR, Huntingdon, Pa.

FOR SALE — $80 takes a 16 by 21 hand-power molding-press. Address ERIE ELECTROTYPE CO., Erie, Pa.

NEWSPAPER PRESS for sale; 8 column folio with folder attached; 3-revolution Hoe press; in good condition; on easy terms. SUGAR BEET PUB. CO., Bay City, Mich.

WE PAY CASH for secondhand printers' machinery; also have a full line of rebuilt machinery; will trade or sell cheap for cash. CHICAGO NEWSPAPER UNION, 87-97 S. Jefferson st., Chicago. (Phone Monroe 1126.)

$700 buys one Cottrell & Babcock 2-revolution cylinder, size of bed 34 by 50; one 33-inch Sheridan Standard power paper-cutter; one 10 by 15 Gordon; all in A-1 condition; will sell separately if desired. SEYMOUR & MUIR PRINTING CO., Grand Rapids, Mich.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. INLAND PRINTER COMPANY, Chicago.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 7; machinist-operators, 6; Linotype operators, 11; Monotype operator, 1; superintendents and foremen, 4; all-round men, 5; bookbinders, 7; stoneman, 1; compositor, 1; photoengravers, 2; artist, 1; pressmen, 7; proofreader, 1; printing-inkmaker, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

Artists.

GOOD POSITION for commercial artist with engraving firm to take charge of art department; interest in business if desired. J. D. BULLOCK, 2967 Martha st., Omaha, Nebraska.

Bookbinders.

FIRST-CLASS PAPER-CUTTERS; open shop, St. Louis; best of wages. E 315.

RULER — One preferred who can also do forwarding and finishing; permanent situation. S. B. NEWMAN & CO., Knoxville, Tenn.

Compositors.

PRINTERS — Both book and job; union; steady employment for good men who will work; minimum scale $16 per week; will pay above according to ability; no limit. VIQUESNEY PRINTING CO., Terre Haute, Ind.

WANTED — Compositor, young, reliable, with artistic taste; experienced in fine display work; must lay out register forms, be able to O. K. press sheets as to location, margins, etc.; executive ability desirable; opportunity to work into foremanship; open shop, 8½ hours; $25 to start with; medium-sized plant, well equipped and financed, cylinders, Linotype, etc., in Los Angeles. E 275.

WANTED — Good job-printer for all-round work. E 319.

WANTED — Two first-class job compositors; permanent work for steady and competent men. MEYER-ROTIER PRINTING CO., Milwaukee, Wis.

Engravers.

WANTED — Good, reliable all-round photoengraver to run small, complete, up-to-date shop; will pay good wages; growing Southwest city; climate suited to sufferers from lung troubles; full particulars in first letter. E 312.

WANTED — Photoengravers in all branches; good steady positions in open shops. Apply to Secretary, EMPLOYING PHOTOENGRAVERS' ASSOCIATION, 116 Michigan st., Milwaukee, Wis.

Foremen, Managers and Superintendents.

A-1 Foreman to take charge of cylinder pressroom; must be sober and have some experience on three-color processwork; open shop. E 314.

WANTED — An experienced, energetic man to take complete charge of a printing and binding establishment; one capable of estimating on all classes of work; opportunity for interest in the business to right party; give references, experience, age and salary expected. E 309.

WANTED — Foreman for composing-room employing 20 printers; union; good position for capable man. E 308.

WANTED — Foreman for moderate-sized plant doing fine catalogue and smaller work; state age and wages desired. E 318.

WANTED — Foreman for a medium-sized job printing plant; up-to-date in all respects; state wages. E 47.

WANTED — Practical printer as assistant manager, capable of taking entire charge; good salary and opportunity to acquire an interest in a large printing establishment; must be thoroughly capable and furnish references; send samples of work and full particulars to F. W. BALTES CO., Portland, Oregon.

Pressmen.

FIRST-CLASS CYLINDER PRESSMEN familiar with colorwork; open shop, St. Louis; best of wages. E 173.

FIRST-CLASS CYLINDER PRESSMAN — One capable of doing fine catalogue and color work and able to take charge; Middle West. E 284.

Salesmen and Solicitors.

AN EXCEPTIONAL OPPORTUNITY is offered to man understanding printing-ink business to sell dry colors in New York city for a large manufacturer. PIGMENTS, care of New York Office INLAND PRINTER.

WANTED — Salesman to sell printing-ink in Chicago and Middle West; must have thorough knowledge of goods; old-established house with high-class line well-advertised trade; established business in territory; give references, salary expected, etc. E 279.

Miscellaneous.

WANTED — An all-round job-printer who can specialize on display composition; also one who can specialize on Colt Armory presswork; high-grade men of good habits who are careful mechanics can secure good paying, permanent positions in a clean, up-to-date plant pleasantly situated. Address "S," Drawer P, Cuba, N. Y.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. The following are now listed with us, seeking employment: Pressmen, 13; stereotyper, 1; bookbinders, 4; editor, 1; artists, 2; photoengraver, 1; superintendents and foremen, 16; make-ups, 3; inkmaker, 1; job printers, 3; ad.-men, 3; compositors, 2; all-round men, 3; advertising and business managers, 6; proofreaders, 3; machinist operators, 5; Linotype operators, 12; Linotype machinists, 6. THE INLAND PRINTER COMPANY, Chicago.

Editors and Reporters.

ACTIVE YOUNG MAN, 35, magazine writer, of Denver, would like to assist in management of paper in smaller prospering Western town, Colorado preferred; not a compositor, but has 10 years' good newspaper experience; not sick, prefers country chances to city. E 274.

Engravers.

WANTED — Position as half-tone operator; 7 years' experience in the engraving business. E 303.

Foremen, Managers and Superintendents.

A GENTLEMAN with large experience desires position as manager or superintendent of a modern printing plant; familiar with all details incident to modern methods. E 321.

FOREMAN — Position wanted by experienced printer as foreman of medium-size office doing or inclined to do a good grade of work; first-class stoneman and proofreader; highest references. E 305.

MANAGER, ASSISTANT MANAGER (SUPERINTENDENT) — The undersigned is practical printer; worked way up from printer to owner, then sold out, and for past 7 years have, in search of information and experience, been associated with 14 fine firms in large and small cities (imbibing knowledge) as superintendent, assistant manager, manager, and sales manager; I wish to arrange with a good concern for a permanent position where my experience will be valuable and suitably remunerated; fine references, reliable, temperate, high-grade; go anywhere; give full details and salary, please. E 64.

MANAGER, practical, at present with large New York printing concern doing publications and commercial work, desires to connect with first-class establishment where entire responsibility can be assumed. COMPETENT, care New York Office INLAND PRINTER.

POSITION in charge small or medium job department, May 1, New England or Middle States. BOX 664, New Kensington, Pa.

PRACTICAL PRINTER, at present manager of plant, with thorough experience, wants position as manager or superintendent. E 282.

PRESSMAN FOREMAN — 12 years' experience handling large pressroom; understand all grades of catalogue, color and commercial work; sober, steady. E 110.

PRESSROOM FOREMAN wants situation; up-to-date on presswork, machinery, half-tone and color work; strictly sober. E 238.

DO YOU DO EMBOSSING?

Hard as stone. Ready for use in two minutes after making counter-die. Softens quickly by gas flame, hot water or torch. Remeltable — can be used over and over again.

MICHENER'S EMBOSSING COMPOSITION

$1.00 PER PACKAGE. Each package contains full instructions and hints on Embossing (over 2,000 words), and you do not have to buy a book to learn Embossing. Sold by all Supply Houses, or by the Mfr.,

A. W. MICHENER, 178 Monroe Street, CHICAGO, ILL.

SITUATIONS WANTED.

SUPERINTENDENT seeks position with large printing concern; competent to take entire charge of all manufacturing and systematize plant. TEAM WORK, care of New York Office INLAND PRINTER.

WANTED — A situation as pressroom foreman by a practical up-to-date pressman; have bad 15 years' experience as foreman; a good economical manager and one who works for his employers' interest; will go anywhere. E 266.

WANTED — Foremanship on country weekly; town of 5,000 up in South Dakota; have successfully managed country weekly, 8 years' practical all-round experience; steady, sober, bustler; references. E 268.

WANTED — Situation as manager or superintendent of printing plant; practical man, 17 years' experience, married; wish to locate in North or South. E 320.

WORKS SUPERINTENDENT, Englishman, 33, is open to take up position as above; has had complete control for the last ten years of one of the finest and most up-to-date plants in the North of England; thoroughly practical. E 307.

Operators and Machinists.

LINOTYPE MACHINIST-OPERATOR would take job as operator or machinist; 6 years' experience; convincing references; east of the Mississippi river preferred. E 285.

MACHINIST-OPERATOR, expert on single and double-decker, first-class book and catalogue work, wishes charge of 3 or 4 machine plant; no $18 job wanted; West preferred. E 300.

OPERATOR-MACHINIST, strictly first-class, reliable and experienced, wishes position on evening daily in small Western city; union. E 299.

Pressmen.

A-1 CYLINDER PRESSMAN, 10 years in charge, best references, wants to make change May 1. E 281.

WANTED — A position by a first-class platen and cylinder pressman. WALTER CAVELL, 117 Maine st., Winsted, Conn.

Proofreaders.

EXPERIENCED, first-class proofreader's or assistant editor's position by non-union practical printer; good character, clean record; New England city preferred. E 286.

Salesmen and Solicitors.

PRACTICAL MAN, long experience, now manager of plant, wants traveling position for printers' supply house, paper, type, ink, etc.; accept any good territory. E 283.

WANTED TO PURCHASE.

A LEVY HALF-TONE SCREEN, 85 or 100 line, 6 by 8 or larger, THE CLAY CENTER ENGRAVING CO., Clay Center, Kan.

GENTLEMAN wishes to purchase interest in modern photoengraving plant in New York city. E 269.

NEWSPAPER, or interest in weekly, bi-weekly, or small daily; growing town, Southwest or Northwest. LILL, Box 573, St. Joseph, Mo.

WEEKLY NEWSPAPER wanted for cash; sample copies and full particulars with first letter. CLARK E. WAGONER, Cristobal, Canal Zone, Panama.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by beat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets $1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

EDITORIAL "COPY" — Fresh, bright, original; spend your energy on your local and advertising pages, and let me fill your editorial columns; cheap as reprint; non-partisan; send 50 cents for next week's "COPY." E. S. HANSON, 1524 E. Ravenswood Park, Chicago.

INK REDUCENE — Cure for all ink troubles, prevents lay-off, tones up poor inks, drys slow inks; large bottle, by mail, 35 cents; type, presses, paper-cutters and supplies. ALEX MCKILLIPS, Harrisburg, Pa.

PRINTERS everywbere find tbe producing of imitation typewritten letters a most profitable side line. Ours is the leading circular letter firm in Chicago, printing millions of letters weekly on our platen and Harris presses. We make our own inks and typewriter ribbons, and guarantee perfect work in every way. Full instructions for operating the process furnished all users of our supplies. No apparatus of any kind required and no royalties.
Prices: Ink for circular letter printing, any color, black, blue, green, purple, brown or red, per lb.....$2.50
Typewriter ribbons exactly matcbing, per dozen..... 4.00
Special prices to large users.
M. M. ROTHSCHILD, Circular Letter Specialist, 96 Fifth ave., Chicago.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 30 cents, 7 for 50 cents, 12 for 80 cents, postpaid. THE INLAND PRINTER COMPANY, Chicago.

THE COMFORT BRACE APRON for printers is better than the best of any otber kind for printers. Why? Because the straps do not ride the collar. Also, a permanent adjustment insures perfect fit to all. Made from black duck, white duck, and fine striped ticking, in sizes large, medium and small (for boys). Mailed free for 50 cents. HATTON MFG. CO., Lebanon, N. H.

TYMPAN GAUGE SQUARES

SAVE TIME ON JOB PRESSES

ALL DEALERS — 25 CENTS.

WANTED — All kinds of Linotype composition; send for rate card. FRANK B. WILSON, Kenton, Obio.

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OUR COLOR DESIGNS FOR PRINTERS' BLOTTERS are building business for those who use them. Only one shop in a town can get them. Write for samples and particulars.
CHAS. L. STILES, Printers' Cuts, Live-Stock Cuts, Poultry Cuts, COLUMBUS, OHIO

HEADQUARTERS FOR
EMBLEM CUTS
YATES BUREAU of DESIGN
263-269 Dearborn St. CHICAGO, Ill.
Send Stamp for Booklet: Write on your Business Stationery



SPATULA CUT CATALOGUE (8th ed.). Thousands of beautiful and appropriate half-tone and line cuts for ads., booklets, etc. Over 100 pp., 9½ x 12½, 50c. (refunded on $2 order). **BEAUTY BOOK**—Full-page art pictures from photos of 60 of the most beautiful women in the world, 26c. Electros for sale. Both 70c. Stamps taken. SPATULA PUB. CO., 100 Sudbury Building, BOSTON, MASS.

All Linotypes are kept running smoothly and easily when lubricated with Dixon's Special Graphite No. 635. Get booklet and free sample.
JOSEPH DIXON CRUCIBLE CO.,
JERSEY CITY, N. J.

SUPERINTENDENT for a large plant in New York City; must have a general knowledge of Presswork and Binding, and an expert knowledge of linotype, monotype and hand composition; business ability and a good disciplinarian. Composing-room is open; balance of establishment union. Communications will be confidential.

Address,
E 87, THE INLAND PRINTER, 120 Sherman St., Chicago, giving references.



LOOK! WIRE LOOPS To Hang Up Catalogs or Pamphlets

The Universal Wire Loop

Is the cheapest and best device for "Stringing" Catalogs, Directories, Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out.

Let us send sample and quote you prices.

Successors to Universal Wire Loop Co.
PHONE, M. 4613

WIRE LOOP MFG. CO.
75 SHELBY STREET
DETROIT . . . . . MICHIGAN

Printers and Stationers A PROFITABLE SIDE LINE
Make Profits large and demand increasing.
RUBBER STAMPS Investigate. Complete outfits from $25.00 up. Write for catalogue.
PEARRE E. CROWL COMPANY, 3 E. GERMAN STREET, BALTIMORE, MD.

Any Printer can increase his income if he adds a **Rubber Stamp Outfit** to his plant. Our **VULCANIZERS** for making Stamps are the best in the world.
Write for Catalogue and get started at once.
THE J. F. W. DORMAN COMPANY, BALTIMORE, MD.



PRINTERS Write on your business letter-head to **R. Carleton Engraving Co., Omaha, Neb.,** for the latest copyright LODGE CUT CATALOGUE

Book, **"When Papa Rode the Goat."** Colored plates. 100 illustrations. Many fearful things. 15c. by mail, to printers only.



The Printer's Best Friend
for keeping absolute tab on the product of pressroom and bindery, is the

DURANT COUNTER
Simple, durable and absolutely reliable.

Ask your Dealer, or Write for Catalogue.

W. N. DURANT COMPANY, Milwaukee, Wis.



LET US SEND YOU A SAMPLE OF OUR

"ESSO"

Molding and Polishing Graphite

Prices furnished gladly.

THE S. OBERMAYER CO.
CINCINNATI CHICAGO PITTSBURG

Is this what you've been looking for?

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Patent Experts and Attorneys, Mechanical, Electrical and Consulting Engineers.

Secondhand Presses and Feeders *Wanted*—

Will pay $1,500 for secondhand large size Presses in good condition. Miehles preferred.

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WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

IMPROVE THE QUALITY AND EFFICIENCY OF YOUR INK

INKOLA WILL DO IT

A Perfect Ink Reducing Compound, now being used by the best lithographing and printing establishments of the country. It saves you money and improves the quality of your printing.

INKOLA mixed with any kind of ink will impart a solid body, and as soon as this compound is added to the ink it becomes identified with it instantly—no waiting for mixture to become effective.

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We guarantee Inkola to do the work, or money refunded.

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2 Three-tiered Scott Presses, printing from 4 to 24 pages.
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2 Scott 4 and 8 page Presses.
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It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on Enamel book paper.



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For publishers, kindred trades and supply dealers *exclusively*.

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INCORPORATED

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We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

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CARBON PAPER

Whitfield's Carbon Papers in fifty comparative, competitive tests of pen, pencil and typewriter, *excelled in ninety per cent*, and equaled the remaining ten. Testing for wearing qualities, one sheet of carbon may be used right over the same spot seventy-five times. We will prove this with samples, if requested. We have added a full line of oil tissue to our specialties.

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In city of 30,000 adjoining New York.

Babcock Optimus 4-roller cylinder, Cranston cylinder, 2 Goldings, 2 Gordons, 1 Universal, Dexter folder, Latham stitcher, metallic overlay and cold stereotype outfits, quantities of good type and all accessories to first-class plant. This will not be a sacrifice sale of a defunct plant, but a first-class business steadily increasing. Plenty of New York orders. Half-tone, catalogue and booklet work. Information will be given to responsible parties. Give reference. Owner has other business interests in another city.

T. P., care of THE INLAND PRINTER, New York.

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"ELECTRO" "COMPOSO"

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Guaranteed to overcome mottled and blurry half-tones, type forms, rule forms and solid plate printing. Also warranted to make any printing ink take sharply, smoothly and firmly to highly glazed papers. It makes an ink print on top of other inks. **Large trial sample, postpaid, 25 cents.**

AULD'S INK GLOSS gives a high gloss to inks.

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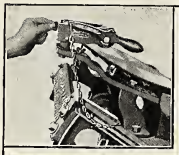
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THE NEW CENTURY

ink feed is regulated by one screw in the rear of the fountain, as shown in the half-tone. You can cut it off entirely, or open it to a pica feed. Then lock the controlling screw and you get the same uniform color throughout your entire run. When you examine your job before delivering, it will not be an endless repetition of eyesores running from the over-inked dense black, with smutted backs, to the unreadable paleness inevitable in hand inking. Minimizes danger of offset. Increases press capacity 25 to 50% on steady runs. Better work.

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Send for Circular. **WAGNER MFG. CO., SCRANTON, PA.**

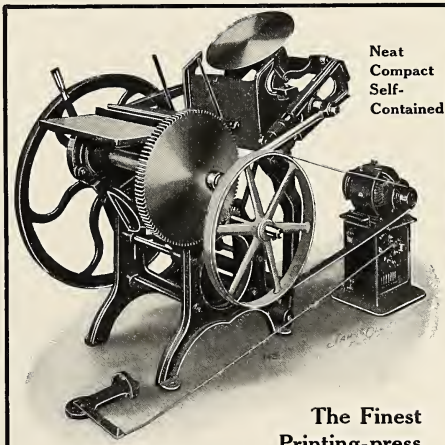
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The demand for facsimile typewritten letters is still increasing and every job printer should be prepared to turn out, in an up to-date manner, this lucrative class of work. It is easy when you have the right type, and we certainly cast just that kind. We run all typewriter faces with many characters a little out of line, also a trifle to one side and juggle them in other ways we would like to explain to you. We cast a few practical job faces which we sell at 40 per cent off list prices for job fonts.

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PARK PAYS Send us your metal PARK SELLS

30% More for Old Less for New **TYPE**

than "others" offer in trade. All faces new, such as Mr. Cheltenham, Mr. Pabst, Mr. Howland, and a lot of "others" of Mr. Trust's make.

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Machinists and Operators who have pride in their calling are buying and wearing it.

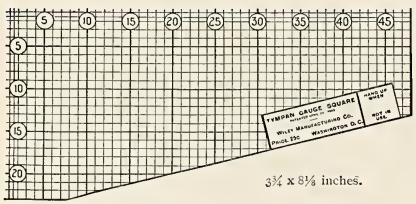
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For quickly and accurately placing the gauge pins on a platen press



3¾ x 8¼ inches.

Made of transparent celluloid, ruled in picas.

By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once.

Will save its cost in one day's use.

Twenty-five cents, postpaid to any address.

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A Handbook for Printers

BY
T. B. WILLIAMS

THIS book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood by the advanced printer or the apprentice. Several chapters, fully illustrated, are devoted to "making" the margins, and this feature alone is well worth the price of the book.

96 pages, 4 by 6 inches, full leather, flexible, gold side stamp.
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Save a Dollar!

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Reference Handbook of Electrotyping and Stereotyping

By C. S. PARTRIDGE

This book has heretofore been sold for $2.50. It contains a wealth of information that no electrotyper or stereotyper can afford to be without

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Now Ready
The Graphic Arts And Crafts Year Book
The Graphic Arts And Crafts Year Book
What's "Said" about it:
See next 3 pages.

Now Ready

The first American Annual Review of the Engraving, Printing and Allied Industries.

"The Graphic Arts and Crafts Year Book"

Opinions:

From Brown Folding Machine Co.—"We have your esteemed favor of the 7th inst., also copy of "The Graphic Arts & Crafts Year Book," and in regard to the latter will state that it is certainly the finest, cleanest, neatest and the most technical and beautifully rendered condensation of the various subjects it represents, that we have ever seen. You certainly must have experienced several attacks of insomnia as well as "brain storm" in consummating so successful an effort of so prodigious a character. We truly hope you will reap every benefit you are entitled to. If the printing fraternity of this country does not fully appreciate your work then it is hard to tell what will strike them favorably.

From The Homilton Mfg. Co., Two Rivers.

"We are in receipt of your favor of the 9th and have also received the copy of "The Graphic Arts and Crafts Year Book." We have not as yet examined it thoroly but from a brief inspection we believe we are perfectly safe in extending to you our hearty congratulations on your execution of such a fine piece of printing. It is certainly up to date in every respect. The paper is fine and the press work all that could be desired. The illustrations are particularly pleasing. We can see nothing to criticize and everything to praise. The color work is a revelation. We hope you will reap the reward which we feel you so justly merit. It is a pleasure to us to have contributed even in a small way to such a meritorious undertaking."

From Wood and Nathan Co., New York.

"We have your favor of March 9th, and "The Graphic Arts and Crafts Year Book" came to hand also. We have glanced through the book but have not, of course, had time as yet to examine it as thoroughly as we will a little later. Would say, however, that the cursory examination we gave it convinced us that it is one of the most beautiful pieces of printing we have ever seen, and we congratulate you on the merit of the work, and also on the articles contributed on printing by the various authorities."

From Caxton Printing Ink Co., Chicago.

"We are in receipt of "The Graphic Arts and Crafts Year Book." Regarding same wish to say that this is the handsomest work published. This book should be in the hands of every printer and lithographer and all other kindred trades as well: as its work will be of benefit to anyone in this line.

OFFICE OF
THE PUBLIC PRINTER
WASHINGTON

March 19, 1907.

Gentlemen:

I am in receipt today of "The Graphic Arts and Crafts Year Book" for 1907.

A careful examination of this book reflects only credit upon the editorial work, typography, press work and binding.

It is truly a representative book of American printing and binding, as well as engraving and paper-making, and the same has my most cordial approval.

Very truly yours,

CHAS. A. STILLINGS,
Public Printer.

From H. B. Rouse & Co., Chicago

"Replying to your esteemed favor of March 9th, we beg to advise you that we received the copy of "The Graphic Arts and Crafts Year Book" yesterday, and must say that we are more than pleased with it. We think it is one of the most beautiful specimens of printing we have ever seen. Both the book and the binding are such beautiful specimens of their kind that we would like very much to preserve a copy in our library. Kindly advise us what an additional copy would cost."

From Gotchel & Monning Co., Philadelphia.

Receipt is acknowledged of copy of "The Graphic Arts & Crafts Year Book," and from a hurried glance over its contents, it would seem to us to contain a vast amount of valuable information well worth careful examination and study, by those interested in the "Graphic Arts."

From Edward L. Megill, New York.

I must at last acknowledge receipt of "The Graphic Arts and Crafts Year Book." A most splendid work inside and out, an expression of genius in mechanical development and artistic display. If its first presentation is a synonym of its future, the art preservative and arts allied thereto will have received a most distinguished compliment.

From The Franklin Co., Chicago.

We have your letter of the 12th inst., and the copy of "The Graphic Arts & Crafts Year Book" arrived today. A casual glance of the book in question indicates that the work is a great credit to your house and we wish to offer our congratulations on the workmanship throughout.

From Nolley Advertising Agency, Baltimore.

"We are in receipt of your letter of the 15th inst., and have also received by express today your copy of "The Graphic Arts and Crafts Year Book." We have not had time to go through this work carefully, but even after a superficial glance, we can readily see that this is certainly a work of art. The style and manner of its entire make-up are really out of the ordinary and something fine. We consider ourselves very fortunate to be in possession of a copy."

From Monarch Book Company, Chicago.

We acknowledge receipt of the copy of "The Graphic Arts and Crafts Year Book." We have not had time as yet to examine it very thoroughly but it is clearly evident that some one has bestowed upon it more than the ordinary care and thought in its preparation. It is certainly a credit to your house and no doubt will prove of immense value to all who are fortunate enough to possess a copy. It is to be hoped that you will be able to bring out an edition yearly hereafter.

From Record Engraving Co.—"We take pleasure in acknowledging receipt of copy of "The Graphic Arts and Crafts Year Book" which you have had in preparation for some time past. We desire to express our satisfaction with the general appearance and lay out of the book, which appeals to us strongly from an artistic standpoint; in fact, we believe it to be the most creditable piece of work which we have seen as a representative of the Graphic Arts. We trust that you may meet with such appreciation and encouragement as will enable the continuance of its publication from year to year and in the event of its re-publication next year, we would be glad to contribute something in the way of a illustration possibly, either in black and white or in color; something which might be of interest to the printing public.

The Process and Printing Annual of the United States of America

Now Ready

A technical work pertaining to the Allied Crafts, dealing with every department

Contains 450 Pages, 8 x 10 inches
Bound in Morocco

More Opinions:

From The Printing Art—"I have just received the copy of "The Graphic Arts and Crafts Year Book," to which you refer in your letter of the 14th inst. Both Mr. Whitmarsh and myself have taken much pleasure and careful examination of this. We feel that you have produced a volume which reflects much credit upon the graphic arts of the United States. We find that the choice of subjects and typographic treatment are on a scale well suited to the page and that there is a finish and quality to the makeup which reflects much credit upon you. This publication is a monumental one. We hope that you will derive from this enterprise not only much credit, but the rewards to which you are entitled for this work.

From Burroughs Adding Machine Co., Detroit.

"The copy of "Graphic Arts and Crafts" has just come to hand. I want to congratulate you on it. It is by far the most remarkable example of fine work that has ever been done in this country in the same line of effort. I want to thank you, in closing, for the very handsome copy which you forwarded to me."

From United Printing Mochinery Company, Boston.

We beg to acknowledge receipt of the copy of "The Graphic Arts and Crafts Year Book" as per your shipping notice of the 14th. After hasty examination, which we hope to make more thorough, we are sure your book both in subject matter and as a work of the printer's art is the finest thing we have seen for a long while.

From Yowmon ond Erbe Mfg. Co., Rochester, N. Y.

I think you are immensely to be complimented on the beautiful "Graphic Arts and Crafts Year Book," a copy of which has been awaiting my return from New York. Certainly so lavish and beautiful a piece of matter can hardly hide its light under a bushel.

From The Fuclis & Long Mfg. Co., Chicogo.

This morning we received a copy of "The Graphic Arts and Crafts Year Book" sent us by you on March 18th. We must say that we are more than pleased with this copy judging by its general appearance and style. It is a fine specimen of art printing throughout and we will read it with much interest.

L. A. BECKER COMPANY,
CHICAGO, ILL.

Chicago, March 25, 1907.

Gentlemen:—

We acknowledge receipt of one copy of ''The Graphic Arts and Crafts Year Book.''

It represents the climax of a praiseworthy effort. We believe that the book should be in the library of every printer, engraver and advertising manager as its study would undoubtedly lead not only to the production but to the purchase of better printed matter.

Very truly yours,

L. A. BECKER COMPANY,
Sales Manager.

From The Centrol Engroving Co., Clevelond

"We are just in receipt of our copy of "The Graphic Arts & Crafts Year Book," and are greatly pleased with its appearance. While we have not had time to read any of the articles, which we are sure will be helpful, we feel like the newsboy who told the fellow who could not read, "that it was worth the price to look at the pictures." We compliment you on the very artistic production of this book, and believe we will get our money's worth out of it several times over.

From Duplex Printing Press Co., Bottle Creek.

"We have your favor of the 9th inst. and notice of shipment of a copy of "The Graphic Arts and Crafts Year Book," for which we thank you. It is one of the finest things that has come into our office in a long time, and if you are able to maintain the same high standard in future issues, your friends will certainly have no cause to criticise you.

From Republicon Printing Compony, Cedor Ropids, Iowo.

We are delighted with our copy of "The Graphic Arts and Crafts Year Book." How did you manage to do it? It is splendid in its contents, and practically is a perfect sample of book-making.

From The Ault & Wiborg Co., Cincinnoti.

Referring to your favor of March 12th, the copy of "The Graphic Arts and Crafts Year Book" has been received, and we wish to thank you for same, and to express our admiration of the beautiful workmanship which its get-up shows. We shall be glad to give this volume a permanent place in our library.

From American Type Founders Company, Jersey City, N. J.

"The Graphic Arts and Crafts Year Book" is a distinctive contribution to the literature of printing. It is a beautiful book and in all mechanical details, reflects the highest credit upon you. If the initial number is an index of the character of future editions, it will be a publication prized by all lovers of good typography and no library would be complete without it. And by the way, when you next call I shall be able to show you that we are accumulating a library which later cannot fail to be of interest to printers generally throughout the country. Please send two extra copies of this book.

From Julian Wetzel, Porry Mfg. Co., Indionopolis, Ind.

I have your letter of the 18th inst. and have also received my copy of "The Graphic Arts and Crafts Year Book." I do not know what to say about the book, because, if I told you what I thought of it you would accuse me of flattery. I have told several of my friends, however, especially members of the Adscript Club, that it is the finest book I ever saw, and my examination of the copy doesn't change my opinion. I do not see how you ever found time to get out such a work as this. It certainly reflects great credit on you. In baseball parlance, this is "good work," and I want to congratulate you.

From F. Wesel Mfg. Co.—"We are in receipt of "The Graphic Arts and Crafts Year Book" which you sent us several days ago and appreciate the fact that on account of the extra pages it naturally took you longer to get it out. We will say that we consider this one of the finest specimens of a book that we have seen in many a day and have shown it to a great number of people who have been very much delighted in its general get-up, press work, composition, etc. We sincerely hope that this book will meet with the commendation of every one who may receive a copy. It certainly is a work of art from beginning to end.

If you want to know what's in this Annual Review—see the next page

Now Ready

$5.00

450 Pages of Art Printing

THE "Graphic Arts and Crafts Year Book" is representative of the best work produced. As evidence of this we give below a list of Engravers, Printers, Lithographers and Photogravure Platemakers and Printers, who have contributed special examples of plate making, both commercial and art, covering a very wide range of subjects; the widest range ever brought together in one volume.

Dr. E. Albert & Co., Berlin, Germany
Barnes-Crosby Company, Chicago
Beck Engraving Company, Philadelphia
Burr-McIntosh Monthly
"Collier's," New York City
J. Arthur H. Hatt, & Co., New York
Houghton, Mifflin & Co., Cambridge
Leopold & Crowe, New York City
Manz Engraving Company, Chicago
Marshall Engraving Co., London, Eng.
Quadri-Color Company, New York City
The Republican Publishing Co., Hamilton
F. A. Ringler Company, New York City
Charles Scribner's Sons, New York City
The Sparrell Print, Boston
Strobridge Lithographing Co., Cincinnati
Zeese-Wilkinson Co., New York City
The Franklin Company, Chicago

—and many others.

¶

Snatches—

From letters we have received:

"It is a work of art."
"A very beautiful production."
"It stands in a class of its own."
"It has exceeded my expectations."
"Worthy of the highest endorsement."
"A very superior and instructive work."
"Every firm and worker should have a copy."
"Right now, I want to say the book is alright."
"Of particular benefit to users of good printing."
"The work should be a great help and inspiration."
"Should be in the hands of every progressive printer."
"You are to be commended for getting out such a volume."
"Contains information of great value to me in my work."
"It is intensely interesting and full of valuable information."
"It is certainly very satisfying to those who love their work."
"Its excellent appearance alone should win deserved success."
"I expect to get many times the price of the book from the same."
"Far superior to anything we have seen gotten up in such a large edition."
"A splendid thing and we anticipate many profitable and pleasant hours."



SUCCESSSFUL, high grade engraving and printing, demands continual vigilance, comparison with the highest standards, and an open mind for suggestion. "The Graphic Arts and Crafts Year Book" is a text book of standards & methods. Read this letter—

From The James Bayne Company
Grand Rapids, Mich.

Gentlemen:

Your publication "The Graphic Arts and Crafts Year Book" has just been received, and we feel that you are to be congratulated in producing such a valuable book. We shall retain it in this office for future reference in the various departments.

"The Graphic Arts and Crafts Year Book"

A copy of this work should be in the hands of every progressive printer, engraver and advertising manager. It is full of valuable suggestions in every department, both to employer and employee, discussing operations in every department as well as being an example of the very highest grade of book-making in every detail.

Order at once from

The Inland Printer

Chicago, Illinois

Now Ready

$5.00

450 Pages of Useful Information

THE CONTENTS of "The Graphic Arts and Crafts Year Book," is designed to cover every phase of the printing and allied education. Every master-printer, manager, superintendent, foreman and advertising manager, should possess a knowledge of the allied sciences as they are so closely related. Do you think a hundred of the following subjects would assist you in your work?

SECTION I.

"Photography in the Professions"
"Colored Photography"
"Commercial Photography"
"Magazine Illustrating"

SECTION II.

"A New Color Printing Process"
"The Albert 'Citochromie' Process"
"A New Direct Dry Plate Process"
"Photo-Engravers' Screens"
"Color-Plate Making"
"Three- or Four-Color"
"Photogravure Plate Making and Printing"
"The Cost of Half-tones"
"Electrotyping"

SECTION III.

"Photo-Lithography in Line and Tone"
"Lithographic Processes in Great Britain"

SECTION IV.

"The Art of Paper Making in Japan"
"The Philosophy of a Sheet of Paper"

SECTION V.

"Filing Systems for the Printer, Publisher and Advertiser"
"Office Equipment for Complete Printing Plans"
"The Cost of Printing"
"Type Methods"
"Progress in Printing"

SECTION VI.

"The Science and Practice of Color Mixing"
"Printing Ink"
"Modern Roller Making"
"Automatic Sheet Registering Devices for Platen Presses"
"The Value of the Overlay"

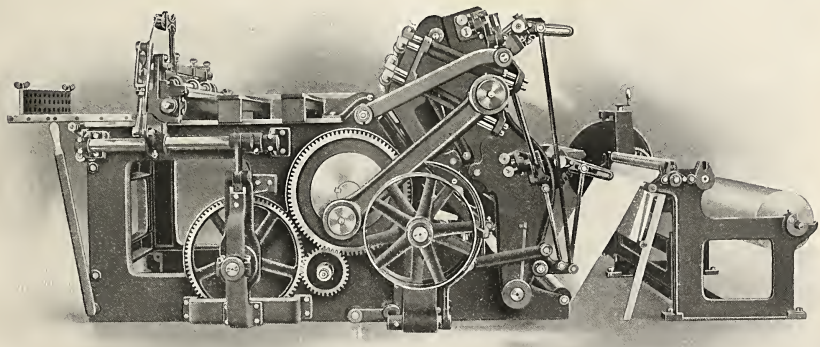
SECTION VII.

"Bookbinding"
"Hand-Tooling and its Difficulties"

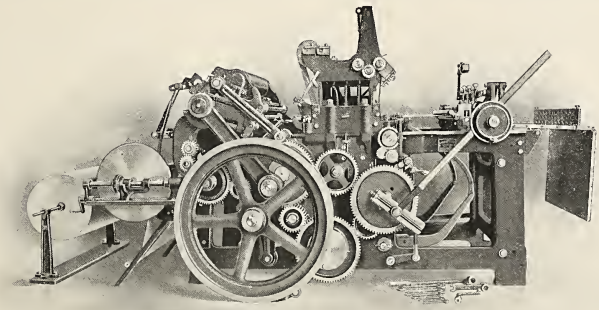
SECTION VIII.

"Publicity Harmonics"
"Decorative Printing"
"The Technical Education of British Printers"
"Catalog and Booklet Advertising"
"The Craftsmanship in Successful Advertising"
"Hints for the Advertising Manager"

Kidder Press Co.



New Size—15 x 30, Roll-feed, Bed and Platen Series



Roll-feed, Bed and Platen Perfecting Press

For particulars concerning what these presses will do write

Gibbs-Brower Co., Sales Agents

150 Nassau Street, New York

The Runion Border



Shown on this page is one which we are pleased to present as having a great range of usefulness, being equally adaptable to the needs of newspaper, magazine and job printers. The Type shown is the

Cambridge Series

The Runion Investment Co.

Composed of Real Live Printers who have made a small investment in Runion Border Preferred and are now reaping big profits

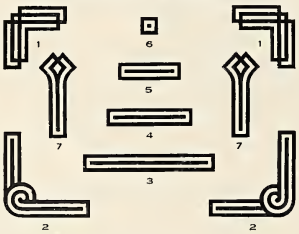


MULLER ORNAMENT NO. 1
30 CENTS PER SET
OF TWO

For further particulars address

The H. C. Hansen Type Foundry

RUNION BORDER 48 INCHES $2.00



Revised Price List April, 1907

Connoisseur Brand Grocers and Bakers Specialties



PRINTERS' JOY NO. 14
30 CENTS

Cambridge Manufacturing Co.
Cambridge, Massachusetts

The H. C. HANSEN TYPE FOUNDRY

AGENTS WHO CARRY OUR GOODS IN STOCK

C. J. JOHNSON MANUFACTURING COMPANY, St. Paul, Minn.
GRAND RAPIDS ELECTROTYPE COMPANY, Grand Rapids, Mich.
CHARLES BECK PAPER COMPANY, Ltd. . . Philadelphia



190-192 CONGRESS STREET, BOSTON

ESTABLISHED 1872

NEW YORK BRANCH, 43 CENTRE STREET

SEE MARCH ISSUE OF THE INLAND PRINTER FOR COMPLETE SIZES AND PRICES OF THE CAMBRIDGE SERIES

THE ARANCIO BORDER

THE THIRD ANNUAL
EXHIBITION OF THE
FRUIT AND FLOWER
ASSOCIATION

Thursday, April the Twelfth
Nineteen Hundred and Six

HORTICULTURAL HALL

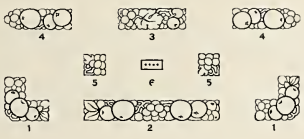
THIS is one of the daintiest and most graceful type ornaments offered to the printer for the production of artistic printing. It can be utilized in a variety of ways, either alone or in combination with rules, with equally pleasing results

PRICE, FONT OF 48 INCHES, $2

SPECIMEN BOOK OF
TYPES
and MATERIAL

H. C. Hansen Type Foundry
BOSTON

CHARACTERS *in* FONT



ALL CHARACTERS CAST ON 6 POINT MULTIPLES
12 POINT BODY CORNERS ARE MORTISED

MANUFACTURED BY THE H·C·HANSEN
TYPE FOUNDRY·190-192 CONGRESS ST
BOSTON·MASSACHUSETTS·A.D.MCMVII

SET IN THE HUNNEWELL SERIES. SPECIMEN SHEETS IN PREPARATION



We're NOT Afraid

to show you how **Herrick's** one and two color cuts can help ***your*** advertising.

Write us on your ***business letter-head*** asking for complimentary copy of "The Herrick Cut Book." We'll send it to you

If it isn't all we claim, send it back at our expense. We've only ***500 special copies for this offer,*** and just for ***business firms.*** After these are gone we ask 25 cents for the year's numbers. Better write ***to-day.***

The Herrick Press

Artists :: Writers :: Engravers

980 Fine Arts Bldg., Chicago

Job Printers

Can Now Publish

HIGH-GRADE LOCAL MAGAZINES

By Using

THE BROOKS MAGAZINE SERVICE

Heretofore it has been impossible to publish a magazine profitably outside of the large centers in the East because of the great expense necessary in producing a magazine of standard size. A very productive field was thus practically closed to all but a few until the introduction of the BROOKS MAGAZINE SERVICE. This method of syndicating literary matter solved the problem by reducing the cost to so little that any one with energy and ability can enter the magazine field right at home with practically no outlay of capital. The Brooks method is simply this:

We buy and artistically arrange the material for 64 pages of your magazine.

We illustrate the stories and special articles with fine half-tones and pen-and-ink drawings.

We set the type, print and fold the matter in sections, and ship it out untrimmed, ready for binding up with your local reading and advertising sections which you have printed in your own office.

We start page numbers at 17, thus leaving room for a 16-page section of local reading and advertising matter to be inserted in front by you. If more than 16 pages of local reading and advertising is desired, additional pages may be added in the back of the magazine, directly following the close of the syndicate matter. Any number of local advertising pages may be inserted.

We furnish you a handsome new cover each month, with the front printed in colors, leaving space at the top and bottom for name of magazine and your name as publisher. We also print neat border on the back cover page, and all cover space is left blank to be sold by you to your local advertisers and printed by your local printer.

We also supply a patent advertising sheet with 16 pages of illustrations covering practically all lines of local business. Open spaces appear in each illustration for the insertion of local advertising copy, and we supply the copy free, if desired.

We issue a franchise covering exclusive territory. No one can get a like service in YOUR territory.

Over eighty publishers are now making a success of local magazines under our plan.

Send us ten cents in stamps (for postage) and we will send you completed sample magazines, descriptive booklet on MAGAZINE PUBLISHING and full particulars.

THE BROOKS PUBLISHING COMPANY

Sixth Floor, Granite Building, ST. LOUIS, MO.

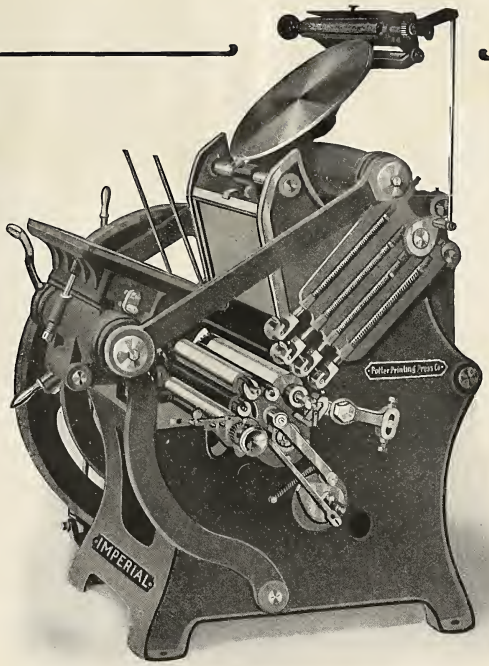
THE
IMPERIAL ART PRESS

THE LATEST AND BEST

Adapted for highest grade of work.

Contains features found in no other job press.

Two Sizes: 10 x 15 and 14 x 22.



Imperial Art Press Company

77 Summer St., Boston, Mass., U. S. A.

There Are Four Sets of STEEL ROLLERS in every

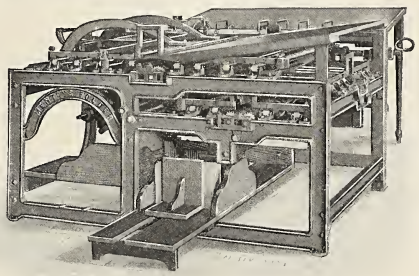
Mentges Folder

So do not be deceived in purchasing a folder with only one set that is iron and the other sets wood, cloth-covered. If one set is good insist upon having the other three sets iron rollers. That is where we are making good. Four sets of Milled Steel Rollers, four sets of Saw Tooth Steel Folding Knives, Gripper, Straightener, Spring Cushion Boxes, Box Push Packer and other parts just as good.

Centralia, Ill., Mar. 8, 1907.
Mentges Folder Co.:

Gentlemen,— We put in a Mentges Folder a few weeks since, and find that it is even more than we expected of it. The folder does our work in a satisfactory manner, and we are exceedingly well pleased with it.

Very truly,
C. D. Tufts & Co.,
Pubs., The Centralia Democrat.



Greensburg, Ind., Mar. 6, 1907.
Mentges Folder Co.:

Gentlemen,— I have one of your new improved folders, and find that I have found the missing link in the chain of a complete newspaper office, and for it I am thankful.

J E. Caskey,
Proprietor, Greensburg News.

$225 will purchase our No. 2 Inserting Folder that will fold 4, 6, 8, 10 and 12 pages, pasting and trimming 8 and 10 pages.

Leading Jobbers are selling these folders. Write us for descriptive matter.

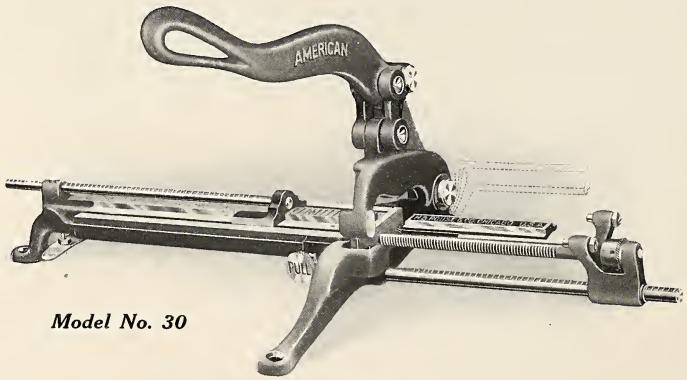
MENTGES FOLDER CO., Sidney, Ohio, U. S. A.

American Lead and Rule Cutters

are the best cutters.

THEY embody many valuable features to be found in no other cutter made—features that save time and insure accuracy; that give better and quicker results. They are better made, too. In fact they are so **much better than the next best** that a comparison means a sale for us. If you want the best—and it costs no more—you will surely order an "American." There are

None "just as good"—none near as good.



Model No. 30

FOUR STYLES

No. 30 — AUTOMATIC-LOCKING GAUGES . . . . . Capacity, 105 picas, by nonpareils; also 45 picas, by points.	$12.00
No. 20 — AUTOMATIC-LOCKING GAUGES . . . . . Capacity, 105 picas, by nonpareils.	10.00
No. 10 — GRADUATED TO PICAS . . . . . Capacity, 84 ems.	7.00
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ALL DEALERS SELL THEM

MADE ONLY BY

H. B. ROUSE & CO., 61-63 Ward Street, CHICAGO

JOHN HADDON & CO., London, *Sole Agents for Great Britain.*

REBUILT

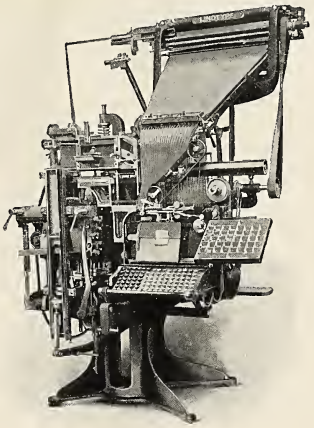
Model 1, Two-letter Linotypes. All worn parts replaced by new. Guaranteed to produce as good a slug as from a new machine.

Sold with new Two-letter Matrices, new Spacebands and new Universal Mold.

Will carry matrices from 5-point to 11-point, inclusive.

Same model as cut shown here.

Price (f. o. b. Chicago) $2,000



We have an Exclusive Special License to use patented attachments in rebuilding Linotype Machines. ¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the UNITED STATES. ¶ We have 2-letter Model 1 machines in stock, that can be shipped promptly. Send us your order.

If you have a Linotype to sell
If you wish to buy a rebuilt Linotype } ***WRITE US***

GUTENBERG MACHINE COMPANY

WILL S. MENAMIN,
President and General Manager.

545-547-549 Wabash Avenue, CHICAGO

Star Black

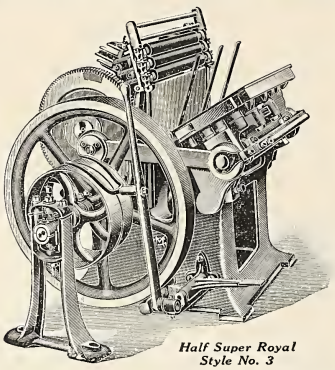
The best all-round Book and Cut Ink on the market to-day. Made in three grades—Regular, Long and Q. D., all the same high quality.

Use the Star Brand of Printing Inks.

Red Star Label.

F. A. BARNARD & SON
349 Dearborn Street, Chicago, Ill.

The Gally Improved Universal Printing Presses



Half Super Royal Style No. 3

FOR HIGH-CLASS LETTERPRESS, HALF-TONE AND THREE-COLOR PRINTING ARE UNSURPASSED

Adaptable to many special purposes.
Made in many sizes and styles.

The Gally Universal Cutter *and* Creaser

"The Standard"
ALL THE WORLD OVER

FIVE SIZES

No. 4	30 x 44	inches,	inside	chase.
No. 3	27 x 40	"	"	"
No. 2	23¼ x 31	"	"	"
No. 1½	22½ x 30¼	"	"	"
No. 1	20 x 30	"	"	"

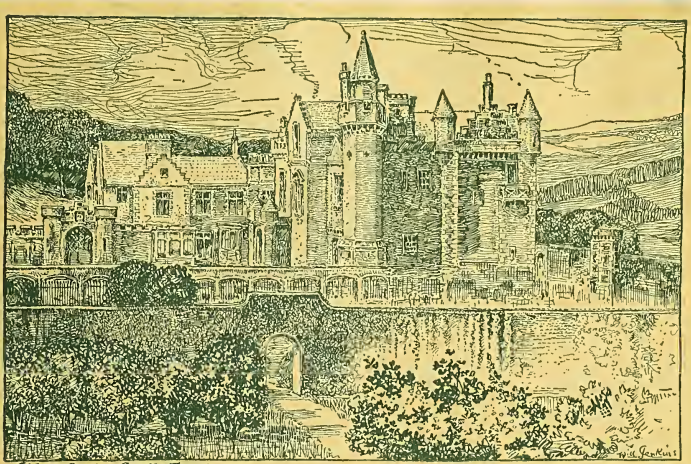
UNIVERSAL EMBOSSER (Two sizes)
AND **UNIVERSAL STAMPER**

MANUFACTURED BY

The National Machine Co.
HARTFORD, CONN.

For Catalogue and Prices, write the nearest Printers' Supply House

Our Latest Specialties



Abbotsford, South Front.

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International Silver Co.

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MEXICAN ONYX

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CRASH, REPOUSSÉ-CRASH
VELLUM & PLATE FINISHES

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THE
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GENERAL OFFICES
696 to 710 Jamaica Ave.
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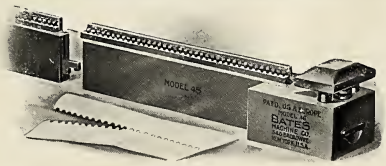
LONDON—63 Chancery Lane.

Automatic Hand-Numbering Machine Model No. 50



123456
FACSIMILE IMPRESSION.
WITH INDICATOR.
Consecutive-Duplicate-Repeat
1 to 1,000,000
Automatically

Model No. 45—Type-High Perforating Machine
Saves one operation. Perforates while you print.



Our Machines are carried in stock by Dealers everywhere



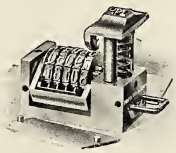
The Largest Factory in the World Devoted Exclusively to the Manufacture of Numbering and Perforating Machines.

Model No. 27



№ 12345
FACSIMILE IMPRESSION.
Made to number backward to avoid collating.

Type-high—for General Job Work.



Model No. 27
NO SCREWS
View, showing parts detached for cleansing.

Just stop and think, Mr. Printer,

how much time is lost by trying to work with inadequate and inferior machinery and then see if that time isn't worth more to you than the price of new and up-to-date machinery.

"STANDARD" machines are time-savers and money-savers because of their efficiency, durability and reliability, and are the best machines to buy as they are the simplest in construction of any machines on the market, and have no intricate or complicated parts to get out of order.

We guarantee all our machines to give entire satisfaction, and we know you will be more than satisfied with the results which can be attained with "Standard" machines.

Write to-day for descriptive circulars and prices.

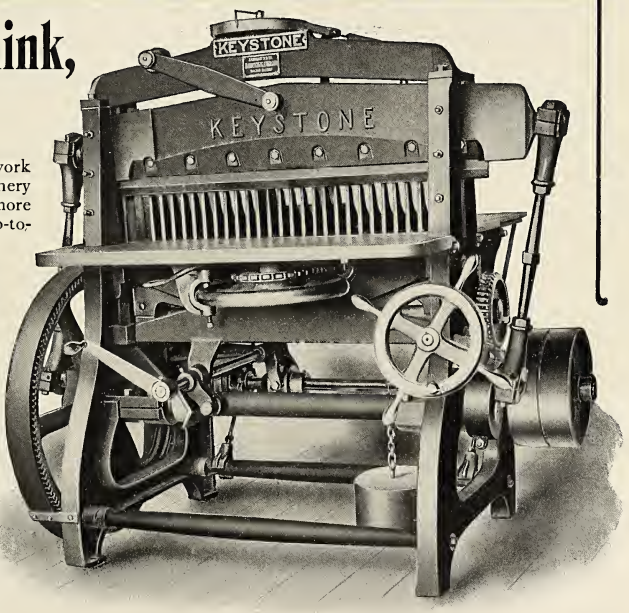
The Standard Machinery Co.

Successor to GEORGE H. SANBORN & SONS

Builders of Bookbinders' Machinery, Embossing Presses and Paper-Cutting Machines of all kinds, Die-Cutting Presses, etc.

Main Office and Works, MYSTIC, CONN.

CHAS. E. WHEELER, Gen. Mgr. and Treas.



38 and 44 inch Keystone Hand-Clamp Cutter

THERE IS NO GREATER PROOF



of inherent merit than increased sales and popularity.

IN 1901 we moved to the present quarters in New York, occupying the whole of a six-story building running through from Pearl to New Chambers streets. At that time this house had been founded **FIFTY-TWO YEARS.** With the closing of 1906, the business at the New York factory alone had increased nearly **100 per cent OVER WHAT IT WAS in 1901.**

The fame of our "Star" Roller Composition has been carried throughout the Printing Universe and is now practically the only grade used in Spanish-American printing-offices.

There are names of firms on our books who have been dealing with us for fifty years; not many, as but few houses last that long. There are quite a number who have been with us for forty years, still more for thirty, twenty and ten. Why do they continue with us when there are others in our line who will quote much lower figures? There must be a reason, and it is **QUALITY.**

MY GUARANTEE is known to be as good on Rollers as that of the United States for its bonds; those dealing with me appreciate it. Is it worth anything to you to deal with a firm like that?

Herbert M. Bingham

BINGHAM BROTHERS CO.

FOUNDED 1849

ROLLER MAKERS

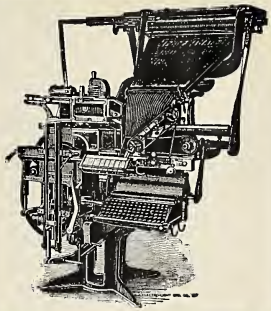
NEW YORK - - - - - - - - 406-408 Pearl Street
PHILADELPHIA - - - - - - - 413 Commerce Street

Allied with BINGHAM & RUNGE, Cleveland

"MACHINE CAST" PRINTERS' ROLLERS
TRADE B&Co. MARK
ESTABLISHED 1849

C. W. SEAWARD COMPANY

We sell parts and supplies for the



We save you from 10 per cent to 50 per cent on all orders.

Send us a trial order and prove it.

All our parts are of *American manufacture and fully guaranteed.*

WE BUY LINOTYPES for CASH
WE REBUILD . . . LINOTYPES
WE SELL . . . . LINOTYPES

We sell everything pertaining to a Linotype, such as—

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Linotype Metal
Linotype Melting Furnaces
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Linotype Spacebands repaired at 30c. each

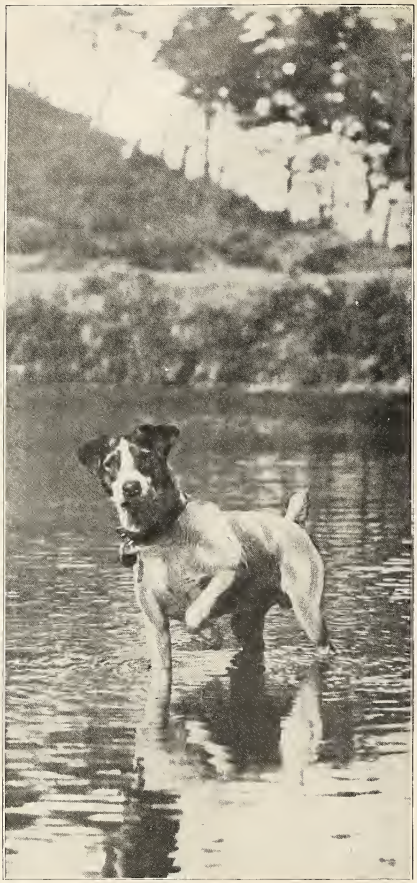
Prices cheerfully quoted.

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LOCAL AND LONG DISTANCE TELEPHONES
HARRISON 4230-4231

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Specialties:
Tintolene (for making tints)
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ENGRAVERS' PROVING INKS
LIQUID DRYERS, VARNISHES and PLATE OILS
For Every Kind and System of Printing

BI-TONE INKS
The World Standard Three and Four Color Process Inks

DEALERS IN
Bronze Powder, Egg Albumen, Lithographic Crayons, Dragon's-blood, Topping Powder, Patent Color Foils.

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The BEST

Lithographed Stock Certificate Blanks

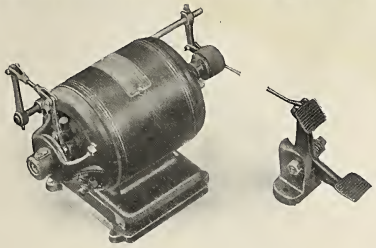
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22 Clay Street, San Francisco, Cal.,
Agents for California and Oregon.

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GORDON-PRESS MOTOR

Friction-drive, alternating and direct current. Variation, 100 to 3,000 impressions per hour. ***Just like cut.*** No resistance in circuit. ***Guaranteed for two years.***

We carry also a stock of 1,000 motors for all purposes; all second-hand and guaranteed for one year. Write us your needs.

GUARANTEE ELECTRIC CO.
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Chalk Plates

are within the reach of every printer and publisher. The

Cheapest

method known; without any lengthy and troublesome processes.

Best and Quickest

results are speedily secured by a beginner with our instructions.

Only Satisfactory Method

is the verdict of users in every State and Territory, and in every country where illustrative work is done.

A full line of Tools and Machinery for Engraving and Stereotyping. Complete outfits for Rubber-stamp making.

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INDIANA CHEMICAL COMPANY
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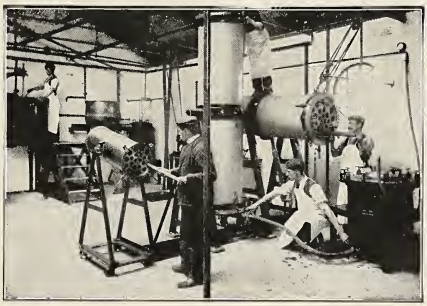
AMERICAN TYPE FOUNDERS CO.	All Branches
J. E. LINDE PAPER CO.	New York City, Newark
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ALLING & CORY	Buffalo, Rochester, Pittsburg
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FULL EQUIPMENTS OF THE LATEST AND MOST IMPROVED

Roller-Making Machinery

FURNISHED.

Estimates for Large or Small Outfits.

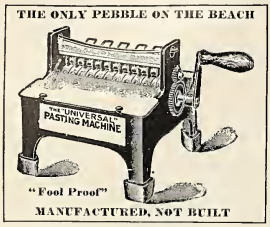


JAMES ROWE 241-247 S. Jefferson St. CHICAGO, ILL.

LINOTYPE & MACHINERY COMPANY, Ltd., European Agents, 189 Fleet Street, London, England.

Meets the need of a GOOD MACHINE at a PRICE FOR EVERYBODY

UNIVERSAL GUMMER



Gums an ordinary shipping label or the finest surface coated stock without injury.

Over Ten Thousand in use.

Can be made to drive from an electric-light socket; other styles and sizes furnished.

5-INCH ROLL, HAND POWER, $10.00

Chas. Beck Paper Co. Ltd.

"THE PRINTERS' STORE"

609 Chestnut St. PHILADELPHIA, PA.

If you have tried all the other

Colortype

Platemakers

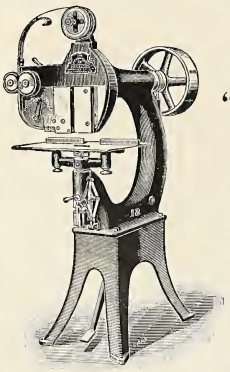
and could not get what you wanted, come to us for it. We guarantee our plates to give entire satisfaction. ¶ Postcards in colors made from ordinary photographs. ¶ Reproductions made for advertising purposes by our process catch the eye. ¶ Nickeltypes of the subject entitled "The Question," appearing in this issue, for sale. ¶ Get into communication with us at once and be happy

Maas Colortype Company

(NOT INCORPORATED)

126-132 MARKET STREET, CHICAGO

UNAPPROACHABLE



Awarded Gold Medal in St. Louis, Mo., and London, England.

We have now reached the high-water mark of excellence in our new

"PERFECTION" No. 6 and No. 12 WIRE STITCHERS

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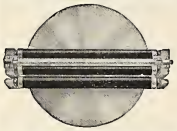
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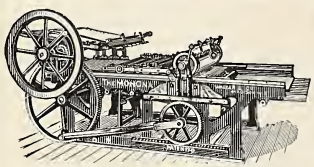
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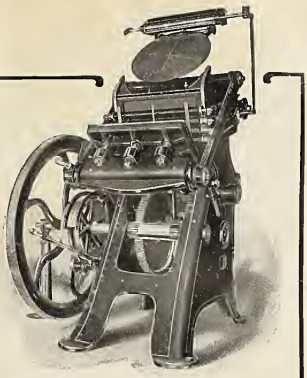
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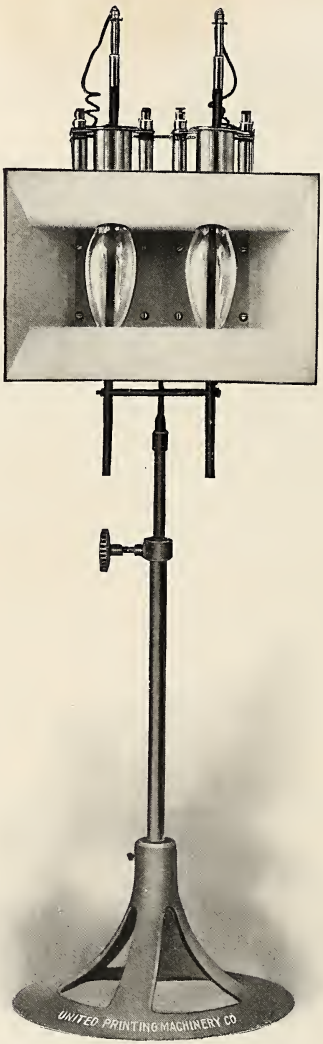


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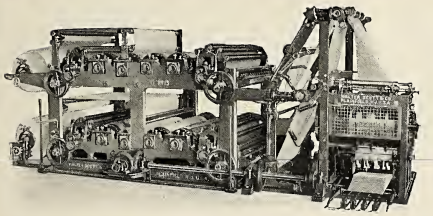
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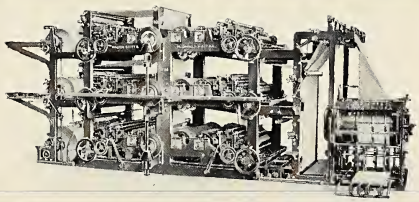


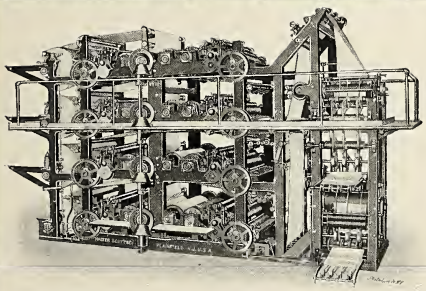
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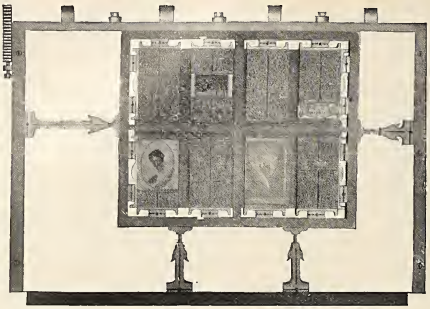
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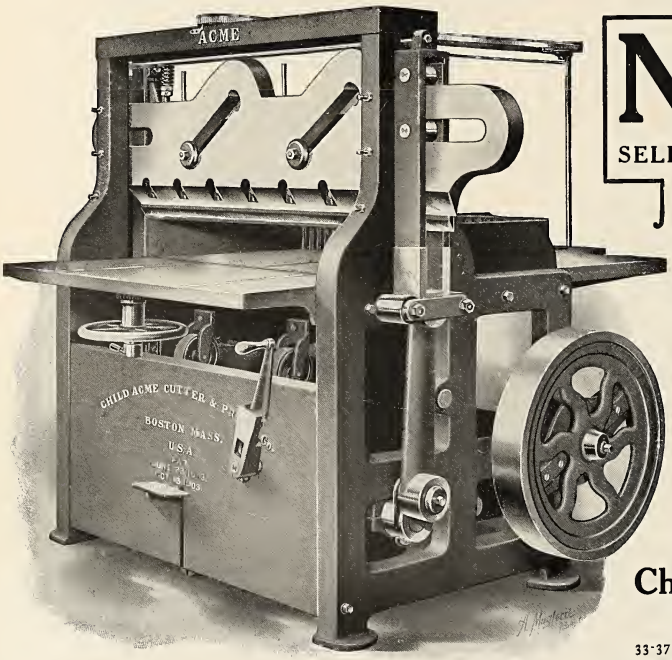
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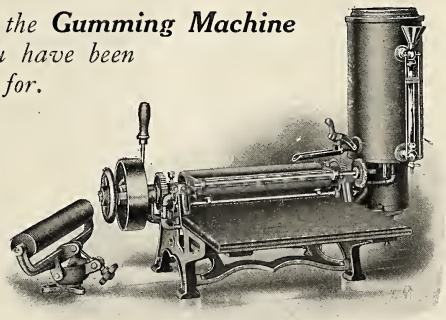
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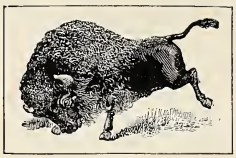
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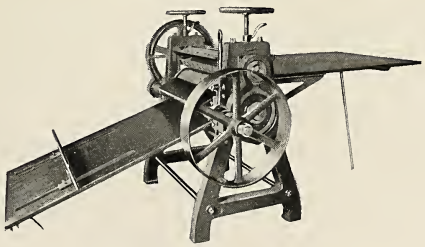
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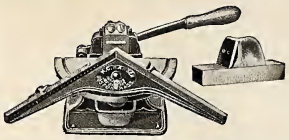
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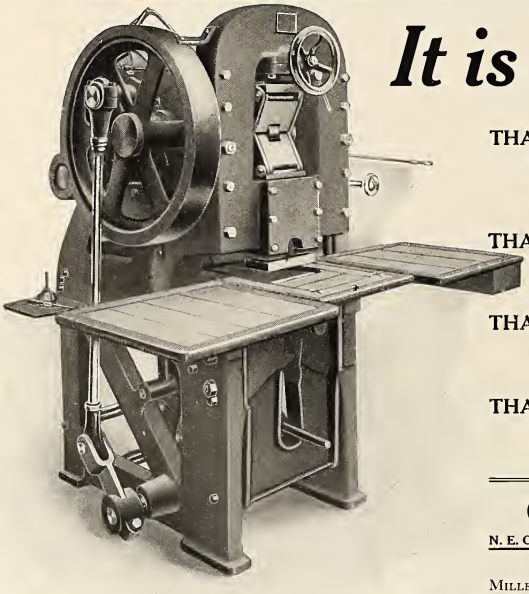
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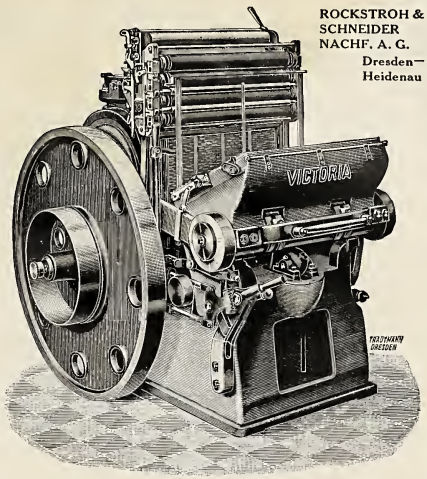
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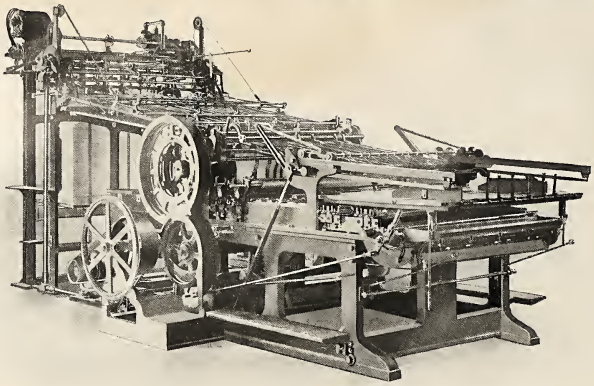
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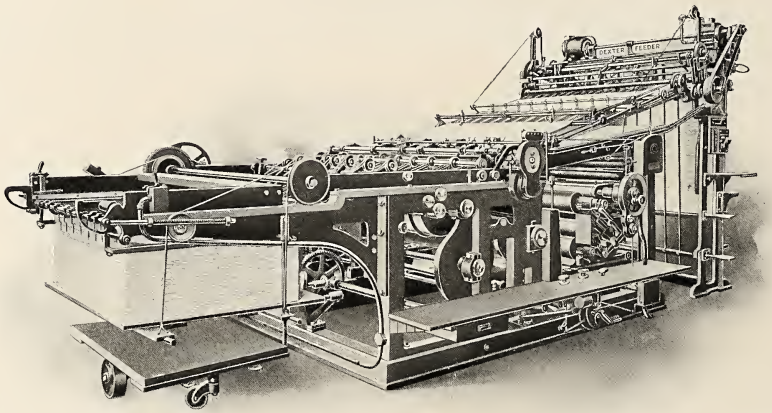
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The Dexter Automatic Feeding Machine

Attached to two-revolution press.



The Dexter Automatic Feeding Machine

Attached to a sheet-feed rotary press.

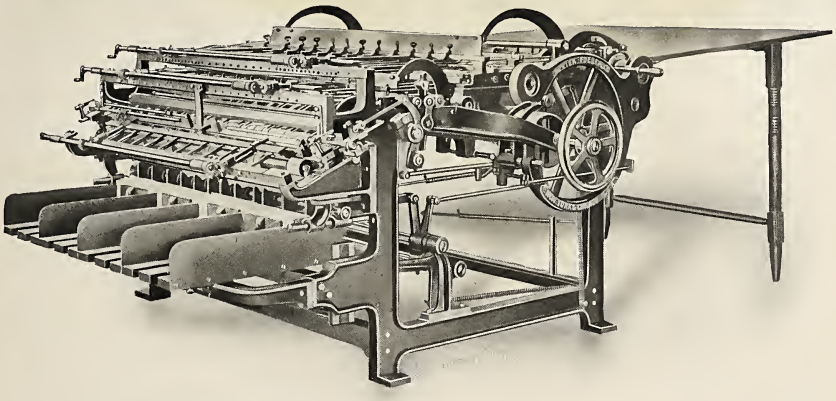
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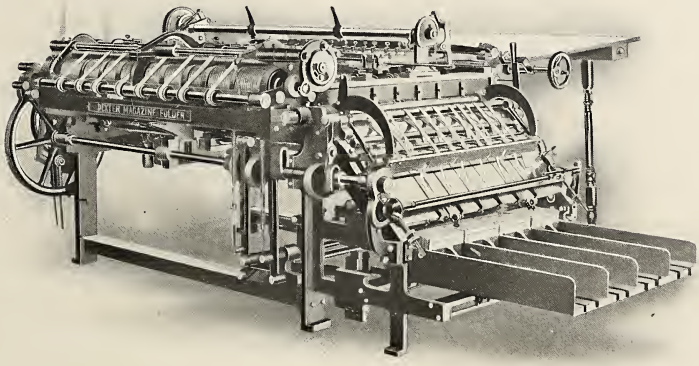
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Folds parallel 8, 12 and 16 page work.



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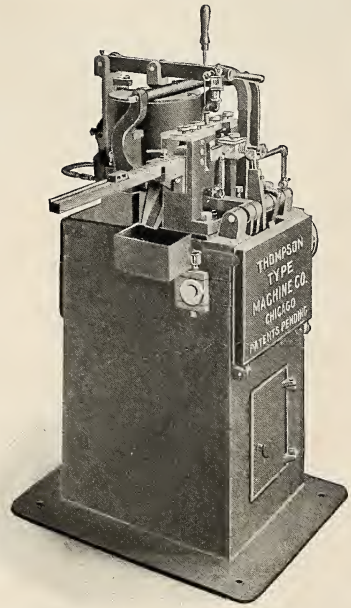
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Has stood for this twenty-two years.

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Can be "locked" in form same as type to number and print at one impression.

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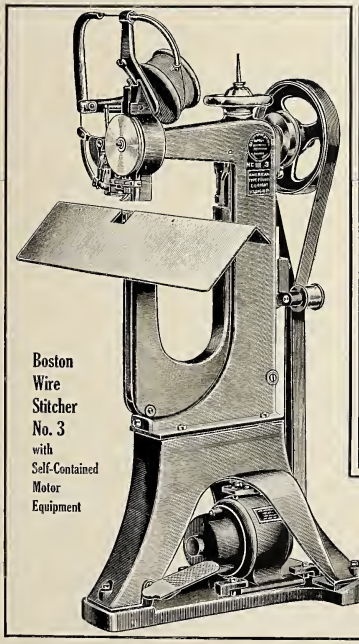
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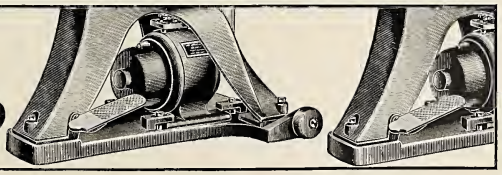
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14-Point	38a,	1.60;	13A, 1.40	3.00
18-Point	25a,	1.80;	8A, 1.45	3.25
24-Point	16a,	2.00;	5A, 1.50	3.50
30-Point	14a,	2.25;	5A, 2.00	4.25
36-Point	11a,	2.65;	4A, 2.35	5.00
48-Point	8a,	3.35;	4A, 4.15	7.50

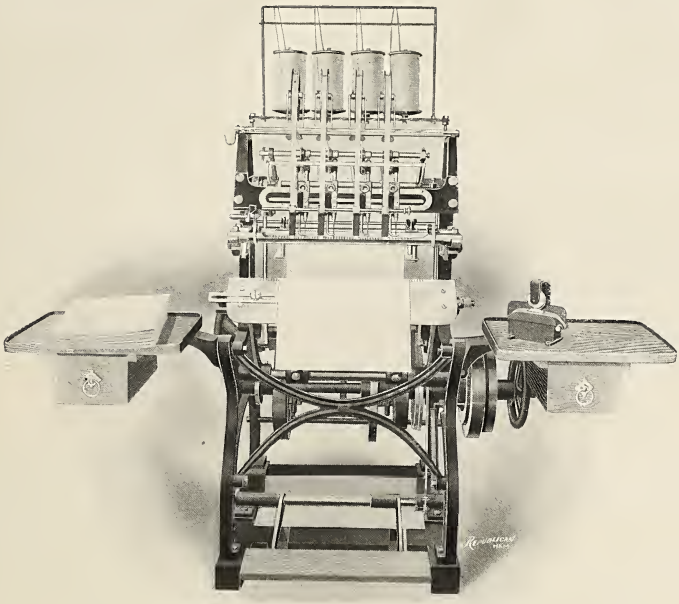
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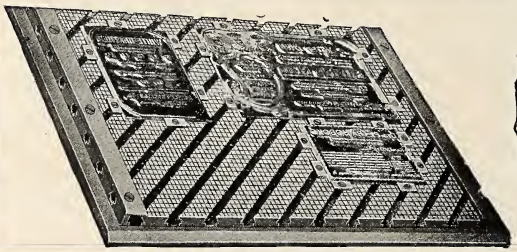
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A Word to the Wise

PROPRIETORS of printing-offices do not have sufficient leisure time to analyze the details of their business sufficiently. They are inclined to jump at conclusions and often get erroneous ideas by not taking time to investigate things that are really beneficial to their business.

Nine out of every ten will tell us that they can not afford an IDEAL IRON GROOVED BLOCK in their pressroom—they only see the first cost—but we can assure you that there is not an office in the country to-day doing $500 worth of presswork from electros or half-tones yearly that can not afford them.



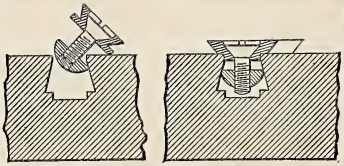


Fig. 1 *Fig. 2*

FIG. 1 — Showing hook as it is tilted into the groove.
FIG. 2 — Showing hook as it appears when in position.

THE IDEAL IRON GROOVED BLOCKS

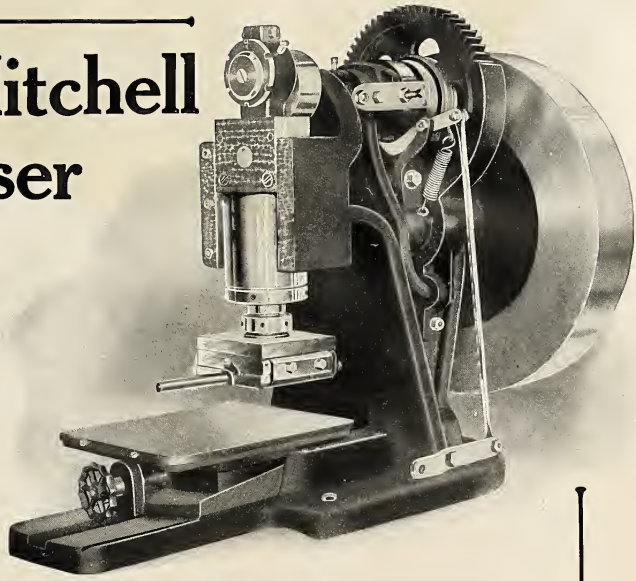
are a permanent investment; there is no depreciation to write off after they are installed, the interest on the largest equipment for a cylinder press will not exceed $18 per year, and the cost of screws and nuts required for the hooks will not amount to $5 per year; so the highest yearly charge that possibly could be written against the block would amount to less than $25 per year. Figure the amount of time saved, the saving effected by getting your electros unmounted, and above all the greatly superior quality of presswork turned out by using the IDEAL BLOCK and you will find yourself more than 100 per cent to the good.

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Ideal Register Blocks, Iron-topped Imposing Surfaces,
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Will produce the highest quality of work.

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One Pair of Hands



Operating One Machine

will do as much work and save you Time, Labor, Money. Easier work for the stone-man. No pi. No distribution. A new dress every time you print. That's what it means to use a

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Model 5—Single Magazine.
180 characters from one keyboard.

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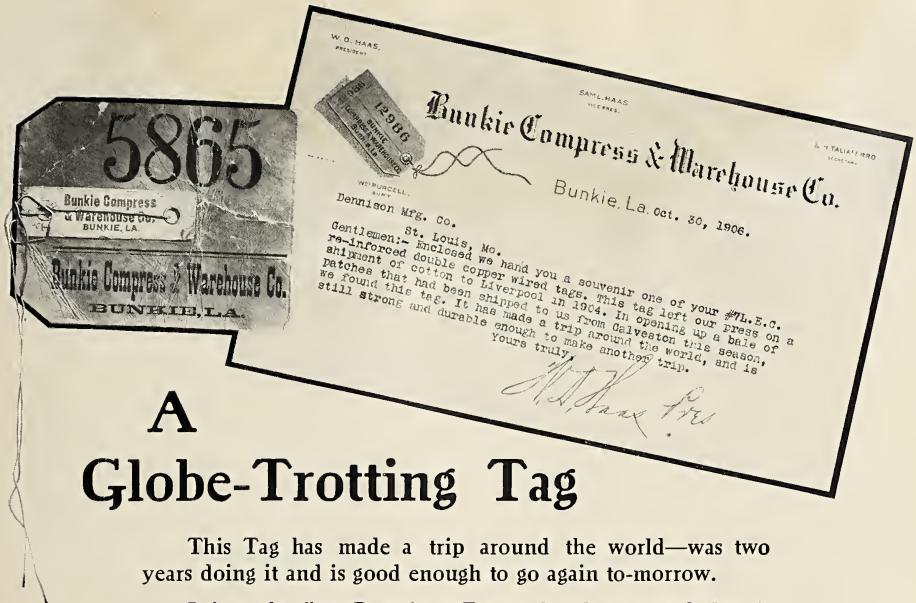
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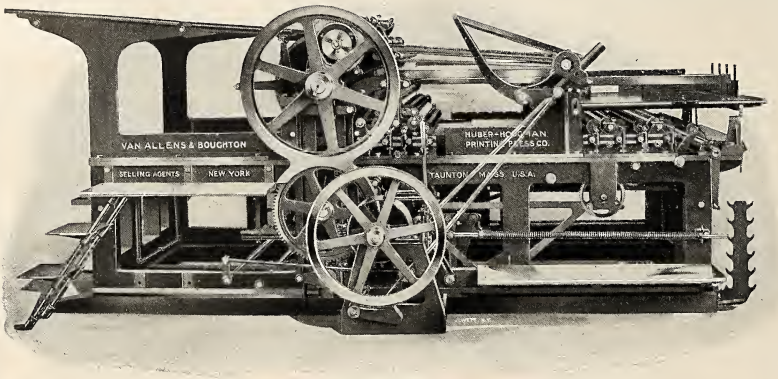
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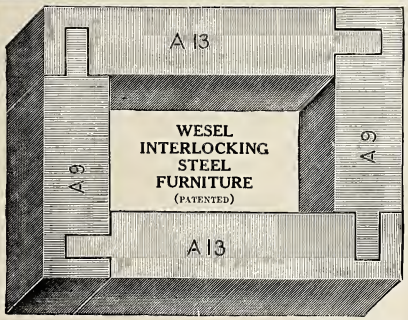
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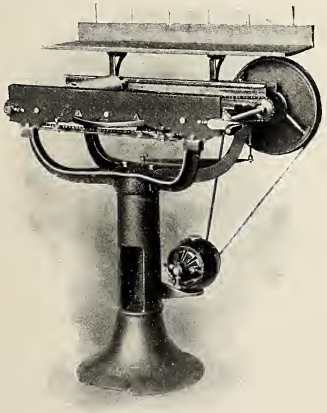
They are designed right, built right, sold right, and will *STAND THE RACKET*



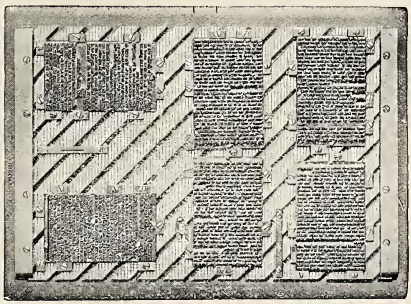
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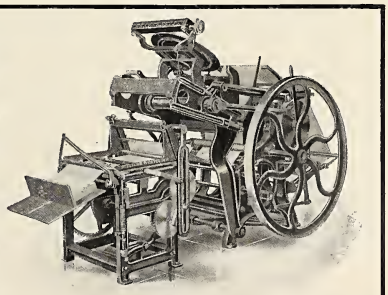
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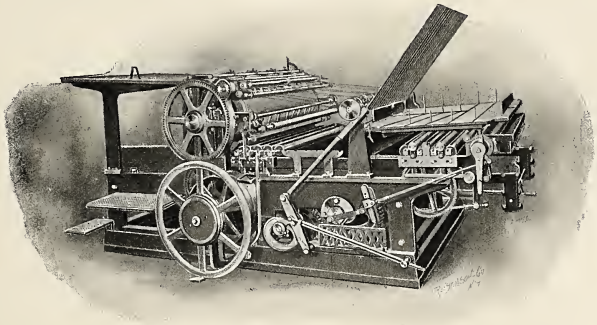
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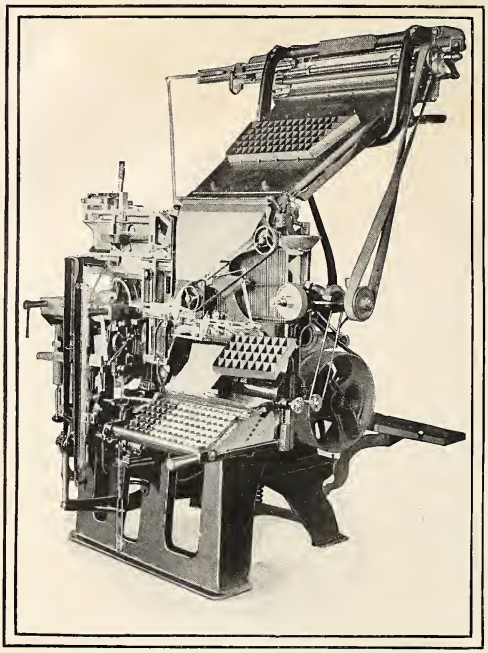
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Some Recent Testimonials from Users of the Canadian-American Linotype Machines in Argentina and Uruguay

(TRANSLATED FROM THE SPANISH)

Addressed to our Mr. E. J. Berry

L'Italia al Plata

MONTE VIDEO, August 1, 1906.

DEAR SIR,—I have much pleasure in stating that the three Canadian-American Linotype Corporation Machines erected by you in my office work perfectly, and that the very brief period employed in successfully installing them is a proof of your own ability as well as a tribute to the very excellent qualities of the machine.

Yours truly,

(Signed) R. PICCIOLI.

Tribuna Popular

MONTE VIDEO, August 21, 1906.

DEAR SIR,— It is with much pleasure I express my appreciation of your services in installing the six Canadian-American Linotype Machines, which are running to our entire satisfaction. I wish also to especially thank you for your untiring patience and kindness in teaching and instructing our apprentices in the management of the machine.

Yours faithfully,

(Signed) JOSE M. LAPIDO.

La Democracia

MONTE VIDEO, October 6, 1906.

DEAR SIR,—The directors of La Democracia, whom I represent, have much pleasure in expressing herewith their satisfaction with the two Linotype Machines we purchased from the Canadian-American Linotype Corporation, as also with your work in erecting the same.

J. G. BRITO DEL PINO, Hijo, *General Manager.*

El Mercantil

ROSARIO, December 9, 1906.

DEAR SIR,— I have much pleasure in testifying to my entire satisfaction with the excellent running of the two Standard Linotype Machines purchased from the Canadian-American Linotype Corporation, and installed by you in the composing-room of this paper. In conclusion. I wish to express my appreciation of your own services as a skilled Linotype machinist.

Yours truly,

(Signed) A. G. DE SOLIS, *Administrator.*

DEAR SIR,— It is some days since you erected for us the four Canadian-American Linotype Machines we purchased through Messrs. Serra Bros. & Co., and it gives us much pleasure to state our perfect satisfaction with the machines, as also with the promptitude of your work in erecting them.

Yours truly, (Signed) ARTURO RICARD.

Campania Nacional De Impresos

BUENOS AIRES, January 8, 1907.

DEAR SIR,— We have great pleasure in informing you that the Canadian-American 14-point Linotype Machine just erected by you in our office runs to our satisfaction, and fills the requirements of this firm.

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La Nueva Provincia

BAHIA BLANCA, November 14, 1906.

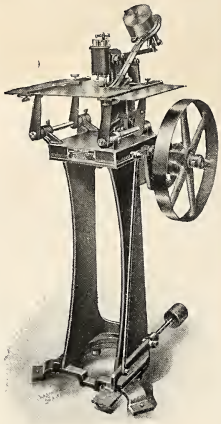
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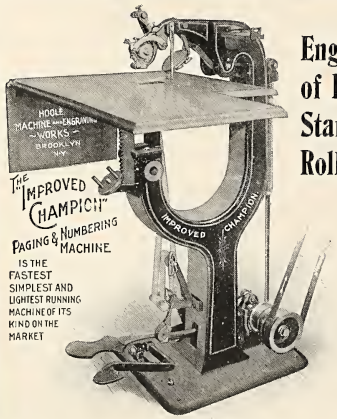
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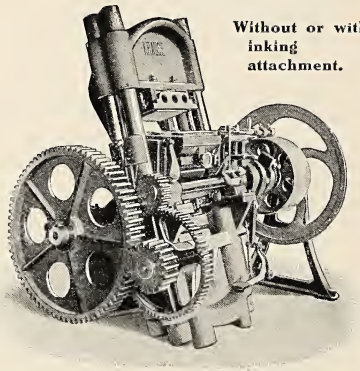


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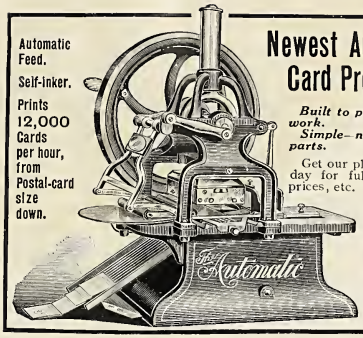
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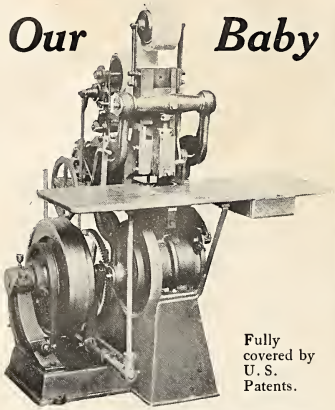
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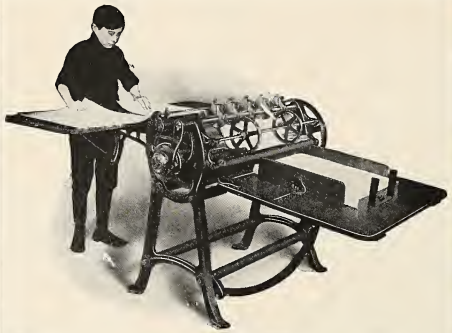
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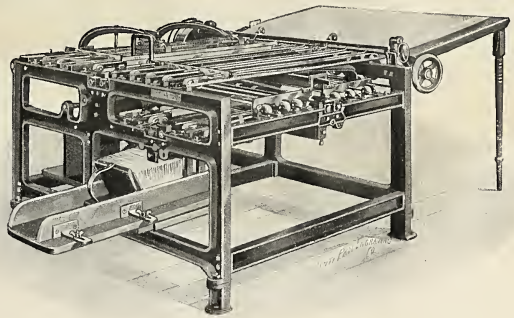
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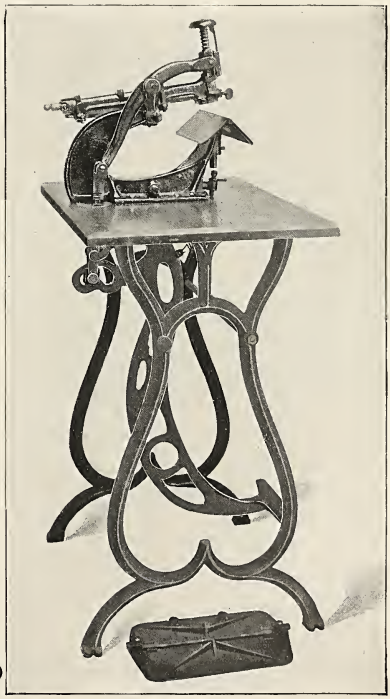
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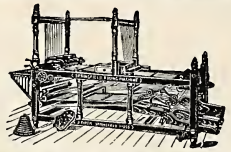
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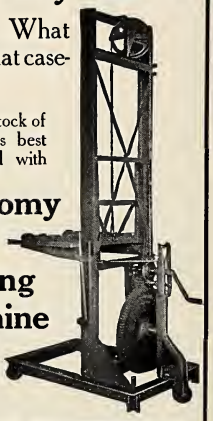
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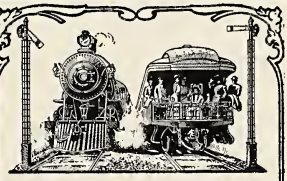
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THE INLAND PRINTER—MAY, 1907.

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THE HENRY O. SHEPARD CO., SHEPARD-NORWELL PRINTERS, CHICAGO.

The INLAND PRINTER



VOL XXXIX N°3 30 CENTS

Lettering for Printers and Designers

By THOMAS WOOD STEVENS

A comprehensive treatise on the art of lettering with many interesting modern examples, together with tables and measurements valuable to constructors of advertising matter

Price One Dollar

THE INLAND PRINTER COMPANY
CHICAGO AND NEW YORK

The Kalamazoo Paper Company

Makes a specialty of its line of

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Made in ten colors and in Antique, Plate and Crash finishes.
Also Box, Mat and Photo-mount Papers in same colors.

SEND FOR OUR NEW SAMPLE-BOOK

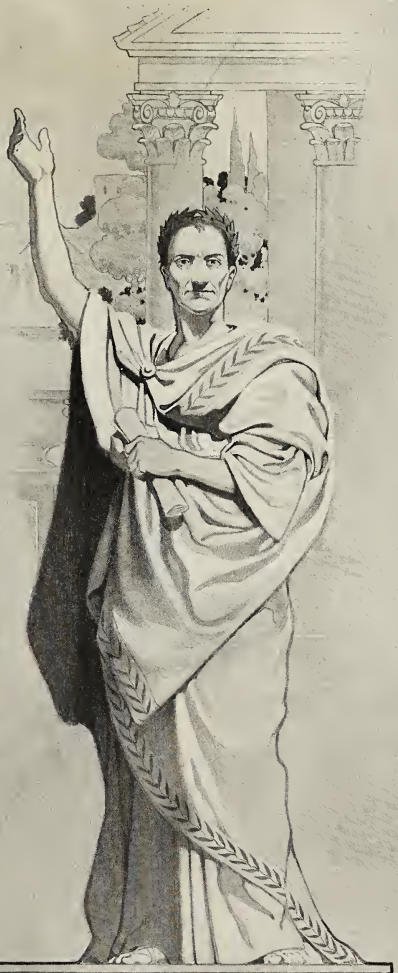
We also make Ledgers, Bonds, White *and* Colored Flats.
And High-Grade Book Papers.

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KALAMAZOO, MICHIGAN

STAR ★ BOOK

BUTLER BRAND PAPER THE BEST

★ ★ ★ *constant as*
the northern STAR
Of whose true fixed
and resting quality
There is no fellow
in the firmament.
The skies are painted
with unnumbered sparks
They are all fire and
every one doth shine,
But there's but one in all
doth hold his place.
—CÆSAR



STAR BOOK PAPER

MADE IN THE SAME MILL
BY THE SAME MEN AND
FROM THE SAME STOCK
AS IT HAS BEEN FOR YEARS
A PURE MACHINE FINISHED
BOOK PAPER UNPARALLELED



J. W. BUTLER PAPER CO.
CHICAGO

Brown & Carver Cutters

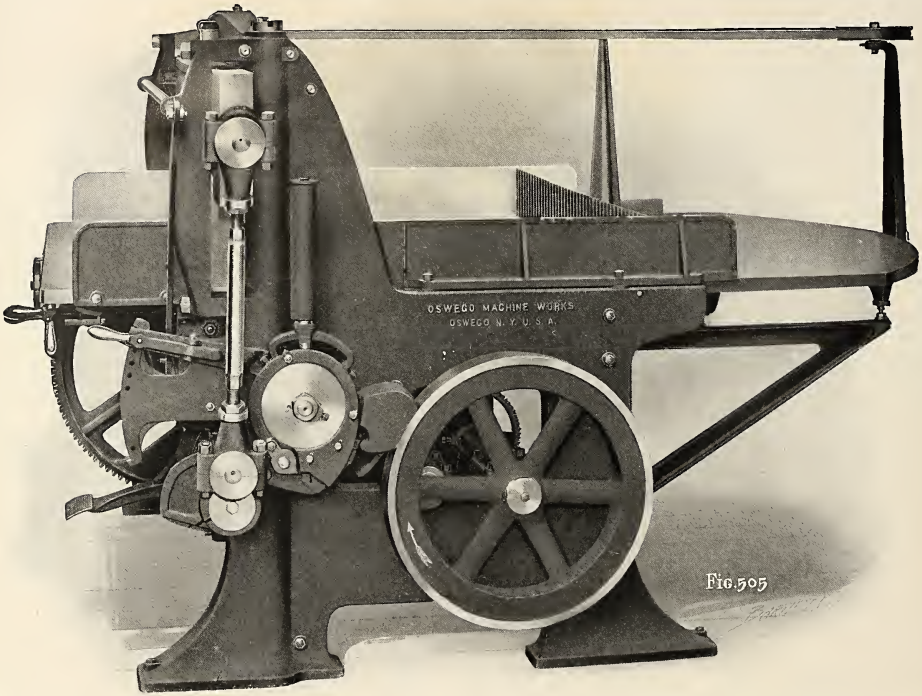


Fig. 505

VARIABLE AUTOMATIC CLAMPING PRESSURE (useful for freshly printed stock or work which it is desired not to indent) and **Changing from Self-Clamp to Hand-Clamp,** or the reverse, without any change of adjustment, are some of the features which are on the latest improved Brown & Carver "Label" gold-medal cutters only. Automatic-Clamp Brown & Carver cutters are designed to cut accurately the greatest output per day possible.

Oswego Machine Works, Oswego, N. Y.

NIEL GRAY, Jr., Proprietor

CHICAGO OFFICE: 277 Dearborn St.
J. M. IVES, Manager

NEW YORK OFFICE: 150 Nassau St.
W. S. TIMMIS, Manager

Brown & Carver and Oswego Cutting machines are made in SEVENTY different sizes and styles. We have the only factory making cutting machines exclusively, and the only one making a complete line of cutting machines. Every distinct advance in the art of cutting has been original with the BROWN & CARVER cutting machines. Each machine of the SEVENTY sizes and styles has several points of excellence on BROWN & CARVER cutters alone.

ADVERTISING
A GOOD ARTICLE

Honest advertising is a legitimate demonstration of a good article. Dishonest advertising is a misleading statement about an inferior or fraudulent article. It is very easy to separate the classes.

A dishonest advertiser can not buy large and costly space in the leading magazines year after year.

Such expenditure is disastrous unless there is a strong element of permanency in the business secured, and a fraudulent article never makes a permanent customer.

OLD HAMPSHIRE BOND

has been advertised for many years in the leading magazines, costing us no small sum. From your standpoint it means, Mr. Printer, just this—
Honest advertising of an honest article is a powerful force. Ours has covered a period of several years, growing in momentum because the quality of our goods has been rigidly maintained, and it will be much more profitable in many ways to work with us than against us.

If you are interested, write us. We have something further of interest to you.

Hampshire Paper Company

The only Paper Makers in the World making Bond Paper exclusively

South Hadley Falls, Mass.



HAMILTON'S MODERN PRINTING-OFFICE FURNITURE

Is designed to save space and relieve the congestion in printing-offices where often three and four times the amount of work is now done that was accomplished before the present expansion in business occurred.

The problem is how to do this most effectually and with a saving in the time of the workmen. The secret lies in the question of ***Lost Motion.*** With the old system the workmen were widely scattered. It was thought economical to allow every workman plenty of room for action and with room to spare for material. The modern way is to concentrate the material within a small space. The workman has his material close at hand and easy to get at.

He accomplishes more with less effort. There is a minimum of lost motion.

That's what we mean when we talk about Modern Printing-office Furniture — the Hamilton kind — the furniture that is known under the trade-mark

"Wood Goods — Good Woods"

We give you a reason why our furniture is the best ever constructed for printers. We believe in it ourselves and more than 60,000 printers in this and every foreign country where printing is done also believe in it because ***they use it in their business.***



Make-up Table, with Brass-lined Tray and Removable Brackets.

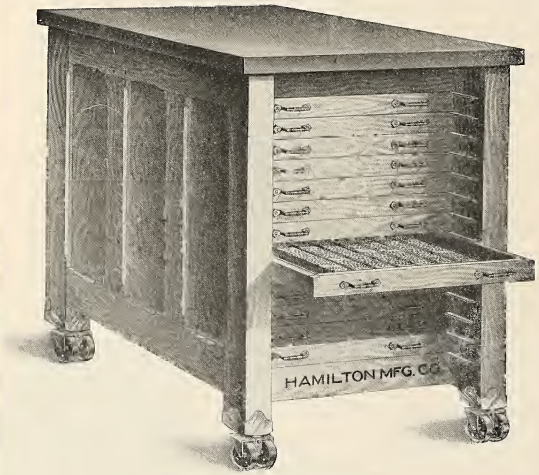


Included in the list of over seventy new articles of Modern Printing-office Furniture listed for the first time in our new Catalogue No. 14, we show the improved Make-up Tables and Paging Cabinets, illustrations of which are shown on this page. They are fitted with heavy iron tops, polished or brass-covered, as required.

The Paging Cabinets are made with one size of top, 25¼ x 30½ inches, and fitted with from 6 to 13 brass-covered drawers.

The Make-up Tables are made in five sizes, for 6 to 10 column forms. There is a drawer under the top for column rules.

These modern Cabinets are mounted on heavy two-wheel casters and they can be transferred about the office as required. Page 140 of our new Catalogue describes them in detail. Write for net prices on any furniture required.



Paging Cabinet and Make-up Table.

The Hamilton Mfg. Co.

Main Office and Factory
TWO RIVERS, WIS.

Eastern Office and Warehouse
RAHWAY, N. J.

All Prominent Dealers handle our Goods and carry them in stock.

A valuable Line Gauge, graduated by picas, mailed free to every printer who will ask for it.



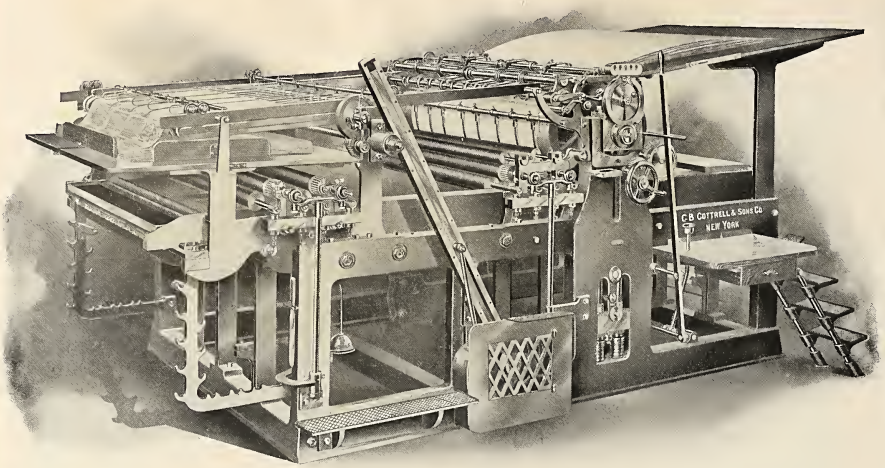
H·D·
BOOK
INK·

The Queen City Printing Ink Co.

Makers of High-Grade

PRINTING INKS

CINCINNATI CHICAGO BOSTON PHILADELPHIA KANSAS CITY



THE COTTRELL

High-Speed Two-Revolution Press

Is especially designed to print the most difficult photo-color reproductions and is the ideal machine for three and four color work

IT EXCELS IN THE FOLLOWING IMPORTANT FEATURES:

SPEED—The speed of the Cottrell Press is greater than that of any other Two-revolution Press of like size in the market.

DISTRIBUTION—Distribution of ink is unequaled on account of the perfect arrangement and number of rollers, which are vibrated and geared. The ink-fountain is easily adjusted for any class of form.

DELIVERY—The Convertible Delivery, perfect in its working, can be set to deliver the sheet printed side up or changed to fly delivery in three minutes.

REGISTER—Absolute register guaranteed, and on this account the Cottrell Press is best adapted for the exacting demands of three-color and catalogue printing.

ECONOMY—The Cottrell Press is capable of making the longest runs without wearing the plates.

C. B. COTTRELL & SONS COMPANY

CONSTRUCTORS OF HIGH-CLASS PRINTING MACHINERY

41 Park Row
NEW YORK, N. Y.

Works
WESTERLY, R. I.

279 Dearborn St.
CHICAGO, ILL.

U. S. A.

Representative in Mexico:
U. S. PAPER EXPORT ASSOCIATION
440 Coliseo Nueva
Mexico City

Representative in Cuba:
HOURCADE CREWS Y CA
Muralla 39, Havana

"Investigate thoroughly and it will be a Cottrell."

PEERLESS

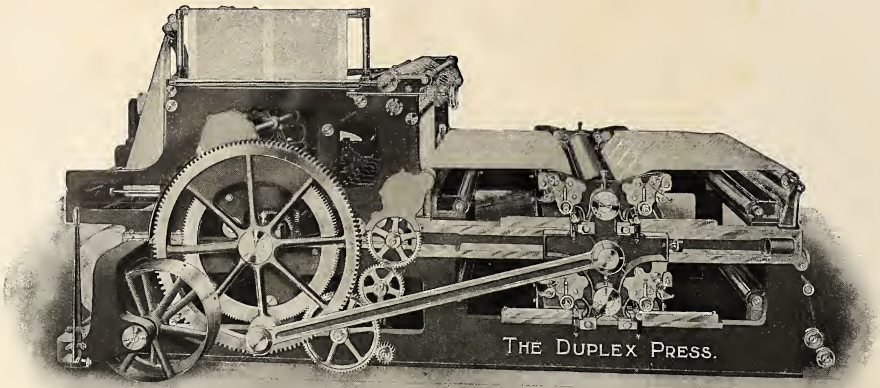
I AM THE THE PEERLESS CARBON BLACK COMPANY BLACK IMP



I am the Black used in the ink that printed The Inland Printer.
I am the pinnacle of perfection in making fine art printers' inks.
I mix in varnish without thickening—make inks flow and distribute, and print perfectly.
Send for my book—it tells you what I am, who uses me, and why *you* should use me.
A sample package will be sent to those who wish to try me.
I am made by the Peerless Carbon Black Co., of Pittsburg, Pa.
I can be obtained from

Binney & Smith Co.
81-83 Fulton St., New York, N. Y.

THE DUPLEX



Flat-Bed Web Perfecting Newspaper Press

Prints 5,000 to 6,000 per hour of either 4-, 6-, 8-, 10-, or 12-page papers

WITHOUT STEREOTYPING

New York, N. Y., *New Yorske Listy*
New York, N. Y., *Atlantis*
St. Louis, Mo., *Amerika*
Second purchase
San Bernardino, Cal., *Times-Index*
Marion, Ohio, *Star*
12-page, second purchase
Marion, Ohio, *Mirror*
Philadelphia, Pa., *Voce del Popolo*
Long Beach, Cal., *Press*
San Francisco, Cal., *New World*
12-page
Hoboken, N. J., *Inquirer*
St. Joseph, Mich., *Press*
Toledo, Ohio, *Ameryka Echo*
Twin presses
Waldshut, Germany
Baden, Germany
Coethen, Germany
Chico, Cal., *Enterprise*
Calumet, Mich., *Copper County News*
New York, N. Y., *Magyar Nepszava*
12-page
Belvidere, Ill., *Republican*
South St. Paul, Minn., *Reporter*
Halifax, N. S., *Chronicle*
Twin presses
Sedalia, Mo., *Democrat-Sentinel*
Emporia, Kan., *Gazette*
Rock Island, Ill., *Argus*
12-page, second purchase
Paris, France
Two presses
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Bucyrus, Ohio, *Telegraph*
New York, N. Y., *Bolletino Della Sera*
Roanoke, Va., *World*
12-page
Guthrie, Okla., *Leader*
Crookston, Minn., *Times*
Marshfield, Ore., *Koosbay Progress*
Owosso, Mich., *Argus*
Harrisburg, Pa., *Sunday Courier*

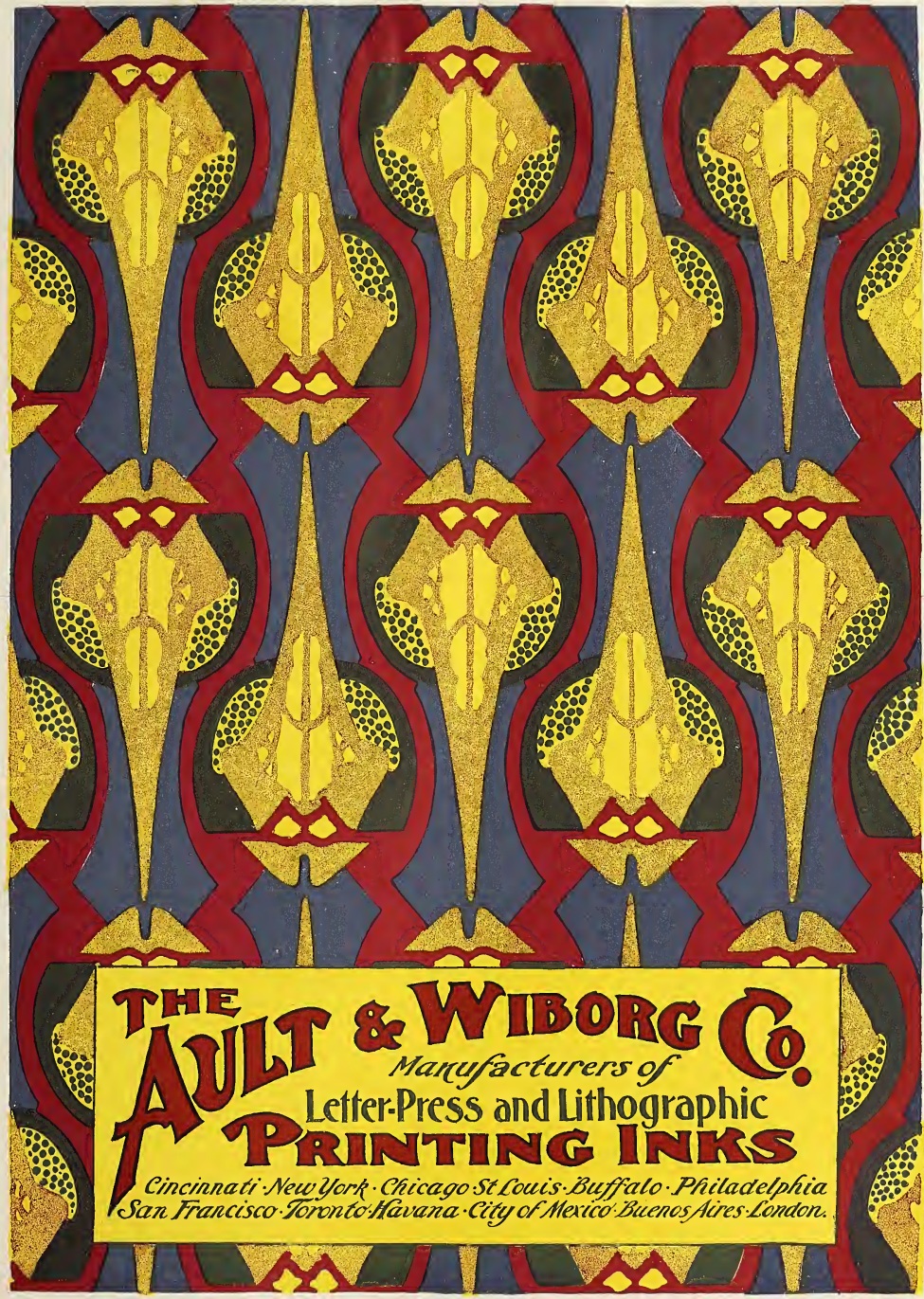
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Woburn, Mass., *Times*
San Francisco, Cal., *Recorder*
Aarhus, Denmark
Hot Springs, Ark., *Sentinel-Record*
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12-page, second purchase
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Cairo, Egypt
Lancaster, Pa., *Intelligencer*
Twin presses, second purchase
Independence, Kan., *Reporter*
Sterling, Ill., *Gazette*
Brantford, Ont., *Courier*
St. John's, N. F., *Telegram*
12-page
Oskaloosa, Ia., *Herald*
Ashland, Ohio, *Times-Gazette*
Santa Barbara, Cal., *Independent*
San Jose, Cal., *Times*
Twin presses
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Trinidad, Colo., *Chronicle-News*
Chambersburg, Pa., *Public Opinion*
Connellsville, Pa., *News*
Fitchburg, Mass., *Sentinel*
12-page, second purchase
South McAllister, Okla., *News*
North Yakima, Wash., *Republic*
Pasadena, Cal., *News*
12-page
New Brighton, N. Y., *Staten Islander*
Salina, Kan., *Journal*
Edmonton, N. W. T., *Bulletin*
12-page, second purchase
Herisau, Switzerland
Ft. Scott, Kan., *Tribune and Monitor*
Tulsa, Ind. Ter., *World*
12-page
Alliance, Ohio, *Review*
Berkeley, Cal., *Gazette*
Berkeley, Cal., *Reporter*
Twin presses
La Salle, Ill., *Post*

OUR CUSTOMERS WRITE OUR ADS.

DUPLEX PRINTING PRESS CO. BATTLE CREEK, MICH.

MAY 10, 1907


THE AULT & WIBORG CO.
Manufacturers of
Letter-Press and Lithographic
PRINTING INKS
Cincinnati · New York · Chicago · St Louis · Buffalo · Philadelphia
San Francisco · Toronto · Havana · City of Mexico · Buenos Aires · London.

PARALOID (Patented.) The New Fluid that PREVENTS OFFSETTING

SUCCESSFULLY used by many leading printers. Especially adapted for Rotary Presses, where it saves Off-Set Roll and increases the output of presses from ten to twenty per cent. Write us for detailed information as to its cost, application, etc.

NOTICE—Paraloid is adapted for Flat Bed and Rotary Presses.

Manufactured Only by : : : The Ault & Wiborg Co. CINCINNATI, OHIO (Sole Licensees for America)

NO-WASH-UP A Boon to Lithographers and Letterpress Printers

FOR EITHER CYLINDER OR JOB PRESSES

BY ITS USE the troublesome, tiresome and expensive operation of washing-up at the end of a day's run is obviated, the press being in perfect condition for starting the next day. The greatest saver of materials and time yet introduced into a printing office. Write us for sample and give it a trial, WHICH WILL CONVINCE YOU.

In 75-cent and $1.50 cans.

Manufactured Only by : : : The Ault & Wiborg Co. CINCINNATI, OHIO



Have you read this book?

Printers the country over are discussing the extremely interesting things this well-gotten-up booklet tells about the

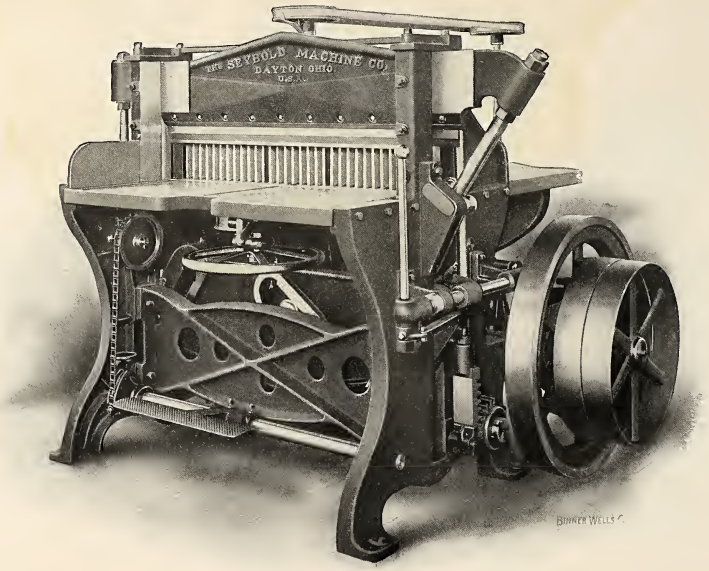
Miller Saw-Trimmer

The machine that enables any one in the shop to saw and trim everything in the way of wood, brass or typemetal that the printer is required to saw or trim, and does its work to ***absolute point measure.*** ¶ If the book sent to your shop has miscarried, be sure to let us know. We'll send you another one free, and we know that you'll think it well worth the reading.

Miller Saw-Trimmer sold on 30 days' trial.

Miller Saw-Trimmer Co.
617 Montgomery Building
Milwaukee, Wis.

It Pays to Use the Best!



The Seybold Treadle Holyoke Automatic Paper Cutter

The only automatic machine that will cut accurately all kinds of paper material.

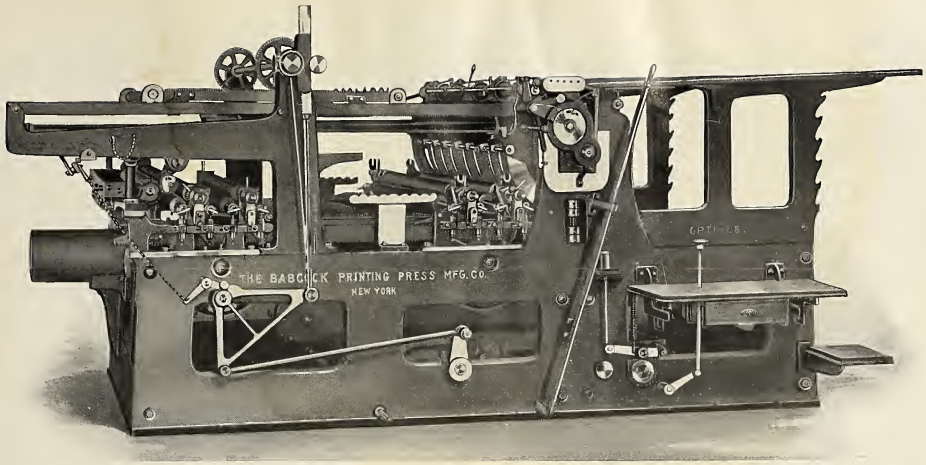
A strong, well-built machine that will stand the strain of heavy cutting.

An investigation will prove it the machine you want.

THE SEYBOLD MACHINE COMPANY

Main Office and Factory, DAYTON, OHIO
NEW YORK :: CHICAGO :: SAN FRANCISCO

The J. L. Morrison Co.	F. A. Venney & Co.	J. H. Schroeter & Bro.	Canadian-American Machinery Co.
Canada Agents	*Southwestern and Mexican Agents*	*Southern Agents*	*European Agents*
Toronto	Dallas, Texas	Atlanta, Ga.	London, E. C., England



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply Company, Seattle; Pacific States Type Foundry, San Francisco.

The Babcock Optimus
The Babcock Optimus

The printer is a manufacturer. When we sell him an Optimus we do not sell something that he expects to sell again, but something that becomes a part of his facilities for doing business. The sale is on a basis of advantages and merit, not of competition in price.

Whether the price of a machine tool, such as a printing press, is high or low, can be known only after comparisons are made of character and quantity of product. With the less efficient machine it is possible to lose on a single job all saved in its first cost when compared with the greater earning power of the Optimus. This loss must be suffered continually. It is not the price of the machine, but the cost of its product, that is important.

We do not merely claim the Optimus to be best worth its price. We say emphatically that it is. We know. It is our business to know positively.

The Babcock Optimus

SET IN BARNHART OLD STYLE

SUMMER DEFERRED



will come in with a greater rush than if approaching normally. We have experienced that before. Don't fool yourself that you will be able to get through that period of heat and humidity without hard, tough rollers, for the chuckle you make over the contemplated saving will change to groans of distress when your work is delayed some hot morning.

My friends have accused me every change of season of being a "calamity howler." As the calamity is never mine, but yours in case you are not prepared, the howling simmers down to a warning.

Many of our patrons ordered their Summer rollers long ago and are easy in their minds, no matter what kind of weather may come. There will be plenty of "foolish virgins" to keep us busy when the thermometer reaches 87°, who have just wakened to the fact that Winter rollers will not work in Summer. Order yours right away, if you have not already done so. As the temperature of Summer always averages up, we are in for some days as hot as —— any comparison your conscience permits.

Herbert M. Bingham

BINGHAM BROTHERS CO.

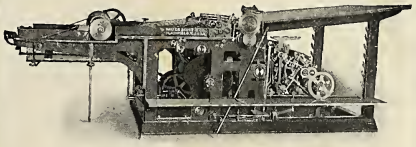
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ROLLER MAKERS

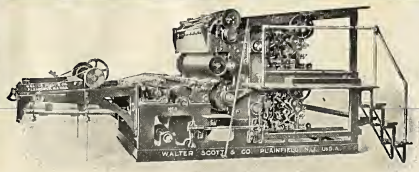
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PHILADELPHIA - - - - - - - 413 Commerce Street

Allied with BINGHAM & RUNGE, Cleveland

"MACHINE CAST" PRINTERS' ROLLERS
TRADE MARK
ESTABLISHED 1849



SCOTT SHEET-FEED ROTARY



SCOTT SHEET-FEED TWO-COLOR ROTARY

YOU OUGHT TO WRITE

AND FIND OUT OR GO AND SEE A

SCOTT SHEET-FEED TWO-REVOLUTION ROTARY

WITH AUTOMATIC FEEDER ATTACHED

WHICH PRINTS FROM CURVED PLATES ON ONE SIDE OF SHEET AT A SPEED UP TO

THREE THOUSAND PER HOUR

The Scott All-Size Rotary

WHICH CUTS OFF AND PRINTS

ANY LENGTH OF SHEET DESIRED

AT A SPEED UP TO

7000 PER HOUR

AND DELIVERS THE PRODUCT

FLAT ON A DELIVERY TABLE

READY FOR FOLDER OR PAPER CUTTER

IS A VERY GOOD PROPOSITION

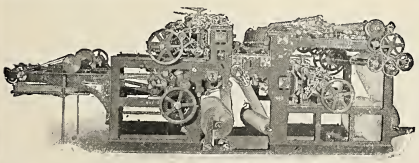
DO NOT DELAY. BE PREPARED FOR THE 8-HOUR DAY

NEW YORK OFFICE, . . 41 Park Row
CHICAGO OFFICE, 1643 Monadnock Block
ST. LOUIS OFFICE, 319 N. Fourth Street
BOSTON OFFICE, . . . 7 Water Street

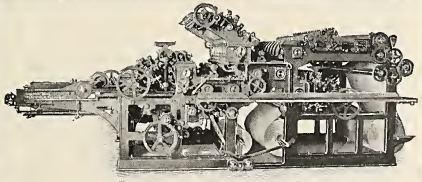
Cable Address, WALTSCOTT, New York

Walter Scott & Co.

Plainfield, New Jersey, U. S. A.

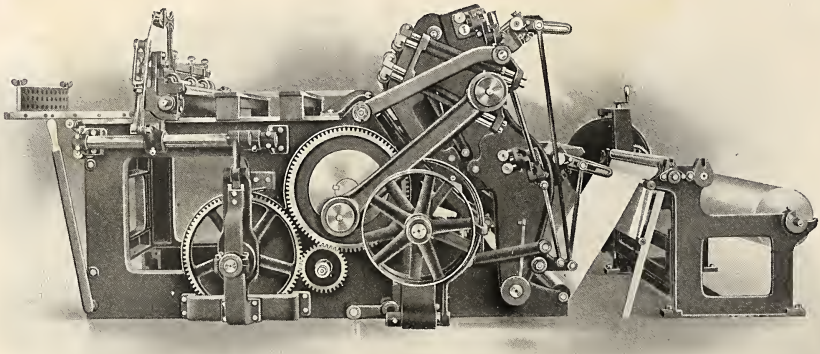


SCOTT ALL-SIZE ROTARY PRESS

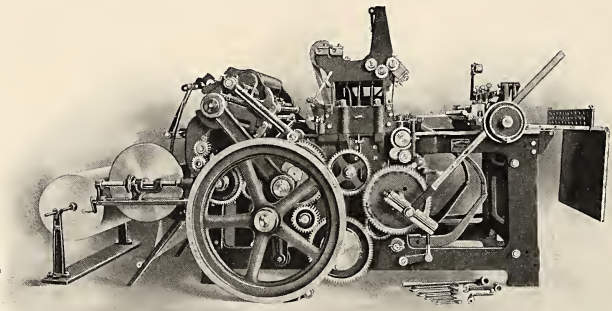


SCOTT ALL-SIZE ROTARY COLOR PRESS

Kidder Press Co.



New Size—15 x 30, Roll-feed, Bed and Platen Series



Roll-feed, Bed and Platen Perfecting Press

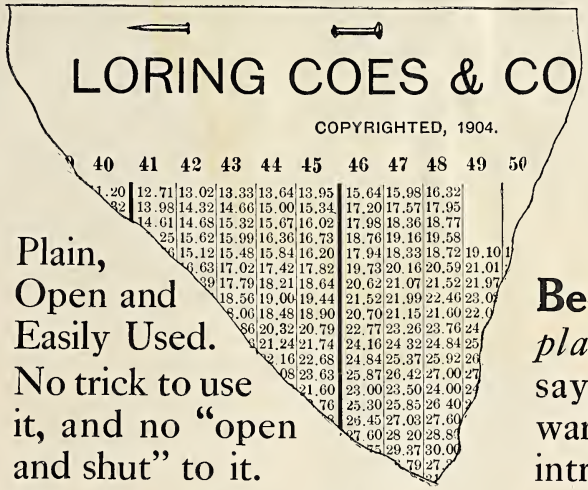
For particulars concerning what these presses will do write

Gibbs-Brower Co., Sales Agents

150 Nassau Street, New York

ESTABLISHED 1830

Coes' Price-list is different, too.





LORING COES

Plain, Open and Easily Used. No trick to use it, and no "open and shut" to it.

Because it is *plain*, the Trust says it is not warranted and an intrusion.

That MAY be, but it can't be juggled with.

Coes' Knives



Are *Honest, Reliable* and *Sound.*

COES' RECORDS

First to use Micrometer in Knife work (1890).

First to absolutely refuse to join the Trust (1893).

First to use special steels for paper work (1894).

First to use a special package (1901).

First to print and sell by a "printed in figures" Price-list (1904).

First to make first-class Knives, *any kind* (1830 to 1905).

COES
Is Always Best?

Our warrant and reputation are behind every inch of edge.

Why not ask us, now that the other fellow has tried to make you believe he knows it all? We'll be honest.

Loring Coes & Co. INC.

Worcester : : : : Massachusetts

NEW YORK OFFICE — G. V. ALLEN, 10 Warren Street

Onyx Covers

We have recently added to our popular line of Onyx Covers the following new styles

Mexican Onyx — Sardonyx
Malachite Onyx — Chalcedonyx

in Plate, Vellum, Crash and Repoussé—Crash finishes in 21 x 33, 60 and 80 pounds to 500 sheets. Put up in half reams. Send for our new Sample-book, containing the above, as well as a full line of the old favorites.

Onyx Bristol
22½ x 28½, 100, 120, 140 pounds.
In 100-sheet packages.

Onyx Bond
22 x 34, 32 pounds, in five colors.
In 500-sheet packages.

Half-tone Writing Paper

This is an extra-superfine writing paper prepared especially for half-tone cuts. It has a fine-grained, smooth surface that will take the ink readily and shows up the fine details of the cut most satisfactorily.
It is carried in stock in all the regular writing-paper sizes and weights.

Onion-skin Bond — Ravelstone — Keith Wove and Laid Linen
Wedding Papers and Bristols — Westlock — Chatham Bond
Vellum and Satin Tints — Dunbar — Cambrai Bond
Tinted Superfines — Naples Linen — Carthage Bond

Keith Paper Company

Turners Falls, Massachusetts

ILLUSTRATING A FEW MACHINES

MADE BY

BROWN FOLDING MACHINE CO.

ERIE, PENNSYLVANIA



AGENCIES

NEW YORK
THOS. CROFTS
150 NASSAU STREET

CHICAGO
CHAMPLIN TYPE & MACHINERY CO.
121 PLYMOUTH PLACE

LONDON, W. C.
J. COLLIS & SONS
42 REGENT SQUARE, GRAY'S INN ROAD

Then and **Now**

1882 **1907**

25 YEARS

Experience in the one specialty of manufacturing paper folding machinery.

We have originated and placed on the market more up-to-date ideas than all others combined.

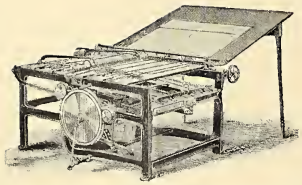
We originated the Drop Roll Marginal Feed System.

Our inventions have been imitated time and again, an acknowledgment of their superiority.

Our machines are practical, economical in production and simple in construction.

BROWN FOLDING MACHINE COMPANY

Ellington Downing
Manager

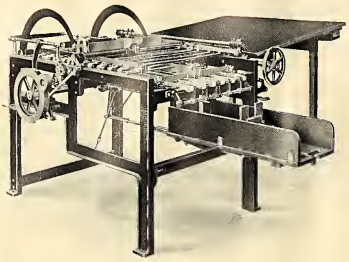


The First Successful Drop Roll Feed Machine

THE BROWN FOLDING MACHINE CO.

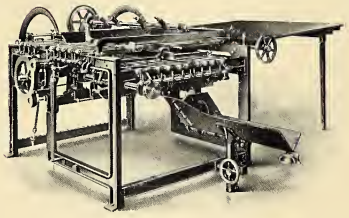
BUILDERS OF
BOOK AND CATALOG
FOLDERS
NEWSPAPER
AND
PERIODICAL
FOLDERS
CIRCULAR FOLDERS
SPECIAL FOLDERS
MAGAZINE
AND
PAMPHLET FOLDERS

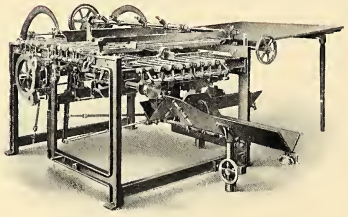
ERIE, PENNSYLVANIA
U. S. A.



No. 131. TWO and THREE-FOLD CATALOG and BOOK FOLDER, 25 x 38 in size. Folds 8's, 12's, and 16's. Automatic Gripper Register at first fold. Head Perforator, Automatic Sheet Retarder, and Hand Tape Tighteners.

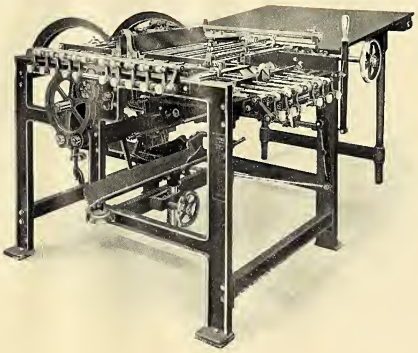
No. 132. TWO and THREE-FOLD CATALOG and BOOK FOLDER, 32 x 44 in size. Folds 8's, 12's, and 16's. Automatic Registers at all Folds, Head Perforators, Sheet Retarders, Adjustable Packer, Micrometer Adjustments, and Hand Tape Tighteners.

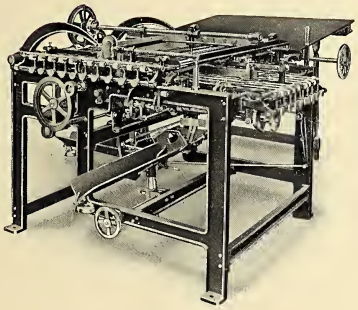




No. 133½. TWO, THREE, and FOUR-FOLD CATALOG and BOOK FOLDER, 32 x 44 in size. Folds 8's, 12's, 16's, 24's, and 32's. Automatic Registers at all Folds, 16 and 32 Head Perforators, Sheet Retarders, Adjustable Packers, Micrometer Adjustments, and Hand Tape Tighteners.

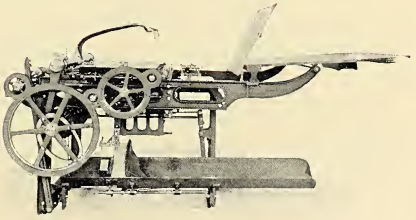
No. 134. TWO, THREE, and FOUR-FOLD CATALOG and BOOK FOLDER, 25 x 38 in size. Folds 8's, 12's, 16's, 24's, and 32's. Automatic Registers at all Folds, 16- and 32-page Head Perforators, Sheet Retarders, Adjustable Packers, and Hand Tape Tighteners.

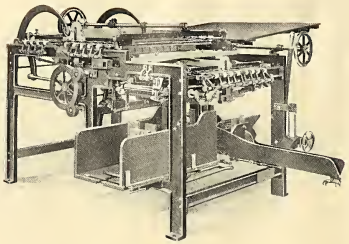




No. 133. TWO, THREE, and FOUR-FOLD CATALOG and BOOK FOLDER, 33 x 45 in size. Folds 8's, 12's, 16's, 24's, and 32's. Has Automatic Registers at all Folds, 16 and 32 Head Perforators, Micrometer Adjustments, Adjustable Packers, Sheet Retarders, and Hand Tape Tighteners.

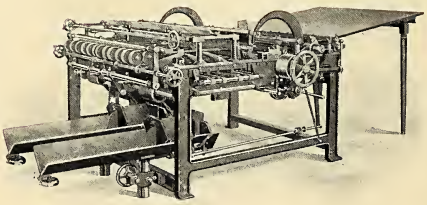
No. 139. POINT FEED CATALOG and BOOK FOLDER, 32 x 44 in size. THREE and FOUR-FOLD. Has 16 and 32-page Head Perforators, and Hand Tape Tighteners.

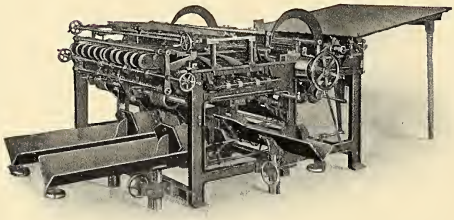




The "Frisco" TWO, THREE, and FOUR-FOLD CATALOG and BOOK FOLDER. Has Five Sets Folding Rolls, the first two sets being Parallel, 33 x 44 in size. Does Regular and Oblong work. Folds 8, 12, 16, 24, and 32 pages single or in "gangs." Has Automatic Registers at all Folds, Micrometer Adjustments, 16-, 24-, and 32-page Head Perforators, Sheet Retarders, Adjustable Packers, and Hand Tape Tighteners.

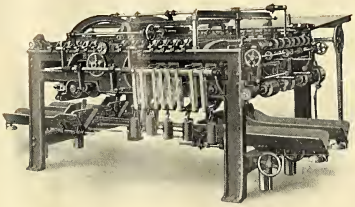
No. 322. DOUBLE SIXTEEN BOOK FOLDER. It folds 16's, 24's, and 32's, the latter by insetting. Has Automatic Registers and Automatic Head Perforators that overcome "buckling." Automatic Points are added when desired.

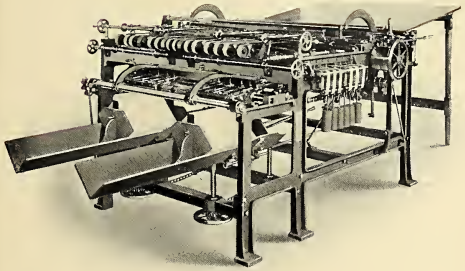




No. 702. DOUBLE SIXTEEN and DOUBLE THIRTY-TWO CATALOG and BOOK FOLDER. Folds a single 16, double 16's, a 24, also a single and double 32. Has Automatic Registers both Right and Left Hand at first fold also at third and fourth folds, 16 and 32 Head Perforators, Adjustable Packers, and Automatic Tape Tighteners.

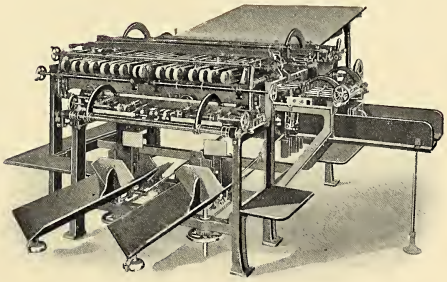
No. 706. QUADRUPLE SIXTEEN and DOUBLE THIRTY-TWO BOOK FOLDER. Performs all its work at RIGHT ANGLES and overcomes all "buckling." Automatic Points are added when desired. Has the largest range of any quadruple in the market.



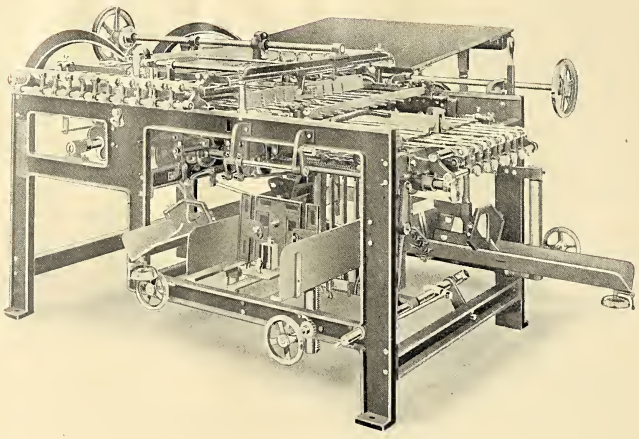


No. 800. EDITION FOLDER. This machine is designed for long runs on 16's, 24's, and 32's, where the folding is to be done in "gangs." It is also suitable to the finest catalog work. Automatic Head Perforators overcome all "buckling."

No. 505. SPECIAL EDITION FOLDER. This machine performs the largest range of work of any folder made. It is used on million runs, and folds 8's, 16's, 24's, and 32's in "gangs." Automatic Head Perforators overcome all "buckling." Automatic Points are added when required.



No. 135



The "Togo"

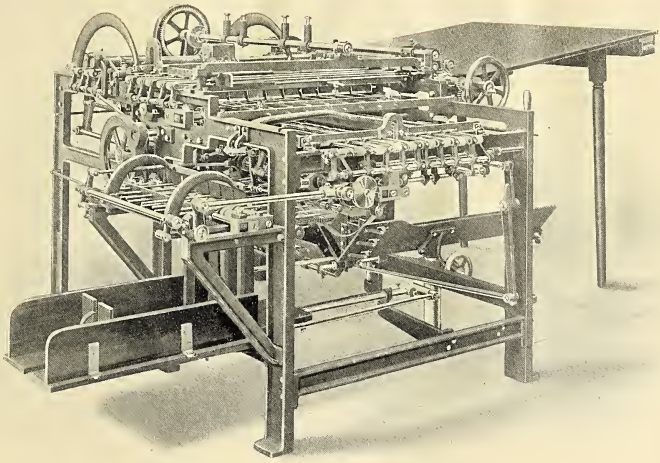
This Folder has Five Sets of folding rolls, the two first sets are parallel to each other, the remaining three sets being at right angles. The largest sheet it will fold is 33 x 45.

It folds both Regular and Oblong work.

It folds 6, 8, 10, 12, 16, 24, and 32 pages in single sections or in "gangs."

It has Automatic Sheet Retarders, Automatic Side Registers at ALL FOLDS, Adjustable Hand Tape Tighteners with Side Adjustments, Micrometer Adjustments on end stops, 16-, 24-, and 32-page Head Perforators that overcome "buckling," and Adjustable Packers.

No. 136



Special Catalog

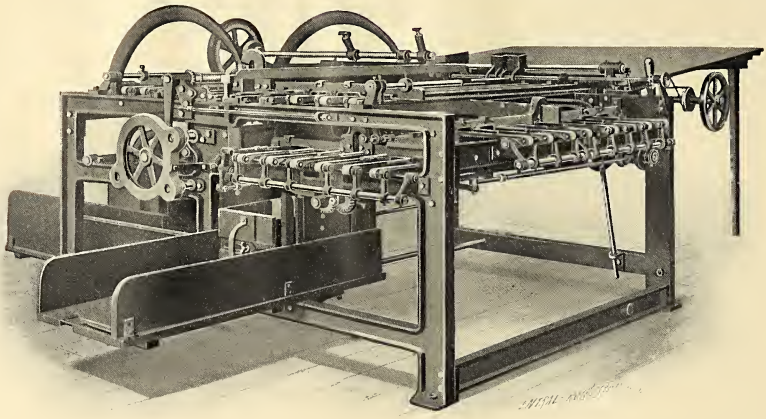
This Folder has Six Sets of Folding Rolls. The two first sets are parallel to each other, then two sets at right angles, and two additional sets parallel to the third and fourth sets. The largest sheet it will fold is 32 x 44.

It folds both Regular and Oblong work.

It folds 6, 8, 10, 12, 16, 20, 24, and 32 pages in single sections or in "gangs."

It has Automatic Sheet Retarders, Automatic Side Registers at ALL FOLDS, Adjustable Hand Tape Tighteners with Side Adjustments, Micrometer Adjustments on end stops, 16-, 24-, and 32-page Head Perforators that overcome "buckling," and Adjustable Packers.

No. 350



New Model Jobber

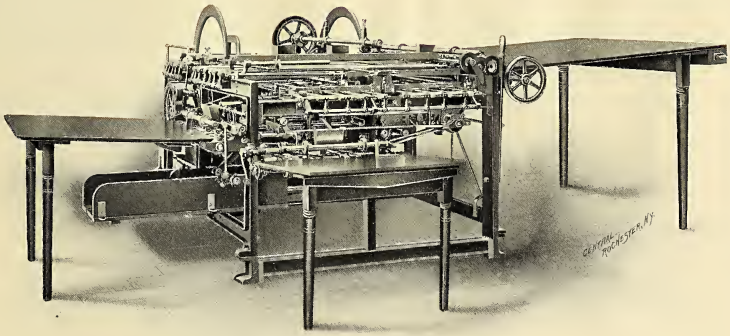
This machine is designed for Periodical and Newspaper work, also for Pamphlets and Catalogs. It is made as a Two, Three, and Four-Fold Folder, and ranges in sizes from 36 x 48 up to 42 x 60.

It has Automatic Side Registers at ALL FOLDS, Automatic Sheet Retarder, Adjustable Hand Tape Tighteners, and 16-, 24-, and 32-page Head Perforators when desired.

Extra attachments are 8-page Pasters and Trimmers, 16-page Pasters and Trimmers, 2- and 4-page Insets, and 16-page Cover.

Extra sets of folding rolls parallel to second and third sets can also be furnished.

No. 360

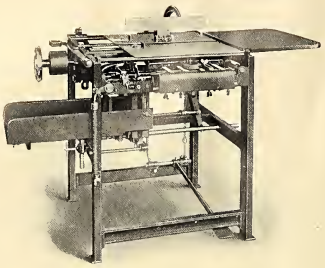


All Around Periodical

This machine is for a large range of Periodical and Newspaper work. It is a Three and Four-Fold Folder, 42 x 60 in size.

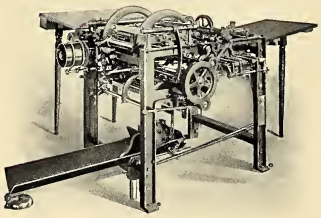
It has Automatic Registers at all folds, Automatic Sheet Retarders for the main sheet and covers, Automatic Cover Cut-out that prevents cover being fed in absence of main sheet, and Automatic Head Perforators that overcome "buckling" on 16- and 32-page work. All tapes and guard rods are movable laterally.

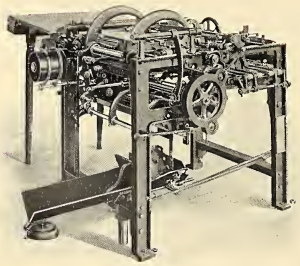
It will paste and trim 8, 16, and 20 pages; also paste 8, 16, 20, 24, 28, 32, and 36 pages.



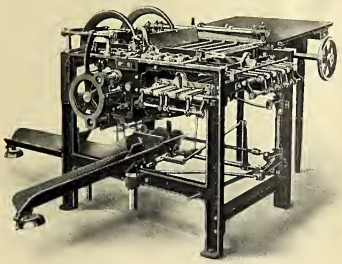
No. 314. CIRCULAR FOLDER for small work. It has a wide range, and is a very valuable machine for this class of work.

No. 315. CIRCULAR FOLDER. Has Four Sets Folding Rolls. The first three sets are at right angles to each other, the fourth set being parallel to third set. Has Automatic Register, Adjustable Packer, Adjustable Hand Tape Tighteners, and 8-page Paster, when desired. It has two feed tables.



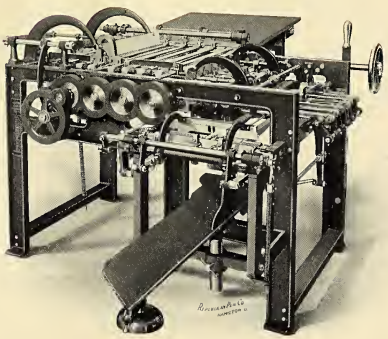


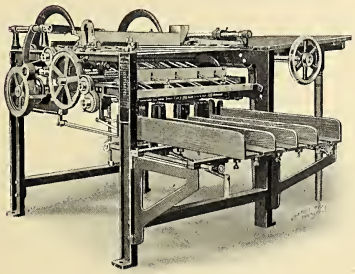
No. 315½. CIRCULAR FOLDER. Has Four Sets Folding Rolls. The first three sets are at right angles to each other, the fourth set being parallel to the third set. It has Automatic Register, Adjustable Packer, Adjustable Hand Tape Tighteners, and 8-page Paster, when desired.



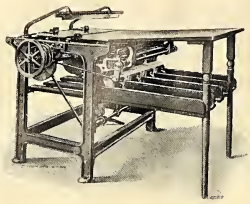
No. 316. CIRCULAR FOLDER. Is a Two, Three, and Four-Fold Machine. All Folds are at right angles. Has Automatic Gripper Side Register, Adjustable Hand Tape Tighteners, Adjustable Packers, and 8-page Paster, when desired.

No. 317. CIRCULAR FOLDER. Has an unusual range. There are Four Sets Folding Rolls. The two first sets are parallel and the two remaining sets also parallel, but at right angles to the first. It folds Regular and Oblong. Has Automatic Gripper Side Register, Adjustable Hand Tape Tighteners, Adjustable Packer, and 8-page Paster, when desired.



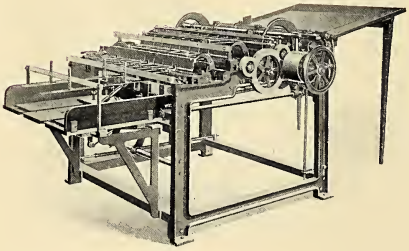


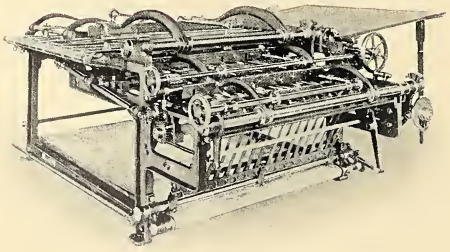
No. 318. TWO PARALLEL FOLD MACHINE. Folds Four, Six, and Eight-page work in "gangs." Automatic Gripper Side Register, Adjustable Hand Tape Tighteners, and 8-page Paster, when desired. Is also provided with Cutters that cut the folded sheet in sections and pack separately.



No. 50. TWO PARALLEL FOLDER. For small work in "gangs." Folds 4's and 8's. Has Cutters for separating work.

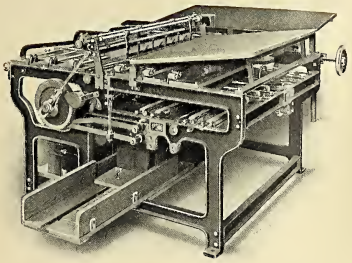
No. 312. TWO and THREE FOLD PARALLEL FOLDER for small work in "gangs." Has a wide range, folding in 8's, 12's, and 16's.



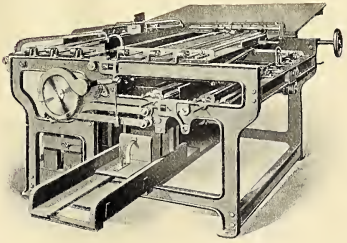


No. 401. TWO and THREE PARALLEL FOLD Machine. Has Automatic Registers at all Folds. Folds 8's, 12's, and 16's. Has Cutters separating work, when desired.

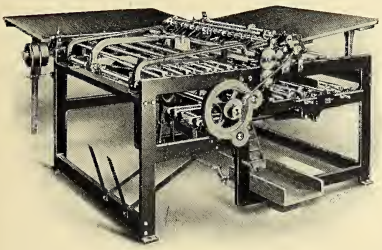
BROWN FOLDING MACHINE CO., ERIE, PA., *Makers*



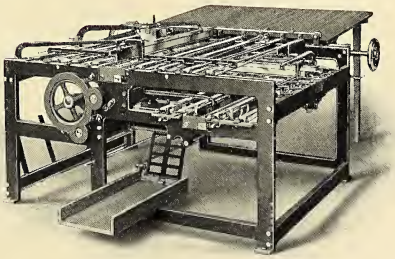
TRIBUNE NEWSPAPER FOLDER. With 2- and 4-page Inserting Attachment.



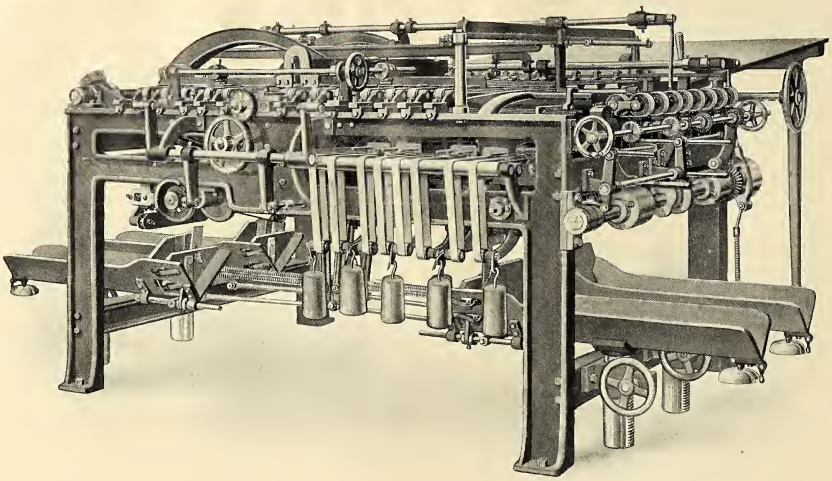
TRIBUNE NEWSPAPER FOLDER. Two and Three Fold, with 8-page Paster and Trimmer.



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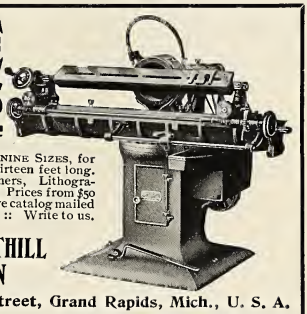
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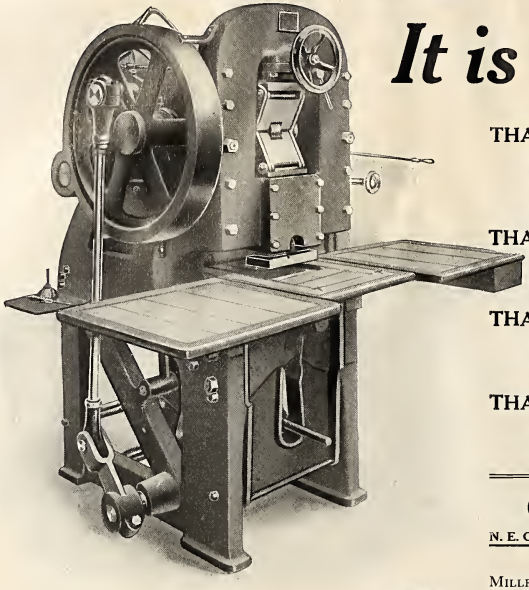


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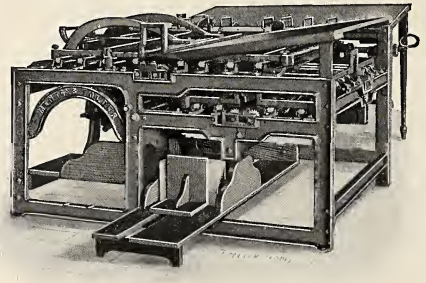
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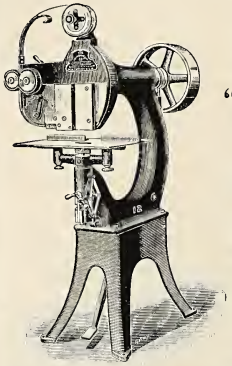
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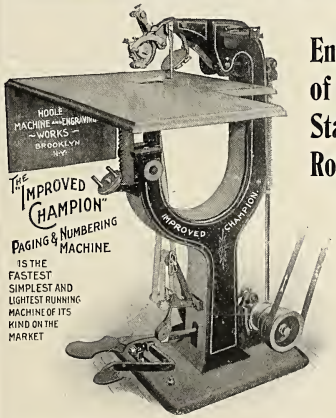
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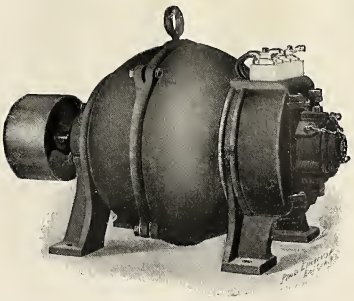
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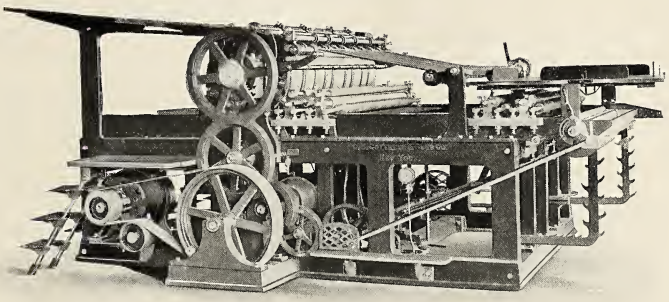
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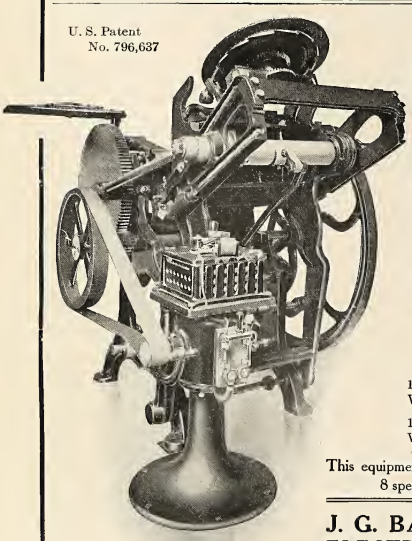
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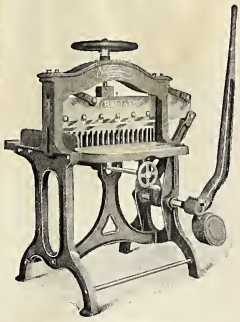
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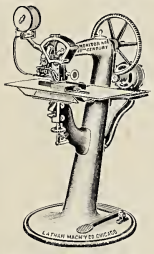
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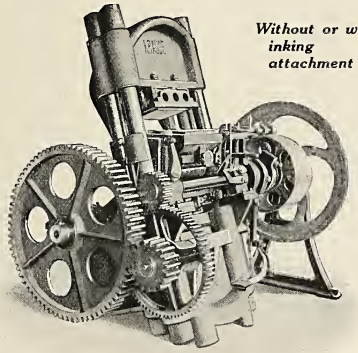
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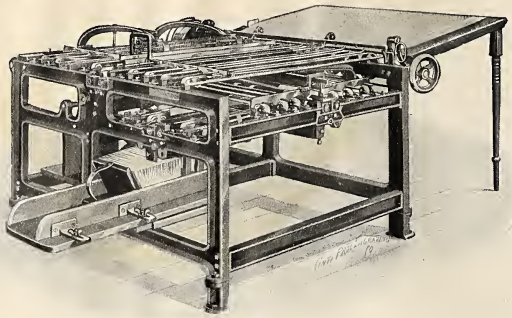


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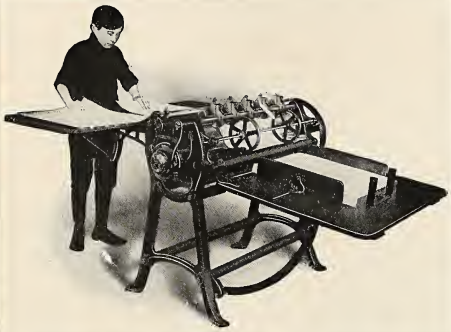
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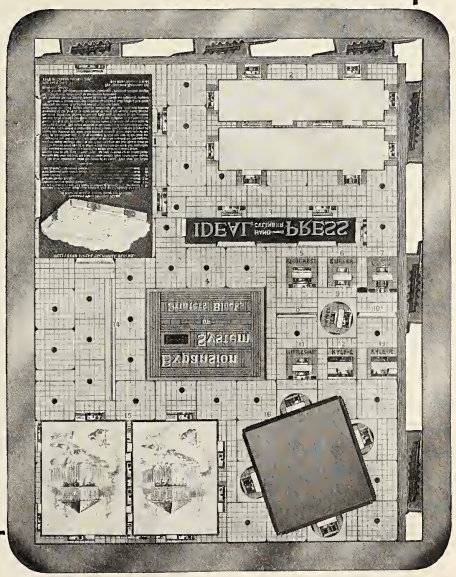
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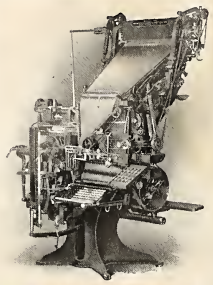


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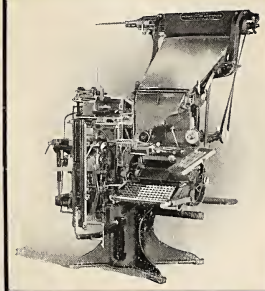
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Could we offer a more convincing proof that in spite of occasional examples of hurried and sloppy work turned out by careless or rushed operators, the LINOTYPE *can, will and does* produce a product beyond criticism with intelligent and skilful handling—and more economically and profitably than by any other method?

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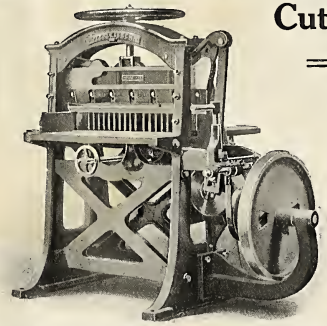
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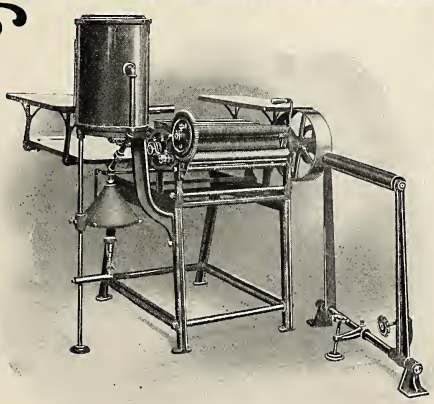
For sale at all houses of the American Type Founders Co., also Dodson's Printers' Supply Co., Atlanta, Ga.

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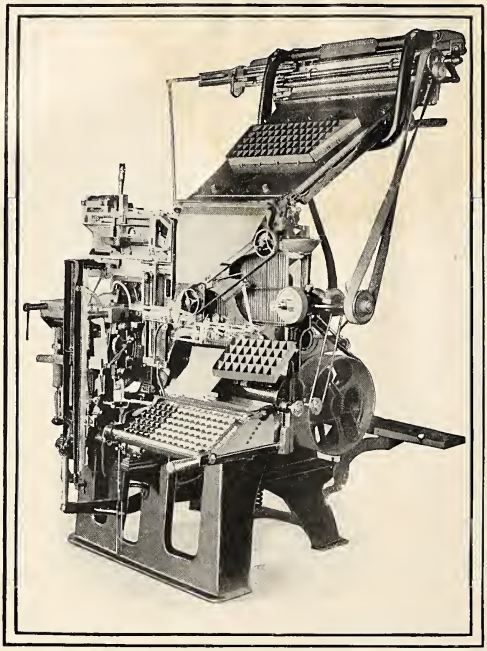
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- For construction, finish and appearance these machines are unsurpassed.

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We warrant our Standard 14-point Two-letter Mergenthaler Linotype to be superior in finish and in durability, in accuracy and in speed to any other 14-point Mergenthaler built anywhere in the world.

We have now under construction and are taking orders for our New Standard Double-Magazine Linotype machine, which carries two full-sized Magazines and is the FASTEST and BEST Double-Magazine Linotype machine upon the market.

We have also ready for delivery our NEW QUICK-CHANGE 14-POINT TWO-LETTER MERGENTHALER LINOTYPE. In this machine we take away the danger of bending the Keyboard which exists in the present Quick Front Change machine by a mechanical device which delivers the magazine to a holder in rear of machine.

DELIVERY—We can usually deliver machines within one month after receipt of order.

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82 Pitt Street, Sydney, Australia.
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Some Recent Testimonials from Users of the Canadian-American Linotype Machines in Argentina and Uruguay

(TRANSLATED FROM THE SPANISH)

Addressed to our Mr. E. J. Berry

L'Italia al Plata

Monte Video, August 1, 1906.

Dear Sir,— I have much pleasure in stating that the three Canadian-American Linotype Corporation Machines erected by you in my office work perfectly, and that the very brief period employed in successfully installing them is a proof of your own ability as well as a tribute to the very excellent qualities of the machine. Yours truly,

(Signed) R. Piccioli.

Tribuna Popular

Monte Video, August 21, 1906.

Dear Sir,— It is with much pleasure I express my appreciation of your services in installing the six Canadian-American Linotype Machines, which are running to our entire satisfaction. I wish also to especially thank you for your untiring patience and kindness in teaching and instructing our apprentices in the management of the machine. Yours faithfully,

(Signed) Jose M. Lapido.

La Democracia

Monte Video, October 6, 1906.

Dear Sir,— The directors of La Democracia, whom I represent, have much pleasure in expressing herewith their satisfaction with the two Linotype Machines we purchased from the Canadian-American Linotype Corporation, as also with your work in erecting the same.

J. G. Brito Del Pino, Hijo, *General Manager.*

El Mercantil

Rosario, December 9, 1906.

Dear Sir,— I have much pleasure in testifying to my entire satisfaction with the excellent running of the two Standard Linotype Machines purchased from the Canadian-American Linotype Corporation, and installed by you in the composing-room of this paper. In conclusion, I wish to express my appreciation of your own services as a skilled Linotype machinist. Yours truly,

(Signed) A. G. De Solis, *Administrator.*

El Tiempo

Monte Video, July 9, 1906.

Dear Sir,— It is some days since you erected for us the four Canadian-American Linotype Machines we purchased through Messrs. Serra Bros. & Co., and it gives us much pleasure to state our perfect satisfaction with the machines, as also with the promptitude of your work in erecting them.

Yours truly, (Signed) Arturo Ricard.

Campania Nacional De Impresos

Buenos Aires, January 8, 1907.

Dear Sir,— We have great pleasure in informing you that the Canadian-American 14-point Linotype Machine just erected by you in our office runs to our satisfaction, and fills the requirements of this firm.

Yours truly, (Signed) E. Laval, *Directeur Gerente.*

La Nueva Provincia

Bahia Blanca, November 14, 1906.

Dear Sir,— I am pleased to express to you my satisfaction with the good running of the two Linotype Machines purchased by us from the Canadian-American Linotype Corporation, through Messrs. Serra Hnos. & Co.'s agency, Buenos Aires. The machines are steadily producing good work.

Yours truly, (Signed) E. Julio.

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If you do not already know and feel the advantages of turning out printed things that the other fellow sits up and looks at, there is no time better than now to begin

You don't have to wait or pick your jobs so that it is proper to use FAIRFIELD COVERS. There are so many items—thirty-six in all, six colors, two sizes and three weights—that the line is more correctly applicable to a greater variety of printed forms than any other.

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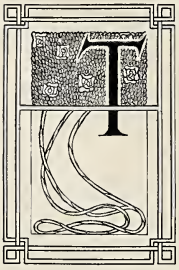
THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXIX. No. 3. **JUNE 1907.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year.

DISCURSIONS OF A RETIRED PRINTER.

NO. XI.— BY QUADRAT.

REVOLUTION IN TYPOGRAPHICAL DISPLAY FROM THE ORNAMENTAL TO THE MASCULINE — INFLUENCE AND SERVICES OF JOSEPH WARREN PHINNEY — HIS BIOGRAPHY, NOW FOR THE FIRST TIME PRINTED — IMITATION VERSUS ORIGINALITY IN TYPE-DESIGNS.

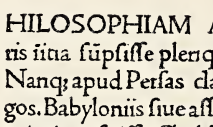


THE last and best service rendered to the printers by Messrs. St. John and Schraubstadter's Central Type Foundry was the introduction, about 1890, of the De Vinne series of types, which was as fortunate in its name as in its conception. It was the first effective factor in a typographical revolution which banished those ornate, ingenious, or pretty types illustrated in the May Discursion. From its introduction we date the commencement of that masculinity in commercial typography which still prevails. The Central Type Foundry's designs had started with the extreme fine stems of the Geometrics and Morning Glory (examples 33-35, May Discursion), and soon developed into the robustness of the Washington, Victoria, and Hogarth series (examples 42-44, 46, May Discursion), but these types had use only in display lines. The De Vinne is the first great series of types, not a book letter, which in *every size* fills not only the function of emphasized display, but satisfies in a paragraph or a page. Old-style Antique has much in its range of adaptability in common with the De Vinne, and is in the same class, but above the twenty-point size it loses its strength and color in the mass, just as modernized old-style Romans do, while the De Vinne series holds its color and strength when made in the largest sizes offered by the makers of wood types. This quality is the final test of any type-design. It is possessed notably by the Caslon Old Style, the greatest of all type series, I think, which is more admirable as it is enlarged, and has the very rare merit of combining the function of a book letter with that of a display letter. It is not a quality of our indispensable modernized old-style Romans, which do not carry their color above the eighteen-point size. It is found in several of our modern Romans, a family of types that has been neglected of late years, but which will, I predict, recover their popularity as display letters. It is found in some of the Gothics, Antiques and Clarendons, but these, on the other hand, lack in varying degrees the refinement of design which is necessary to make a pleasing page-effect — they are thoroughbreds, but of the draft-horse variety. The De Vinne series is the parent of a family of De Vinnes, of varying merits, the italic branch being the most admirable. This family was developed with much success by the successors of Messrs. St. John and Schraubstadter in the ownership of the Central Type Foundry.

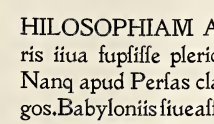
In 1892, MacKellar and the Smiths and St. John and Schraubstadter, Sr., having retired, and their foundries having passed to the possession of the American Type Founders Company, Joseph W. Phinney, who had been for several years the brain and inspiration of the old Dickinson Type Foundery of Boston, and latterly a partner therein, became the successor of these earlier leaders of the fashions in types. While, up to that year, the new type-faces produced by the Dickinson Type Foundery were not so numerous as those originated by any one of half a dozen other American typefoundries, it is a praise-

worthy fact that no new design put forth by Mr. Phinney has failed of success artistically and financially. No other letter-founder in America could make such a boast, prior to 1892. Mr. Phinney has always been a conservator of the best there is in types. It is a fact that while MacKellar, Smiths & Jordan introduced the Caslon Old Style into America in 1859, their direct sales of it were insignificant. They also dropped from their specimen books several series of ancient texts, known to us as Priory, Cloister Black, Caslon Text, Cathedral Text, which had been brought to this country by Maffa from Holland and by Baine from Scotland. MacKellar was not in sympathy with these ancient and classic types, and it was Mr. Phinney who kept them before the eyes of the printers in the Dickinson specimen books, encouraged their sale, and finally improved or extended several of these series, which have now at last received their due measure of appreciation among printers. I think, too, that the book or body types of the Dickinson Type Foundery had no superiors anywhere. Excellence in this class of types was traditional from the time of its originator, Samuel Nelson Dickinson, who was the leading printer of America in his time (1828-1848), before he became a typefounder in 1839. It is said that he became a letter-founder because no typefounder of that period in America or Europe was making type of a design satisfactory to him. His designs for modern Roman were accepted and used by the Scotch typefounders, and aided in establishing their supremacy in the British market. These Dickinson body-types are to be found in more of the very best books printed in America than those of any other letter-foundry, and they attracted a clientage among the best and most advanced printers of this country, irrespective of location. There was little of advertisement, and none of that charlatanry of bogus claims which has been characteristic of some of our typefounders, in the methods of the Dickinson Type Foundery; and its success was gained and maintained by the merit of its product, which was ever the salt of the typographical world. It may have had its sins of omission, but it certainly avoided the sins of commission, and that is a virtue that no other American letter-foundry of the early nineties could fairly claim.

Very soon after the American Type Founders Company assumed ownership Mr. Phinney's work made him the leader of type fashions — or, shall I say, of type morals — for are not frivolity and eccentricity and crudeness of design immoral, or worse, in the realm of art? In 1893 Mr. Phinney introduced the Jenson Old Style series. This was a design made in one size by William Morris of England, based on a design used by Nicholas Jenson in the fifteenth century. Morris printed a few limited edition books with his font, and it had a limited appreciation among the typographical elect. Mr. Phinney was the first to thoroughly — even more than William Morris — recognize the merit and significance of this revived design. He applied, not once but thrice and urgently, for permission to pay for the privilege of reproducing the design, but Mr. Morris did not want to popularize it or make its reformatory influence available in general typography, but rather to keep it for the narrow purpose of enhancing the value of his limited edition publishing business. Mr. Phinney, therefore, felt himself absolved, and proceeded under his legal right to cut the design in a magnificent series of fourteen sizes, with a corresponding italic series and a condensed series, neither of which had been attempted by Mr. Morris. Now that Jenson Old Style has proved one of the greatest successes in the history of typemaking, and now that every one is familiar with it, some may affect to lightly esteem the work; but when the proofs of the trial cast of the twelve-point size were first taken and shown it was looked upon as an oddity, which would have little success, by the most experienced typefounders and many of our leading printers. There was little encouragement to go ahead, other than Mr. Phinney's fixed appreciation of its far-reaching merit. It was a great thing to divine the significance of Morris's revival. It was a greater thing to make that revival the instrument for making commercial typography dignified, masculine and coherent, and acceptable to the most cultivated taste, by multiplying its efficiency and practicability, instead of allowing the design to remain a typographical rarity or curiosity, without influence in its generation, other than to please the eyes of a limited *dilettanti*. Nor was Jenson Old Style a slavish copy, for each character of every size was cut with the original print



Reduction from Jenson's original Roman of 1471, thickened in reproducing. Nicholas Jenson, Venice.



The Original American Jenson Old Style. Joseph W. Phinney, 1894.

from the ancient Jenson types as a guide. The first showing of the series had an effect on typographic taste in America that was instantaneous and most valuable and still remains effective. That specimen first taught and demonstrated the correct method of assembling types, and the advantages of mass effects over incoherent display by isolated lines. The whole work was done under the plan and direction of the most advanced typefounder of the time, and I know of none of his contemporaries of 1895, here or abroad, who could have done it, for the work and training of all were based on a narrower range of study, which did not conserve the good work of past times. The Jenson Old Style, like every other series of wide adaptability and range, is open to criticism in some details, but its influence in restoring commercial printing to sanity and dignity can never be overestimated. It completed on a higher plane the revolution commenced in America by the De Vinne series, and brought typography back to the principle of assembling the types which is one of the chief causes of that admiration we all accord (who have seen them) to the works of many of the earlier printers. Since the introduction of Jenson Old Style Mr. Phinney has directed for the most part the production of the new designs which so prolifically issue from the foundries of his company, and has been the modest but none the less effective leader of typographical styles in America, and with great influence on foreign typography.

Not the least advantage to the printers derived from the renaissance of good typography initiated by the Jenson Old Style series was the cultivation of closer relations between good printers and cultivated buyers of good printing. When the printers found themselves on a true road to art they discovered that really good printing filled "a long felt want." There existed a theory, not yet dead, that it was against the printers' interest to aid their customers in the knowledge of type. They regarded such knowledge much as the physician regards a patient who wishes to know just what is in the dose he is to swallow — it is none of his business except to pay for it. But when Jenson Old Style appeared, the people who had looked in vain for many years for sane ideals in printing quickly fraternized with intelligent printers and encouraged them. This interest on the part of the customers of the printers resulted in an extension of the uses of commercial printing and more liberal appropriations to pay for it. It is a purblind, foolish, narrow idea that the printer is hampered by his customers taking up the study of types. The more the public know about types the better able it will be to distinguish between good and inferior printing, and to understand why one costs more and is worth more than the other. There is not a progressive printer in America who has not been, consciously or unconsciously, benefited artistically and financially by Mr. Phinney's work.

I am not going to discuss the later designs — (the spirit of competition would make that an uncomfortable task) — but invite the attention of the student of types to the difference between ante-1900 types and those now most popular. In their uses the ante-1900 types may be compared to the signs put on business premises, and the best types of the immediate time to the inscriptions placed on dignified monuments. The ante-1900 types would, as a group, belittle a monument, while our best present types will dignify a mere signboard. There is no purpose in typography that is not better served by our present types than by their predecessors. There has been a remarkable improvement under the leadership of Mr. Phinney, whose influence has been responded to even by competing typefoundries. Types have now a greater range of usefulness. They are designed to look well in page form, in mass effects, and in single lines, and I venture the assertion that no types (certain series obviously designed for special purposes excepted) can belong to the first class which are not readable, harmonious, compact in color, dignified and impressive in the page form. All of Mr. Phinney's later work conforms to this principle. It is the principle evolved after centuries of experience by the letterers who produced the wonderfully beautiful manuscript books which preceded the invention of movable types, and afforded models for the earlier printers. As it relates to commercial printing, it took just a century to complete the circle and come back after many tests of other methods to the earliest and best principle of typographical display.

Before Mr. Phinney's leadership was acknowledged, and before his ideas were understood, in nothing was he more criticized by the old-time founders than on his insistence on close "fitting" one character with another. Example 1 shows

Aabcdefghijklmnopqs8

Caslon Text, an admirable old English design.

Aabcdefghijklmnopqs8

Cloister Black, Mr. Phinney's adaptation of Caslon Text, in which, although the letters are longer and wider, they set into the same measure on account of being fitted close together.

EXAMPLE 1.— Showing open and close fitting; this, with the thickening of the serifs in Cloister Black, affords an excellent study.

what is meant. In this, also, he conforms to the earliest models. The unit in reading is the word; the reading eye does not dissect a word; therefore the word should be compact as one piece; if

ABCEGHMS abcdefghjklmp

Original De Vinne.

ABCEGHMS abcdefghjkm

Post.

ABCEGHSabcdefghkm

Abbey No. 2.

ABCEGHMSabcdefghjklmp

Original De Vinne Italic.

ABCEGHMS abcdefghjkm

Avon.

Group J.

Original De Vinne and De Vinne Italic, with imitations.

the letters are separated the effect is consciously or unconsciously confusing to the eye. An extreme illustration of this is afforded by the old German method of spacing words for the purpose of emphasizing them, instead of using italics as in other countries. It really weakens each word, and makes all more difficult to read. The student of types should form his judgment on this important detail by careful comparison of type-faces, new and old.

Joseph Warren Phinney, whose portrait we now have the honor of printing for the first time, was born in 1848 on the Island of Nantucket. The name

ABCDFHMPabcdefghklmq

Washington (original).

ABCDFHMPabcdefghkm

Clifton.

ABCDEFGHM abcdefghjkmp

Lafayette (original).

ABCDEFGHMabcdefghjkmp

Vincent.

Group K.

Original designs and their imitations. The Vincent design is impaired by wide fitting.

was originally Finney, a family of English origin belonging to the first New England Colony which centered around Plymouth Rock. A section of this family settled in Barnstable, on Cape Cod, in the latter part of the seventeenth century, and Mr. Phinney is of this branch. On the maternal side the ancestry is of Scotch-Irish origin, of the names Foster, Parkman, and Smith. The latter, Mr. Phinney's great-grandfather, was engaged in the battle of Bunker Hill, receiving some wounds, and subsequently losing his property as the price of his patriotism. The paternal great-grandfather carried a musket in the War of 1812, the father served at the capture of Vera Cruz in the Mexican War, and Mr. Phinney, when yet a lad, enlisted in the army in 1864, when one's patriotism had to be very real or one's love of adventure very intense, as the tremendous slaughter of the Civil War had by that time appalled all but those with the stoutest hearts. It is a pleasure to record these evidences of an hereditary spirit of patriotism, which is the most honorable possession of a true American family, especially when the facts are reluctantly disclosed as in this

HERE endeth The Book of Wisdom & Lies, a Georgian Story-book of the eighteenth century,

Morris's Troy type, derived from Jenson's original Roman. This example is reduced to twelve-point for comparison, but has been unavoidably thickened in reproducing.

HERE endeth The Book of Wisdom & Lies, a Georgian Story-Book of the eighteenth century.

Phinney's Jenson Old Style.

HERE endeth The Book of Wisdom & Lies, a Georgian Story-Book of the eighteenth century.

Kelmscott, differing in the capitals R, T and lower-case s and r.

HERE endeth The Book of Wisdom & Lies, a Georgian Story-Book of the eighteenth century.

Mazarin, in which the cutter's own ideas predominate.

HERE we end The Book of Wisdom & Lies, a Georgian Story-Book of the eighteenth century.

Mr. Phinney's Jenson Italic.

HERE we end The Book of Wisdom & Lies, a Georgian Story-Book of the eighteenth centur

Mazarin Italic.

HERE endeth The Book of Wisdom & Lies, a Georgian Story-Book of the eighteenth century, by Sulkhan-Saba

Mr. Phinney's Jenson Condensed.

Group L.

A study in adaptation.

instance. At a very early age Mr. Phinney commenced to learn the printing trade in a small office at Sandwich, on Cape Cod, finishing his apprenticeship at Taunton, in the office of C. A. Hack & Son, after the close of the war in 1865. Then came a period of three years of wandering in the principal cities of the South and West, very customary among young typos in those days. In 1868 he went to Boston and worked in Rand & Avery's establishment, leaving there to find employment in the selling department of the old-established Dickinson Type Foundery. Contending against the unprogressiveness of the owners of that foundry, Mr. Phinney steadily

HERE ends the tale of the Wood beyond the World, made by William Morris, and

Morris's Golden Type, reduced to twelve-point for comparison, and unavoidably thickened in reproducing.

HERE ends the tale of the Wood beyond the World, made by William Morris, and

Mr. Phinney's Satanick.

HERE ends the tale of the Wood beyond the World, made by William Morris, and

Tell Text, another reading.

Group M.

An original and two adaptations.

came to be its chief personality, storing away meanwhile a fund of ideas and energy which his principals did not see fit to use. Whenever this conservatism relaxed, Mr. Phinney produced a successful series of types or border, for it was true then (as always thereafter) that no design

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Condensed Runic.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

A design obtained by reducing the thickness of the stems of Condensed Runic.

Group N.

A curiosity in design.

suggested or approved by Mr. Phinney was other than a success, especially from the artistic viewpoint. So by persistent but modest endeavor conservatism was subdued, having doubtless benefited Mr. Phinney by instilling a proper caution in his enterprises, until in 1885 he became a partner.

Hon. Charles Bailey Agthem.

Mr. Phinney's Manuscript.

Hon. Charles Bailey Agthem.

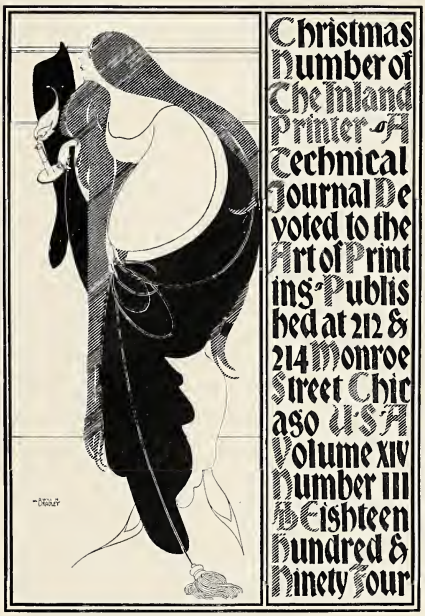
MacKellar's Circular Script.

Group O.

Showing marked similarities in two designs cut simultaneously in Boston and Philadelphia.

From that time on the Dickinson Type Foundery has steadily grown in importance as one of the best factors in typographical progress in the world. In 1892 the foundry was sold to the American Type Founders Company, in which from the beginning Mr. Phinney has been a director, a member of the executive committee, and its chief advisor and critic on all matters relating to the production of new or the improvement of old type-faces. He is now the manager of the Boston Branch and the important typefoundry attached to it, which has done more good work for the printer than any other foundry during the last fifteen years; and he is also assistant-general manager of the whole organization.

Mr. Phinney's life as a letter-founder has been one of constant growth, influenced by patient study of the art as an art and a sense of loyalty to his immediate clients, the printers of New England, which happily prevented him from being lured away to positions more lucrative, but which, if accepted, would probably have interrupted the evolutionary process which has made him the leading typefounder of this period. He has grown as the tree grows, and transplantation might have retarded the development which the typographic world is now benefiting by, and which has not, I feel sure, reached its culmination. If a young man has ability and ambition he will be wise to stay and grow in one place in which he will create



DECEMBER, 1894.

Example 2.—Reduction of lettering on cover of Inland Printer, designed by Mr. Will Bradley, which was imitated by three typefoundries.

a home, and a fame and worthy friendships, much easier than by following the lures of a mistaken enterprise and of temporary monetary advantage. It is the man's work, irrespective of the place in which it is done, that is crowned by fame. Wise, again, is that young man who before venturing on any change will inquire of what advantage it will be to him in the closing years of his career. Build

for the future always, as did Mr. Phinney. As to the place of labor, it matters little where that is, if you are to make it famous, or increase its fame. When Daniel Webster was consulted as to where one of his students should settle, he replied: "Let him settle anywhere. Let him settle in the backwoods of Maine; the clients will throng to him." Those who know the burden of management of both the commercial and manufacturing branches of the foundry in Boston which has been carried by Mr. Phinney for many years may well be astonished that he has found time to introduce so many successes in type-faces. Mr. Phinney's career also demonstrates the sufficient power of good work to make itself appreciated. No man in the typemaking business has



Group P.

Showing three interpretations of original design shown in Example 2.

been so little exploited. Search the trade journals and you will not, I believe, until this article, find a single paragraph about his personality. His picture has never been printed anywhere, except some years ago with a group of Boston master printers. The advertising men of his company have strict orders from himself not to mention him in advertisements, and yet wherever you meet a man whose opinion is really worth quoting on matters typographical, in this country or abroad, you will find him defer to the name of Phinney. It is time that such a fine example of a modest American man and a true typographer should be known to all printers, and I count it a high honor to have become the means of making this historical memorandum for the benefit especially of the younger and rising generation of printers. Mr. Phinney has few distractions outside of his business and domestic life, in both of which he is most pleasantly situated. At an age when most men think themselves old, Mr. Phinney is as alert and vigorous as men in the prime of life. This is, in fact, a test of the wisdom of a man's life, that he meets the advancing years with the spirit of youth and has husbanded his energies so that he does not fail as he approaches the crown of his career.

The question of originality is ever difficult to decide. A thing may be original and not admirable. The productions of MacKellar and St. John had, many of them, marked originality, and were very successful, but they produced little that will survive. There is another kind of originality which conserves and builds on the good work of the past — which leads in its own time by following those things which have survived from other times by right of merit. We concede the originality of the architect who devised the grain elevator of this country, while we confess that the architect of the capitol at Washington was a follower of antique models, and we know which is architecturally the more admirable. If Mr. Phinney did not originate Cloister Black, which is shown in Example 1, we concede that he made it more worthy of its originator, and, in fact, accomplished exactly what its originator would have done if he had survived to profit by a century's experience. Those who apply the principles of art discovered in classic times to their own work are really reincarnations of the departed artists, and their task is to progress with or advance those principles and apply them to contemporaneous conditions. If Jenson Old Style is a copy of Morris's Troy Types, I believe that Mr. Phinney's series, with its italic and condensed branches, is as the pyramids to an obelisk. To realize how difficult it is to carry forward a classic model and adapt it to modern commercial uses, we should watch the persistent experiments, the frequent rejection of expensive punches, the patient comparison and criticism of each letter in combination with all its fellows, which explain the unvarying success of Mr. Phinney's numerous type productions. There are those who deny to a Tennyson originality in making the mediæval legend of King Arthur and his knights more beautiful and familiar than the original, or to Shakespeare, who invented no histories, but made the tales and plots of others the messengers of his genius. There is a wide gulf between appreciative adaptation and mere imitation. Mr. Phinney has produced several faces which are entirely original in form and design,— in this field no living typefounder compares with him,— but I prefer that work of his which has made and is making the very best work of the olden times count so effectively in the every-day printing of our hustling up-to-date America — the perfecting of sound ideals and the conservation of tested principles in type-designing.

The worst feature of American letter-founding has been the persistent imitative tendencies of many typefounders. So soon as one evolved a selling success, a certain class followed with a more or less close imitation, in the effort to benefit by another's ideas. This tendency has been fruitful of much bad work. Who treads in another's

footsteps must travel in the rear. It is admissible to copy if one can improve, but certainly not otherwise. In 1887 I visited a well-known typefounder, and at a time he was called away from his desk I took up from it a specimen book of one of his successful competitors. To my surprise I found its margin full of drawings of variations of the competitor's most successful designs. It is obvious that such a typefounder could not lead artistically, however he might succeed otherwise. The imitative retrogressive idea is illustrated in Group J, showing De Vinne, with its italic, and three imitations which appeared shortly after the success of the original was assured. Group K shows a similar evolution in the wrong direction. When Jenson Old Style proved to be popular, three typefounders exercised their undoubted legal right to copy it. Two of them did so with minor variations, while another offered its own conception of the Morris idea, with what success may be seen by comparing the examples in Group L, which shows Jenson's original, with the Morris and American adaptations, together with the italics, both of American origin. Group M shows two adaptations of Morris's Golden Type with italics which are of American origin, together with the original. One of these entirely misconceives the original idea. Mr. Phinney's first design, the Norman Condensed, was produced in a singular manner. It is really a condensation of a French design made under various names (Norman, Romanesque, Gallican, etc.) in this country. When Mr. Phinney conceived the idea, the firm he worked for did not think well enough of it to go to the expense of cutting punches in the regular way, but permitted him to have Condensed Runic alphabets trimmed down to the stem and form he desired. The result is shown in Group N and was unlike any previous design. It was the first light-line letter made in America, and had a tremendous sale. There are many interesting instances of the almost simultaneous production of similar faces. At the time the Cleveland Type Foundry had popularized autograph scripts by introducing a facsimile of the handwriting of Mr. Carpenter, of Messrs. R. Hoe & Co., Mr. Phinney had an exact imitation of his own excellent handwriting cut and named it Manuscript. At the same time MacKellar, Smiths & Jordan cut their Circular Script. It was thought, erroneously, by some that a workman had communicated Mr. Phinney's idea to the Philadelphia firm, so similar are the two designs in many details. For comparison they are shown in Group O. In the latter part of 1893 Mr. Will Bradley, then first embarking on his artistic career in Chicago, designed a cover for THE INLAND PRINTER, lettering from which is reproduced in this article. Evidently the lettering was appreciated by three typefounders, who, without notifying the publisher of THE INLAND PRINTER, proceeded simultaneously to utilize the design. What they made of it is shown in Group P. The St. John was first shown in two sizes in the August, 1895, INLAND PRINTER; the Abbey Text was shown in the September issue of the same year, in two sizes; and Bradley was also shown in that issue in eight sizes. This is an interesting group, as it shows how differently three experienced designers will interpret an original common to all of them. I think it also affords an illustration of the superiority of close fitting. Given a design which is entirely satisfactory in itself, as in Groups L and M, with the legal right to reproduce it exactly, the examples show that some designers lack the ability to copy, but must needs mutilate it. I could fill many pages with similar illustrations, and yet all of these variations or imitations are patentable, which indicates how much value the citation of the United States patent is as a proof of originality.

(To be continued.)



DAISIES.
Photo by R. R. Sallows, Goderich, Canada.

BELOW THE SCALE.

Pasted on the window of a book store was a sign "Porter Wanted." In the window on a pile of books was a sign, "Dickens Works all this week for $4."

An able-looking Irishman read first the sign and then the placard. He scratched his head and blurted out, "Dickens can work all the week for foor dollars if he wants to, but I'm a union man. I'll not touch it. Ye'd better kape Dickens."

Written for THE INLAND PRINTER.

IMPRESSION.

NO. I.— BY FRED W. GAGE.



THE publication in THE INLAND PRINTER of June last of the writer's observations on the necessity of perfect unison between printing surfaces, has brought forth no little discussion, as well as a number of personal letters, these latter in some instances taking issue with the statement that an unyielding impression was a practical impossibility.

In the main, however, the consensus of opinion seems to be that relatively few of the troubles that beset the modern cylinder-press operator are traceable to a lack of impressional power in his machine, although it is evident that such moving experiences as those related by our friend Mr. Possnett in the December issue of this publication (and these troubles were largely because of lack of unison in the printing surfaces) that troubles of various kinds are not unknown. Without attempting to solve all these particular difficulties, however, let us study the fundamental points relative to the impressional power of modern printing machines of the bed and cylinder type.

While the observations to follow may not reveal anything new to the older and more experienced pressman, there are many younger men who have perhaps not been long "on the floor" who may find the subject well worthy their careful attention. Oftentimes some of the knowledge which has been acquired by others through painful and trying experiences may be of benefit in solving our own problems, and the writer well remembers some of the joyless days of his own introduction to cylinder presswork and the more or less disappointing results his most earnest efforts achieved.

At that time the half-tone was just being introduced, and few realized what a revolution it portended. The drum and two-revolution cylinder presses then in use were amply strong and heavy to handle the average book form of the time, even when illustrated by wood engravings, but hardly fitted to withstand the enormous impressional demands of the half-tone.

So it came about that for some years the pressman handling half-tone printing was really badly handicapped by the lack of sufficient rigidity in his machine to insure the necessary strength of impression. Beds and cylinders alike would "spring" and "give" in a most annoying way, so that with all the care possible in the make-ready, "worked up" leads, quads, etc., were sure to be exasperatingly evident.

It must be admitted, however, that the press builders early noted the necessities so thrust upon them, and began to put more and more iron into their machines, until now a two-revolution machine of a given size is found to have a total weight of about twice that of its prototype of equal size. Much of this increase has gone into a heavier and closer-ribbed bed, and to increase the strength of its supports, particularly under the impression line, while the cylinder and its adjuncts have received their share of attention as well. Driving mechanisms to properly handle the heavier beds at sustained high speeds have likewise been made heavier and stronger, while the inking devices and the sheet-handling contrivances have also had their share of the builder's thought and labor.

As a result, the pressman of to-day has at his disposal, in any of the various makes of presses on the market, a far more efficient tool than that with which the previous generation achieved its proudest results. And it is only fair to add that the papermaker and ink-manufacturer have also met the new conditions most satisfactorily, so it would seem as though few difficulties should now beset the pressman's path.

In reality, however, the average pressman finds that the obstacles to perfect work still loom large and insistent, and it is the writer's belief that in many instances, one of the greatest difficulties — a lack of impressional support in the form itself — is the real, although unsuspected foe.

In the "good old days" of soft packing and dampened paper, almost any fairly hard wood made a satisfactory block for the stereotype (or later electrotype) plate to be mounted on. Then came the introduction of hard packing and highly calendered papers printed dry, and still later the coated or enameled papers with which we are so familiar to-day, but which were not so long ago regarded as luxuries of doubtful desirability. For many a pressman will remember — as in a bad dream — how exasperatingly uncertain was their surface, and how readily and disastrously the coating would peel and "pick." Happily, the papermakers have now learned to almost wholly obviate these troubles.

With the half-tone coming into almost universal use and the accompanying increase in impressional power in modern presses, it must be admitted that the wooden base or block under the half-tone is too often incapable of withstanding the enormous "squeeze" it is subjected to. The pressboard hard packing has in many pressrooms been superseded by sheet zinc or other unyielding material, and the packing allowance on cylinders decreased by press designers so as to allow the least possible number of sheets of tympan. So that if there be any appreciable "give" any-

where, it is not in the cylinder or the bed; but if the printing-plates be mounted on wood bases, these must be the point of least resistance. The results of this "giving" have no doubt been observed by many pressmen, although perhaps sometimes wrongly ascribed to structural weakness in the press.

Indeed, as bearing directly on this point, the manufacturers of one of the best-known cylinder presses now on the market recently furnished the writer a tabulated statement of the crushing power of their machines, as compared with the resistance of the various woods used as printing-plate bases ("Kent's Mechanical Engineering" the authority as regards the woods). As the result of careful experiments and calculations of the mechanical engineering staff of these builders, it was shown that the press had an impressional power sufficient to easily crush any known wood, and still have a large factor of safety.

For it must be remembered that the actual "printing line" between bed and cylinder is theoretically less than a hair's width, so that no matter how heavy the printing surface of the form as a whole, only a minute fraction of it is under pressure at any one time. Indeed, in contrasting this condition with that in a platen machine, such for instance as the old "Adams" press, we are constrained to believe that even with all its resources, modern engineering would find it almost impossible to build a press strong enough to yield such a large-size, flat impression all in one "pull," at anything like a commercial rate of speed.

It would seem, therefore, that notwithstanding the general use of wood as a blocking material, it is not at all suitable for the purpose, and as a matter of fact, bases of less yielding material have been in use for some time. It is doubtful, however, if many printing-office managers realize just how much of an increase in their cost of production in the pressroom is caused by faulty and yielding bases. Many times the press is delayed while the "make-ready" is tinkered with and patched up, because the bases under some or all the half-tones have given down in spots, or all over.

Naturally the "built-up" or laminated blocking, with its various "plys" crossing the grain of the wood and the whole glued up under enormous pressure, is superior to any single block; but it is not only quite costly but is liable to absolute ruin through dampness, and it is not always free from certain defects in manufacture.

Not the least indictment of the wood base comes through its affinity to moisture. No matter how well selected the block nor how dense its grain, the pores of the wood are constantly taking in or giving forth moisture. Protect one face of the block with a metal plate impervious to moisture, and your block will expand or contract with the ever-changing atmospheric conditions, with results familiar to all observers. One block may "rock" merrily, while another has "humped up" in the middle, the result depending on the degree of its dryness before going into use and the amount of moisture in the air. These changes may occur during the time the form is running and they are almost fatal to fine results.

Nor is the consequent changing shape and height of the block the only menace to the pressman's peace of mind. More than one carefully registered-up form has gone all out of shape over night, in one of the periods of excessive humidity often brought on by a heavy thunder-shower during the summer months. Delays from such causes are not only annoying but expensive, in some instances the complete reblocking of the plates being found imperative, perhaps after half a day had been wasted trying to make the imperfect blocks answer. Worn and blackened edges are frequently traceable to this cause, although more often occurring because of overpacked cylinders.

And right here let us notice that the well-known "patent block" for handling unmounted book-plates, although made of selected mahogany and bound with heavy brass on all its edges, is often almost as great an offender as the plain, common block.

Many pressmen know that these blocks, although well and carefully made, will eventually warp and "wind" so that it is a common practice in book offices using these to keep a "standing overlay" for each block to partially overcome its individual defects.

Hence, notwithstanding their high initial cost, the use of metal bases will prove real economy in the long run. Of these bases various types are available, and the conditions prevailing in each pressroom will help decide as to choice.

The solid iron slab, diagonally grooved, and filling the entire press-bed in one or more sections, dispenses with chase and furniture alike, and will always be a favorite in offices handling regular publications and bookwork where changes in size of sheet or margins are infrequent.

For other offices where a greater variety of sizes of plates is handled, an excellent sectional block is available. This can be adapted to almost any size or shape of plate, and has the further merit of not being confined to use on any particular size press. It should be noted, however, that the sections making up the blocks must be handled carefully and kept scrupulously clean, in order to preserve accuracy in height, etc.

Another system which seems particularly well adapted to its purpose, uses grooved steel sec-

tions, capable of being made up in an endless variety of shapes, and having the merit of being comparatively light in weight, while perfectly unyielding under the impression.

For it must be remembered that every pound we add to the weight of the press-bed increases by that much the difficulty of its quick reversal at each end of the stroke, so that the lightness of the wood base is one strong argument in its favor.

But more and more as increased attention is given to the cost of production, it will be found that up to any reasonable limit such appliances as these, which aid in and shorten the time of make-ready, will be found paying a handsome interest on the investment. For not only does the use of these metal blocks obviate the annoyances attendant on wood bases, but the pressman is thereby enabled to place such underlays as may be needed between the plate and the base, where they belong. Too often heavy underlays are placed below wood bases in a vain attempt to overcome their misshapen condition in this way. But this leads us to a discussion of ways and means of make-ready, reserved for a later issue.

In conclusion, it can be accepted as a well-demonstrated fact that the use of wood bases will always be fraught with so many possible and even probable annoyances that the almost universal adoption of some type of all-metal bases seems advisable from every standpoint.

(To be continued.)



"WANT TO HELP?"
Photo by R. R. Sallows, Goderich, Canada.

Written for THE INLAND PRINTER.

HINTS ON COMPOSITION FROM "SECESSION" ART.

BY FREDERIC FLAGLER HELMER.

SECESSION art is a "departure," a return to elemental simplicity rather than a mere struggle after originality. It contains some of the sanest features of the "New Art" which has revolted from the academic and traditional schools.

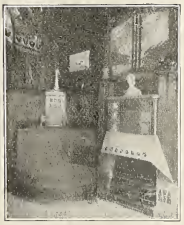
At the words, "New Art" or "L'Art Nouveau," we are apt to picture to ourselves, immediately, swirling lines, writhing human forms, extemporized flowers and insects, inextricable tangles of ornament, all of which we have seen much in late years in jewelry, toilet-table tools, pottery and various other things imported or copied from abroad. Yet these far-fetched examples do not rightly represent the best of new art or secession art. The most worthy effect of this movement has scarcely been felt on this side the Atlantic.

Secession art, especially of all the new art movements, aims not so often at startling patterns as at direct and simple ones. It even puts aside the curved line, and instead of torturing shapes everlastingly into what has been termed "the modern squirm" deals largely with straight lines and right angles. With these it works out its decorative schemes in a manner calculated to give balance and simplicity, likewise rest, to the observer. It has so little to do with curves, in the hands of Professors Hoffmann, Kolo, Moser, Peter Behrens and others, that one even wonders if these artists have discovered something wicked or heretical in the grace of bending lines, or whether their revolt as "Secessionists" has been accomplished with such rigidity of mind that flexibility has become lost to them.

These men set about their work with practically only kindergarten materials, for they employ the cube and the sphere, or the square and the circle (especially the square) as their chief "gifts." With these, however, they do wonders! If we can not understand why they adhere so strictly to straight lines and right angles we are nevertheless convinced that they are masters. Setting for themselves the task of making art out of a bare handful of possible forms, they show their skill in so handling these as to make wide variety and delightful effect the outcome. They apply straight lines and simple forms like the square, the triangle or the circle, to house construction, interior decorations, and all the crafts contributing to these. They prove thereby, that art, then, may consist of proportion, contrast and the rhythmic repetition of simple angular forms,



A.— Photo of dining-room by Margarcte Von Brauchtsch.



Rath
u.
Balbach
Cöln
Unter Fettenhennen

Kunstgewerbliches
Etablissement für
::Innen-Ausbau::
Ständige Ausstellung
vornehm. Wohnräume

C.— Advertisement of Rath U. Balbach, Cöln.



B.— Photo of Kitchen by Margarete Von Brauchtsch.

Ständige Ausstellung der Monats-hefte für graph. Kunstgewerbe

Einsendung von Original-Entwürfen für Plakate, Katalog-Einbände und andere, Reklamezwecke erwünscht. Verkäufe werden ohne Gebühr vermittelt

Eröffnung am 1. Oktober · Verlangen Sie Prospekt

Berlin W. 66 · · · Leipzigerstraße 115/116

D.— Notice beginning "Standige Austellung."

Reklamen
aller Art, nach Künstler-Entwürfen, in Buch- und Steindruck

Plakate
in allen Formaten
kartographische Reklame-Drucksachen

Carl Flemming-A.G.
Buchdruckerei u. Verlag
in Glogau.

E.—Advertisement of Carl Flemming, Glogau.



Bei vielen Künstlern wird allerdings solche Antwort auf die Klagen über unsere Galerien kaum Zustimmung finden. Mit Recht würde wenigstens der ganz ausschließliche Ankauf von Werken hochbetagter oder toter Künstler als Maßstand empfunden werden dürfen, so lange der Staat als Förderer von Malerei und Plastik *nur* Galerien zu kennen scheint und alle Kunstankäufe nur Sache eines einzigen Ministeriums, dem des Kultus, bleiben sollte, was künftig unhaltbar sein dürfte. Und doch möchte das Publikum auch jetzt und künftig gerade so für Bilder Zentralstellen der Information besitzen wie es solche in den grossen Bibliotheken für alte und neue Literatur besitzt. —

Wo ist da ein Ausweg?

Die graphische Abteilung des Britischen Museums kauft bekanntlich keine Werke der lebenden Künstler an — sie besitzt aber dennoch eine ganz vorzügliche Sammlung moderner graphischer Kunst, in der die besten Namen fast vollständig vertreten sind — Woher? Weil die Künstler der Sammlung je ein Exemplar ihrer Werke schenken. Das ist sehr nachahmenswert und gerecht den Künstlern selbst gewiss nicht zum Nachteil. Die Annahme seitens des Sammlungs-Vorstandes ehrt sehr den Künstler und für ihn ist der Gedanke immerhin beruhigend, dass die Nachwelt jedenfalls an einer Stelle sein *ganzes* Werk besitzt und ein klarer Einblick für alle Zeiten menschlicher Berechnung gewährleistet ist. Das macht am sichersten die Galerien für alle Zeiten wertvoll, so nur ist einmal eine vollkommene Sichtung der Werte und Unwerte möglich, während das Budget wohl keiner Kupferstichsammlung ausreichen dürfte, um alle Werke alle lebenden

F.— Illustrating the "Sanatorium Purkersdorf."



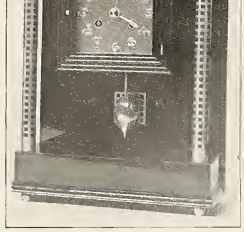
unserer grossen Kunstsammlungen verwahrten Werke der Bildhauer und Maler einmal gesondert hat in solche, die zu Lebzeiten der Künstler und solche, die erst später angekauft wurden, findet eine sonderbare Tatsache. Die weitaus grösste Zahl der von den lebenden Künstlern erworbenen Werke stellt nicht die glücklichsten Ankäufe dar. Die Summen, die dafür verwendet, wurden häufig schon einige Jahrzehnte später als viel zu grosse im Verhältnisse zum dauernden künstlerischen Werte erkannt und beklagt. — Mögen die Museumsvorstande Kunsthistoriker oder — wie das früher der Fall — Künstler sein, die Erfahrung, die die reichlich hundertjährige Geschichte »moderner« Bilderankäufe zeigt, ist keine erfreuliche, aber eine ernstlich berücksichtigenswerte. Schon kleinere Privatgalerien, etwa die des Grafen Schak, beweisen uns eine sehr begreifliche Schwäche auch hervorragender Kunstfreunde und Kunstsammler: ihre Liebe und Wertschätzung gegenüber Werken lebender Künstler ist teils glücklich, teils ungerechtfertigt. — Die Zeit heilt zwar auch hier Schäden, aber sie schlagt auch oft genug wachsende Wunden. — Jedoch dem Privatmann hat niemand Vorschriften zu machen — die vom Staate beauftragten Sammler dagegen müssen aus jener Erfahrung Nutzen ziehen, das verlangt die Nation, das fordert die Gemeinde.

G.— Illustrating the "Sanatorium Purkersdorf."



Wohn-, Schlaf- und Arbeitszimmer in grosser Fülle erscheinen.

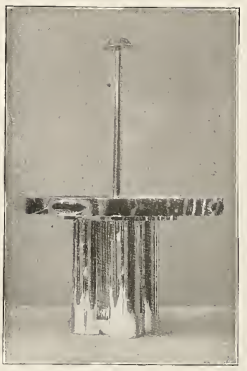
Eine ganz besonders reizvolle Idee ist, die kunstgewerbliche Kleinkunst in künstlerisch ausgestatteten Läden nach Materialgruppen geordnet aufzustellen und gleich mitnehmbar zu verkaufen. Auch in der Industrieabteilung sind ganz maschinell hergestellte Ladeneinrichtungen, möglichst in Benutzung, vorgesehen. Hier würden auch eine ganze Reihe Maschinen in Betrieb vorgeführt werden, namentlich eine Reihe Holzbearbeitungs-Maschinen durch die fast rein maschinell künstlerisch wirkende Möbel hergestellt werden sollen. Doch es sei genug mit dieser Aufzählung des Zukünftigen! Genug, wenn hier Schlaglichter die Mannigfaltigkeit und Vielseitigkeit des im nächsten Jahre Kommenden haben ahnen lassen, sowie die Konsequenz der Durchführung im einzelnen, ohne die die Ausstellung ihre wichtigen Bestrebungen nicht durchführen kann. Das Übrige wird die Ausstellung im kommenden Jahre selber zeigen. ERNST ZIMMERMANN



H.— Containing article signed by Ernst Zimmermann.

Unterstützung der Ausstellung durch die offiziellen Kräfte mit grosser Freude zu begrüssen. Haus und Staat haben bisher namhafte Zuschüsse bewilligt. Sie haben die Gunst, die sie der jungen Bewegung hier schon immer gezeigt haben, ihr treu bewahrt.

So haben auch die Arbeiten einen äusserst erfreulichen Gang genommen. Aus allen Teilen Deutschlands liegen Anmeldungen vor. Vielfach mussten Wünsche zurückgedammt werden. Bereits ist Dresden gezwungen, sich für seine Kunst ein eigenes Haus zu bauen, da der Ausstellungs-Palast schon für das übrige Deutschland belegt ist. Für die kunstindustrielle Abteilung war immer schon ein eigenes Gebäude vorgesehen. Vor allem aber, es ist begründete Hoffnung vorhanden, dass diese Beteiligung auch die Erfüllung des Programms und seiner Tendenzen bringen wird. Da wird die kirchliche Abteilung, um nur einiges schon zu nennen, diverse kirchliche Räume zeigen, einen katholischen, einen protestantischen und auch eine Synagoge. Zugleich soll zur Hebung der leider künstlerisch so tief gesunkenen kirchlichen Kleinkunst mustergiltiges kirchliches Gerät vorgeführt werden. Da wird weiter die Abteilung für Volkskunde bayrische, elsässer, schleswige, ostpreussische u. a. Bauernstuben vorführen, daneben vor allem auch eine grosse Textilabteilung. Dann kommen in der Abteilung Raumkunst die ganze Zimmer-Einrichtungen der heute tonangebenden Künstler, an denen sich, von Dresden ganz abgesehen, Künstler aus Weimar, Bremen, Strassburg, Berlin, Darmstadt, Königsberg, Magdeburg, Düsseldorf, Leipzig, Stuttgart, Altona u. a. beteiligen werden. Besonders interessant, als ungewöhnliche Aufgaben dürften hier sich darbieten ein Ballsaal von van de Velde, ein Festsaal von Pankok, eine Offiziersmesse für ein deutsches Kriegsschiff von Riemerschmid, Museumssäle, ein ganzes kleines Amtsgericht, ein Standesamtszimmer und anderes mehr. Daneben werden die obigen Speise-



I.— Containing article signed by Ernst Zimmermann.

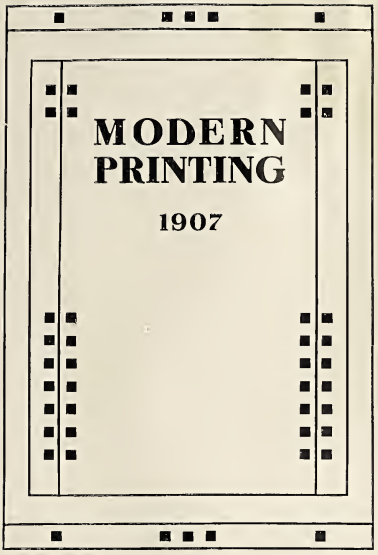


FIG. 1

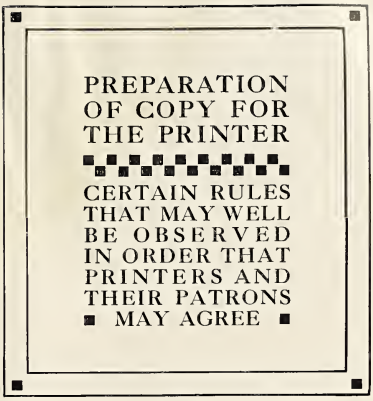


FIG. 5

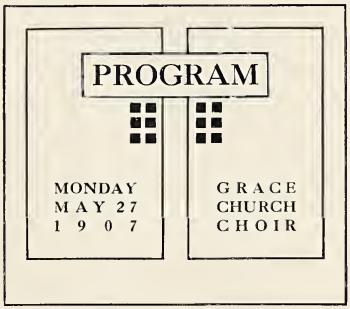


FIG. 3



FIG. 6

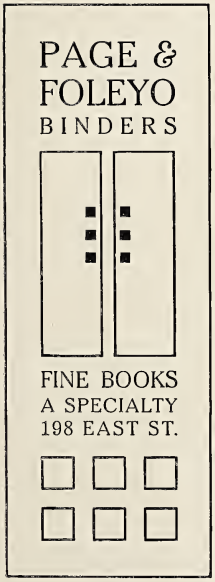


FIG. 4



FIG. 2

without dependence upon natural forms or the grace of swerving lines, much less the "modern squirm."

But what, may we ask, has "New Art," and "Secession Art" in particular, to do with typography? Namely, this: that these very elements emphasized in the "Secession Art," such as proportion, contrast, symmetry and rhythmic repetition, are all made much of in typographical design. They are the very things compositors have to work with in their "rectangular" field, for do not straight lines and right angles describe the limits within which the printer must work?

In the matter of design, then, these two phases of art occupy pretty nearly the same ground. In the one case the limitations are assumed, in the other they are not to be escaped. If then there are professors and art students devoting themselves assiduously and successfully to the one, why not examine their work carefully and frequently for ideas for the other? Whatever will help typography ought not to be overlooked.

It is a fact that the printers of art magazines that exploit this "rectangular" designing of the "Secession" workers, as applied to architecture, decoration, etc., get into the habit of treating type work in much the same way as they see the product of other crafts treated. Hence, a number of advertisements and magazine pages have been reproduced here to show, through their use of right lines and right angles, especially of the oft-recurring squares, how natural and easy a style it is for typography.

The illustrations themselves, exhibiting house structure, wall paneling and decorating, the shapes of furniture, and the designing of all sorts of other furnishings, contain hints to the compositor, rich in suggestion. To adapt some of them, for example, let us take the dining-room (A). In its curtains or wall hangings we find the motives for Fig. 1; in its cabinet front and floor rug, the motives for Fig. 2.

So in the kitchen interior (B), the lower cupboard fronts with their panels and locks give us Fig. 3, while the glazed doors of the upper cabinets supply with little alteration the plan of Fig. 4.

Two minor details of the illustration (F) have prompted Figs. 5 and 6. First, Fig. 5 is suggested by the picture frames upon the wall together with a bit of the mural decoration (hardly visible in the reproduction), which is adapted as a band to separate the two paragraphs of this Fig. 5. Then, the shape of the high ventilating register, with its small square perforations, gives rise to Fig. 6.

Many other designs could be derived with but little change from the original architectural and decorative effects of these reproductions. And these reproductions give but ordinary examples of that art which is so full of hints for typographic work. It would seem well worth while to search out "Secession Art" in art magazines for just this purpose.

The "Rectangular" style of typography, if the strict adherence to right lines and right angles may be so called, is undoubtedly fitted to typography. In all the crafts the modern trend is toward *structural expression*, in other words, toward making the visible form tell frankly the secrets of construction. And it is proper to let the decoration also find its motives largely in the elemental forms used in building up the work. In typography we have placed a ban on curved display lines, bent-rule work and all such false effects. Our type-bodies are rectangular; stick, chase and furniture, being built with right angles, assemble the type into rectangular forms. We adhere very strictly to rectangularity in the page itself. Following this out, we consistently make all common divisions of the page along vertical or horizontal lines. The "Secession Art" prompts us to carry things a little further in this style, using rectangles for our "ornaments," keeping closer to construction in all our effects, making the work of a character we may term "*emphasized* rectangularity."

If this reasonable style is in vogue in Europe already, why not consider it for development in American typography? Fads, such as the "Colonial" and "Chap Book" printing, are mere repetitions of by-gone manners and passing whims. The rectangular style is not only a late modern style but one capable of development. Founded on structure, it is consistent, simple and easy to produce. It asks little in the way of materials. We have dealt with typography many ways; let us have the "square" deal, now.

Written for THE INLAND PRINTER.

THE SPECIMEN-SHEET PRINTER.

BY EDWARD SINGER.

The specimen compositor
It's you we have to envy, for
You have the best of "sits."
Whene'er you find a word too long
You merely hum another song
And find a word that fits.

You revel in quotations; there
Is one that's called "A Morning Prayer"
Which is your favorite.
You seem to really love it, and
With rule and ornament and band
You make good work with it.

Your work is clever, we'll admit,
And we have imitated it,
But it's a secret still,
How to do jobs in your grand way
For customers who'll only pay
One wee two-dollar bill.

Written for THE INLAND PRINTER.

THE PROOFREADER'S ASSISTANT.

BY F. HORACE TEALL.



IN considering the beginner's work as a copy-holder, the fact was emphasized that accuracy is the first desideratum, and that speed should follow as a natural development. Both the proofreader and his assistant are sure to be benefited when this is kept thoroughly in mind, and the development is directed by the one, and accepted by the other, only in regular successive steps. It is not possible for any one person to enumerate specific steps for any other person; each must determine this for himself. But it is essential for any worker and his assistant to understand alike how the detail of the work is to be handled, and the one way to attain this is for the assistant to learn as quickly as possible just what his principal desires and then to do things in that way. Every earnest copy-reader aspires to promotion, and this is the first step toward it. Sincere effort will win the interest of the proofreader, who will almost inevitably aid the young worker in making progress, and thus the copy-holder may eventually become a proofreader.

While a set course is not to be prescribed, however, some matters may be advantageously considered, with the distinct understanding that the proofreader's personality is always the determining factor in questions of method. Employers usually care little how the work is handled if the result is satisfactory, and the way to get the best result from any person's work, so far as method is concerned, is to let the person decide for himself. Of course the person meant in this instance is the proofreader, as the copy-holder is merely one of the tools with which he works.

In this work, as in any other, the best worker is one who gives undivided attention to the task in hand. No one can succeed who allows his mind to wander, even slightly. The copy-holder will find his best interest in determination to give his most earnest effort to meeting every demand of the work he has undertaken. This does not mean merely making the best use of his present knowledge in application, but continuous acquisition of new knowledge. Like the proofreader, he can not have too much of real knowledge. One of the very few writings addressed to copy-holders says: "Remember always that the faithful, diligent, capable copy-holder is in the direct line of promotion to the more responsible and more remunerative position of proofreader."

The writing just quoted was an address to a society of proofreaders, in which copy-holders were admitted as associate members, this in itself constituting a recognition of their being in such line of promotion. The paper contained much excellent advice, but in quoting some of that advice it is necessary to show how it may be made more practicable by a little modification. Its author speaks directly to the copy-holder. He says: "A good copy-holder is almost as important as a good proofreader. No matter how careful, painstaking, and capable the reader may be, if you are ignorant, careless, and slothful his labor may be in vain, and dire disaster result."

This is not quite true, though it is a well-meant attempt to state a real fact. There is more difference in relative importance between the proofreader and his assistant than those words imply, because the proofreader has nearly all of the responsibility. Dire disaster, which means failure to correct some bad error, but even more the misfortune of having that error afterward discovered, always falls heaviest on the reader, and he is the one to blame for the error and usually the one who pays the heaviest penalty,







From water-colors by Wilson H, Irvine, Palette and Chisel Club, Chicago.

even when the worst fault is really not his — if this be possible. The most capable and careful proofreaders will not allow faulty copy-holders to involve them in dire disaster, for they will not allow work to leave their hands without certainty that it has been read correctly to them. It is by way of making delay and annoyance in securing this certainty that the ignorant, careless, or slothful copy-holder will bring the disaster home to himself.

Advice that can not be improved, except that one fact of importance is overlooked, is thus given: "Adapt yourself to the rate of speed required by the proofreader; when the matter of speed is once adjusted, endeavor to maintain it uniformly throughout. Avoid the bad habit of many who, after reading more or less difficult manuscript, strike a smooth piece of reprint, and straightway start out at a Maud S. clip that causes the proofreader to evince symptoms of St. Vitus's dance in his frantic endeavors to mark corrections as you madly gallop along."

This is excellent so far as the average proofreader is concerned, but does not provide for many who are above the average in every respect. Proofreaders for whom reading can not be done too fast are not few, and they revel in the lightning clip that is possible with smooth reprint fully as much as any copy-holder can. With such a man to read to, the habit is not a bad one. If a good proofreader finds himself unable to mark all the errors while swift reading is done, he will call a halt whenever necessary; and no good proofreader will allow more speed than he can safely maintain. It is really a matter not properly within the copy-holder's control.

Above all else except endeavor to be accurate in reading, and clear in enunciation, is this, with which the paper quoted from concludes: "Be patient. If the reader calls for a repetition do not view it as an imposition or an affront. Comply at once. He has his reasons for it, the prime one being one in which you should be equally interested, i. e., to insure accuracy." The best proofreader is likely to call for repetition occasionally, even if the copy has been read with the utmost clearness, and no one is at all likely to do so for any reason except his failure to hear with certainty or some doubt as to his understanding of what he hears; and the best copy-holder will never think of anything but instant compliance.

Much could be said, of course, about many details of the work, but different persons differ greatly on almost every one of them, and it is really fairer to the copy-holder to leave him without specific advice. He should learn very quickly what the proofreader wishes him to do, and be very careful to do just what he learns is wanted.

Often the copy-holder is called upon to revise proofs, this being one of the regular steps of promotion. The main object of provision is to ascertain whether the errors have been properly corrected, and, if any have not been, to mark them on the new proof. But there is a great deal more than that to do, chiefly the finding of any new errors that may have been made. Examples could be found readily of error in print as a result of faulty revising, but one must suffice. The writer had an author's proof to read recently, the proof having been read and revised previously in the printing-office. In one line there was an extra letter, and in the next line this letter was missing, and this made nonsense of each line. In all probability the letter had been inserted in its proper place on the first proof, and the reviser had failed to see that it had been put in the wrong place. In revising, take each correction in order, and never advance until certain that the one under consideration is properly made. This is not as easy to do as it seems in the telling. Every time that a correction seems to have been overlooked there is reason to suspect that the change has been made in the wrong place, and adjacent lines should be read carefully to detect it.

In revising linotype matter it is never safe merely to repeat a mark when the correction seems not to have been made. Very often the new line has been put in the wrong place, and this means not only that the line with the original error has been left, but that some other line has been taken out. Nearly always the line removed is one that begins or ends the same as the one that had the error. Never rest with mere repetition of the mark in its proper place, but examine the matter for some distance before and after it. Of course the error may only have been overlooked, but most often this is not so.

A TOM SAWYER SCHEME.

Editor Howe of the Ripon (Wis.) *Press* could not afford to hire reporters to get news, so he has hit upon the idea of having his subscribers send it in.

Every subscriber to his new semi-weekly becomes a reporter. The subscribers receive tablets of paper, to be hung in their homes or places of business. On these they write every piece of news about themselves or neighbors which they want to see printed. Twice a week a messengr collects the slips of paper. Each tablet expires with the expiration of the subscription.

When a subscription runs out the ex-subscribers' news items are no longer received. The scheme is working successfully.— *The Buckeye Informer.*

READ the trade papers and keep posted about the business you are interested in. Much of it may be beyond you, and you may not have for years an opportunity to use this information, but read the trade papers just the same. Some time the knowledge you have acquired will come into play, and it may play a mighty big part. The more you learn about the business the better are your future prospects, and a good trade paper is one of the best educational mediums.— *N. C. Fowler.*

THE-HENRY-O.-SHEPARD
COMPANY



ENGRAVERS-PRINTERS-BINDERS

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PHONE-HARRISON-4230

THIS is an era of combination alike in the world of capital and in the world of labor. Each kind of combination can do good, and yet each, however powerful, must be opposed when it does ill. At the moment the greatest problem before us is how to exercise such control over the business use of vast wealth, individual, but especially corporate, as will insure its not being used against the interest of the public, while yet permitting such ample legitimate profits as will encourage individual initiative.

We show ourselves the truest friends of property when we make it evident that we will not tolerate the abuses of property. We are steadily bent on preserving the institution of private property; we combat every tendency toward reducing the people to economic servitude; and we care not whether the tendency is due to a sinister agitation directed against all property or whether it is due to the actions of those members of the predatory classes whose antisocial power is immeasurably increased because of the very fact that they possess wealth.

The corner-stone of the republic lies in our treating each man on his worth as a man; asking only whether he acts decently and honorably in the various relations of his life, whether he behaves well to his family, to his neighbors, to the State.

The world has moved so far that it is no longer necessary to believe that one nation can rise only by thrusting another down.

I believe that there is a rising tide in human thought which tends for righteous international peace; a tide which behooves us to guide through rational channels to sane conclusions; and all of us here present can well afford to take to heart St. Paul's counsel: "If it be possible, as much as lieth in you, live peaceably with all men."

We can not afford to forget the maxim upon which Washington insisted, that the surest way to avert war is to be prepared to meet it.

—From President Roosevelt's speech, Jamestown, April 26, 1907.

The INLAND PRINTER

(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

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VOL. XXXIX. JUNE, 1901. No. 3.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 170 Edmund street, Birmingham, England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCOY & Co., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

3–4

EDITORIAL NOTES.

THAT printers generally will welcome some plan of technical schools to supplement the experience obtained in the printing-office is assured, always provided that these schools shall not hold out specious promises to those outside the trade and thus make a bad condition worse. The first requirement in the technical school should be that the pupil is either actually engaged in the trade or has been indentured for a term of regular apprenticeship.

THE *British Printer* notes with approval the constitution of the League of American Printing Plants, quoting freely from the articles which have appeared in THE INLAND PRINTER in that regard. The *British and Colonial Printer and Stationer* reproduces the constitution and by-laws with favorable comments, and the printing-trade journals in America have offered no unfavorable criticism. THE INLAND PRINTER invites expressions of opinion on the platform laid down by the League, which now has an imposing list of members in New York city and vicinity. The attention of interested readers is called to a letter in the correspondence department which contains food for thought.

IN the article on "Impression," in this number of THE INLAND PRINTER, Mr. Fred W. Gage points out the inadequacy of wood-mounted half-tones for printing purposes. For cuts inserted in the reading matter there is need of a mount as rigid as that of the metal blocks, but so arranged that the margins shall allow of the printed matter being set close to the cut. The February-March number of the *British Printer*, page 16, has an article which recommends that these plates be mounted on quads and secured by tacks. The idea is not new, as the writer of the article admits, but its desirability is now being forced on the attention of printers by the increasing use of half-tones and the long runs on presses.

PRINTERS are prone to find fault with the business rules of those from whom they purchase and lay the responsibility of lack of success in money-making on the high prices and lack of accommodation to which they are subject. But should not the printer take a lesson from these business methods? Let the printer cultivate his brother printer. Let the man with the long row of cylinders meet in association with his brother of the two or three jobbers and talk things over. Have one organization. Germany was thrashed by every nation that felt inclined for exercise until the genius of Bismarck welded the feeble princi-

palities into a mighty power. The plan of the organization may be improved from time to time as experience dictates, but let the trade work for unity and in that unity face its problems candidly and fairly.

THE Brussels Typographical Society and the technical magazine, *Annales de l'Imprimerie*, are conducting, under the patronage of the Belgian Government, and with its financial support, an international competition of typographical designs. A small poster is the object of the competition, to which is devoted $300 in cash prizes. Entries are free and each participant will receive an album containing a reproduction of each design submitted. The entries close on June 15.

AN Australian writes to suggest that advertisers in THE INLAND PRINTER put a price on their catalogues and samples sent to "outsiders," as there are many readers who, though not probable customers, would like to have the handsome catalogues and samples printed for distribution to the trade, such as samples of paper-houses, ink manufacturers and typefounders. He suggests that a line at the bottom of their advertisements quoting a price for their samples to outsiders would result in an indirect benefit to the seller and directly benefit the purchaser.

MR. S. H. HORGAN, in "Process Work" in this issue of THE INLAND PRINTER, calls attention to the increasing price of copper and suggests that some other material must be found to take its place in making half-tone cuts. Brass, he thinks, offers the most ready substitute, if the manufacturers can make it of the uniform quality necessary. A newspaper dispatch under date of May 3 asserts that the distinguished English chemist, Sir William Ramsay, of Cambridge University, has succeeded in making copper synthetically. This involves the segregation of one element from another and the production of copper by the synthetic or combination process from the elements of sodium, lithium and potassium. The combination of these elements when treated with radium vapor gives as a product copper sulphate, which readily is "broken down" into copper. Considered from a scientific viewpoint, the discovery of Professor Ramsay is without a parallel in chemistry. An element is supposed to be irreducible. Although in several cases elements have been resolved into subdivisions, which in their turn have been classed as elements, it never has been rendered possible to pass from one element to what seemed to be another totally different one. Speaking of the practical use to which Sir William Ramsay's experiment might be put, a member of the chemical department at Johns Hopkins said: "Of course, the use of radium vapor would be far too expensive for immediate commercial use, but it seems probable the device marks but the starting point in the synthetic product of copper. In all probability now that a start has been made the process will be gradually worked out until some substance has been found whose value will render the production of copper by the synthetic method more economical than the natural method now in vogue."

MR. A. L. LAWSHE, the new third assistant postmaster, is in control of a department of the Government which of recent years has gained the reputation of keeping publishers of trade papers guessing if the alleged privileges they enjoy are to be so curtailed that the great interest they have developed is either to be permanently crippled or destroyed. The trade-paper interest is the peer of any factor in the development of American industries. The proposition to increase the postal rate on these publications in order to reach publications not entitled to second-class rates is practically a confession of incompetence. Increased rates mean a pronounced increase in the subscription price involving a loss in circulation, in advertising value and in effectiveness as an educational factor. Canada has made a discriminating postal rate against American periodicals and in favor of British periodicals. The *Montreal Witness* says editorially that the advantage of this rate does not inure to the Canadian Government but to that of the United States. The *Toronto Globe*, the inspired organ of the Dominion Government, says editorially that the increased rate was made at the instigation of the American postal officials. In view of these statements one is inclined to believe that the lurid biblical curse "and their foes shall be those of their own household" rests upon the American trade-paper publisher, and through him directly and indirectly on the printer, pressman, paper-dealer and manufacturer. Where is the "square deal" in this? The Trade Press Association has treated the third assistant postmaster's office fairly and candidly. What has it received? According to the Canadian authorities the association has been stabbed in the back. This may be politics and diplomacy but it is not common honesty. There is consolation in the thought that Mr. Lawshe is not only experienced as a practical printer but has served in many capacities under the Government with distinction, and it is therefore reasonable to suppose that he will appreciate the fact that the postoffice department is a coördinating part of the Government and is not an institution which is bound to make revenue at the expense of legitimate enterprises.

THE SITUATION.

IN a most important respect, the printing trade was never more demoralized than at this time. The unprecedented prosperity that obtains serves to hide this fact from the superficial view, but in commercial circles prophets of a slowdown, and even of disaster, abound, and we know not when a sudden curtailment of business may be full upon us. Poor harvest prospects might work incalculable injury, and their realization would precipitate the deluge. But, if history's fondness for repetition has not gone out of fashion, smaller things than such a natural and widespread calamity may start the avalanche. Those who know of Black Friday, or who recall that the panic of the nineties had its beginnings in the failure of a great international banking house, will concede that in just such times as these the business world may be on the eve of a depression. Among the things unknowable is the life of an era of prosperity. Its Nemesis is as stealthy as is death to the individual. It often happens that the blight is upon us and we know it not, as in 1893, when the press and leading commercial lights insisted that the disturbance which swelled the ranks of the unemployed by thousands and rendered scores of banks insolvent was the result of a mere "financial flurry," which would pass away when the currency problem was solved. Hoping against hope, it was not till hard-pan had been reached in the matter of many important types of values that the generality of people conceded we were suffering from the effects of a world-wide panic that would sound the very depths.

Who can measure the evils that flowed from this very natural misjudgment of the situation? This writer has a front seat among the optimists, and does not refer to these things for the purpose of covertly preaching the doctrine of gloom. Rather does he believe we should enjoy to the full the sunshine of prosperity while it lasts; that is sensible. We should also have a mind for the inclement weather that is bound to follow, and make such provision as foresight may suggest for adequate shelter and protection; to neglect this is not merely improvident and foolhardy, but is to invite disaster.

How is it with the vast majority of employing printers in the United States and Canada to-day? If one of a score of things possible, but beyond the ken of man, were to happen, where would these men find themselves? Not only would they have to battle against generally adverse business conditions, but the line-up of organized factions within the craft would prove a menace of vast portent, of such grave importance that in many instances it would be the dominant factor in deciding the result of the struggle.

Among the factions referred to are the unions, which, in their present state of efficiency, are more than a match for employers who attack them single-handed. In ordinary circumstances, the existence of virile unions is deemed ample justification for the organization of employers; in fact, that has been the inspiration of most advocates of employers' associations. But existing craft conditions, so far as they relate to the unions, are far from normal. Passing by that air of cockiness so obtrusive in their "literature," which may or may not be justified, but which is indicative of the belief that they can hold their own, there is an ominous-looking cloud on the horizon. This is no less an indication of war between the compositors' and pressmen's unions, the two most important trade bodies. Few employers realize the intensity of feeling which has been aroused among the members of these organizations. Observers who at the outset thought the contentious ones would subside after venting their spleen, have been surprised at the aggressiveness of the jingoes in the compositors' camp. Prominent members of that union urge the annihilation of the pressmen's union as a matter of "principle and duty." More ominous still is the "butting in" of other labor organizations, such as central labor unions and state federations, who come not as peacemakers, but as partisans, assuming an attitude of encouragement toward the belligerent compositors. The pressmen have not been so warlike in tone, but it goes without saying that they will resent any invasion of their real or fancied rights and prerogatives on the part of compositors. In any phase of life a pressman may be relied upon to regard the compositor as a suspicious person, who should be watched and resisted.

The probabilities are that these unions will clash, if left to go their own sweet way. From the standpoint of an employer, these inter-union disputes are more to be dreaded than the ordinary labor conflict. It is around him that the battle rages; one faction threatens and fights if he pursues a certain policy, while the other becomes hostile if he takes the alternative course. He is not directly interested in the ruction or in the remotest degree responsible therefor, but the belligerents say, in effect, "You must settle this difference, and settle it by active participation in our struggles." There is neither sense, nor reason nor justice in this, but it is the way of these madfamily quarrels. In them unionism is seen at its worst, as its deeds are the antitheses of its professions, machine and machinery devised for the laudable purpose of uplifting labor is so prostituted and perverted that it becomes an instrument for degrading wage-earners.

If the struggle under consideration is precipitated, as seems likely, it will not be comparable to

the so-called "jurisdiction disputes" that have threatened and pestered the trade. They have been incident to some dissident or decessionist movement, in which both parties were weakened by the very declaration of war, as it were. This will be a contest between two strong unions, whose members have been wrought to a frenzy in their desire for revenge. The ultimate will probably be an arrangement whereby the unions will act in concert and in time become more powerful than ever. As the forces are aligning, those employing printers who are banded together in the Typothetæ will have to make no choice. Indeed, their self-interest would be subserved by encouraging the feud, because its one sure result is embarrassment and loss to competitors.

Clearly, the isolated employing printers are in danger of being "press-ganged" into doing the fighting and worrying in a battle that is not of their making, and in which there can be no fruits of victory for them. Protests by individuals will avail nothing in attempting to stem the tide. But virile organizations composed of employers whom the employees respect and do not regard as enemies, may do much. They can voice the views of the employers in tones that would command attention from the most bellicose, and the unions would pause when informed that the great body of employing printers would not pull chestnuts out of the fire for warring unionists; that the latter would have to, as they of right ought to, compose their quarrels outside the workshops. A stand of this kind would serve to dissipate the following of the short-sighted agitators. If any were so brash as to disregard the warning they would soon find that even the sympathy of organized labor had been alienated, for the average unionist can see the folly and injustice of inter-union disputes, especially if his own craft be not involved.

Should the isolated employer escape the chopping block now being erected by the irreconcilables in the unions, he is menaced by the tendency of affairs among employers. The Typothetæ is now a combination of employers of non-unionists in their composing-rooms while conducting their pressrooms under an agreement with the pressmen's union.

From a pecuniary standpoint, this one condition creates a community of interest that inevitably operates to weld them together — as against all other employers, and when we consider the agencies which evoked this situation, the bond of sentiment is — and will be for some time — even stronger than that of the dollar. Members of the Typothetæ feel that they have fought and bled in doughty conflict and there is among them some of the spirit characteristic of veterans of the tented field. Here trade conditions and human nature flow in the same direction. Designedly or not, these men will coöperate on many matters until they come to regard themselves as apart from or superior to all other employers. It is but a short step from that pose to a tacit attitude of hostility toward all outsiders. The object of their attack will necessarily be the isolated employers — the great majority. Unions worse than waste much time and energy in berating and baiting non-union workmen, when it is palpable to every one their chief hope lies in conciliating and absorbing the abused enemy. The opposition of the Typothetæ may have in it some of the same spirit, but it will neither be so foolish nor fruitless as that of the unionist, for from the outset it will prove profitable.

This defensive and offensive policy can make itself felt in any of the many ways possible in a competitive industry. Combinations may be effected to keep non-Typothetæ people out of contracts; public questions affecting employers will be pronounced on as suits Typothetæ interests, and even though the conclusions be inimical to the welfare of the majority of employers, the Typothetæ's dicta will go forth as the voice of employing printers, because they are the expressions of an organized body. The same power of organization makes the opposition of the Typothetæ a menace to non-union members. A few of them acting in unison may confuse and confound ten times their number who have no system of coöperation but are in reality aiding and abetting the common enemy by knifing each other when they are not working at cross-purposes on account of their lack of intelligent understanding of the conditions. In warfare of this nature, the Typothetæ being organized and having a definite purpose in view, may be likened to a man with keen vision contending with a number of blind persons, who, sparring in haphazard fashion, inflict more injury on each other than on their assailant.

In the stress of business men are forced to act in conformity with what appears to be their self-interest, and even though it may prove a wrench to their preconceived notions of what propriety demands, Typothetæ members will be found acting in harmony with each other to the detriment of others. Here and there the exception may be noted, but it is impossible to avoid the conclusion that so long as the organization exists it will look after its own at the expense of non-members if necessary.

To meet competition so organized and solidified needs more than strict attention to business-getting and the execution thereof — it requires organization. This can be done in two ways: (1) by patiently waiting until the Typothetæ opens its doors and admits all employers, and (2) by means of a new society. The former method

is out of the question. If the Typothetæ meets with any measure of success it will not be inclined to admit new members, for each addition would lessen the share of those who are now within the fold. If the combination should not prove profitable, and additional members were sought, they would for years find themselves connected with an organization in which newcomers are regarded as fit only for the rôle of Cinderella — to sit by the fire and glean the ashes as a sort of penance for previous contumacies.

But the Typothetæ is in many respects impossible. Ingrained in its web and woof is a veiled hostility to labor organizations. Twice in its career has it sacrificed all else to measure swords with unionism. Twenty years ago it was in unalterable opposition to the nine-hour day at any time or on any basis, and latterly it took the same stand in relation to the eight-hour day. There is no disposition to say that in 1897 or more recently the union presented its case or demand, or whatever you may please to call it, with discretion or force. Frankly, it blundered on both occasions. The Typothetæ, however, neither sought to have these blunders corrected nor to take sensible advantage of them; it made of them a pretext to practically declare war on the union. That was in keeping with the policy of the organization — the fruit of a tree that had been nurtured in the soil of an effete school of economics and violative of good business sense. Though they may have been deluded by the veneer of professions primarily intended to deceive others, the men responsible for the Typothetæ's policy on the occasions mentioned did not really believe that labor had a right to organize effectively, for they evidently were impressed with the idea that the union could be annihilated. We will pass in silence the folly of relegating to oblivion all issues germane to an employers' association in order to settle the labor question, a monumental error in itself. No institution, not even the Government, can afford to ignore the existence of unions. They will not be whistled down the wind, and the wise men and students of industrialism who belittled them are either dead or forgotten or have admitted their error.

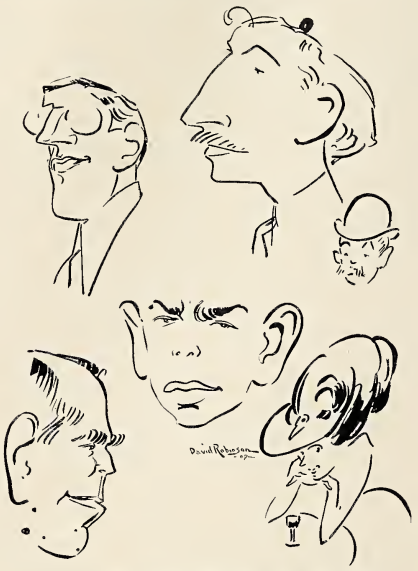
The unions have reached that stage of development where determined opposition is grist to their mill — they thrive on abuse and threats.

The late eight-hour struggle serves to prove this abundantly. Printers are now admitting that two years ago the rank and file had keen aspirations to acquire increases of wages out of their agitation. Then arose the fierce campaign against the Typographical Union, in which strong language was used in making appeals to send the union to the bow-wows. Whatever the result may have been with employers, it stiffened the backbone of some unionists and enthused others to the point of hysteria. The attacks of employers on unionism did more to make the issue than all the agitation work of the union's paid organizers. And this in face of the known fact that by design or favoring circumstances the labor forces were unable to coöperate in a large way. The pressmen were bound by agreement not to participate in the strike. This was undoubtedly a great handicap to the eight-hour people, but the employers paid a high price for their quiescence, as we shall see. The agreement with the pressmen has been heralded by the Typothetæ and enemies of the pressmen's officials as an "open-shop" instrument, which the last-named have not admitted. On its face the agreement is all of that. Somehow or other, the membership of the pressmen's union has nearly doubled during the life of the document, and members of the Typothetæ point to this fact as proof that the open shop is beneficial rather than detrimental to unions. It will be recalled that the most radical enemies and most advanced friends of unions were in agreement that the open shop was a deadly poison to them.

It taxed the credulity of all who were called on to accede that the growth of the pressmen's union was in any respect due to the so-called open-shop agreement. Recently the official mouthpiece of the union — the *American Pressman* — furnished the explanation of the phenomenon that had been puzzling the interested. Back of the stern and cold provisions of the agreement was an understanding, which the pressmen's officials had never promulgated, even though it would have parried many vicious thrusts. Just how this understanding came into being has not been made plain, but the *American Pressman* is sure that it has been the governing element in the construction and enforcement of the "open-shop" clause. If that be so, it completely changes the character of the agreement. According to the *American Pressman*, employers can not fill the position of a unionist with a non-unionist, and when one of the latter rides the union goat, the union preëmpts the situation he fills — it is forever after — or during the life of the agreement — a preserve sacred to union men. The effect of this may be seen at a glance — the opportunities of employment for unionists are constantly widening, and correspondingly narrowing for non-unionists. Such an arrangement could have but one result — to drive the workers into the union ranks to escape the pressure which the power of organization and the alleged sub-rosa "understanding" would put upon them. It is not of moment now whether the Typothetæ entered into this agreement and allowed it to be so liberally construed for the purpose of putting the Typographical

Union at a disadvantage; or whether, having the pact in force, the Typothetæ felt better equipped for battle with the eight-hour phalanx. Probably both views had their influence. This much, however, is plain — that in order to cripple one union it became necessary to strengthen another. The smoke of battle has not cleared away sufficiently to permit of an estimate as to the extent of the damage done the militant organization in numbers or power, but from the Typothetæ's standpoint it can hardly be considered as compensating for the enhancement in numerical and moral force which accrued to the pressmen's union as a result of the late struggle and the maneuvering preliminary thereto. It proves clearly that at the present stage of craft development it is impossible to successfully combat unionism as a whole. One union may be played against another owing to better feeling or incapable leadership, but all the forces in the labor world tend to eliminate that opportunity, while employers who dance to that tune have to pay the fiddler a pretty price in the end.

Beset on every hand, there is at this time but one thing clear to the employing printers generally — and that is, they should join the get-together club. A host of matters are demanding attention at their hands. If they do not coöperate they will be without an adequate voice in craft affairs. Worse still, other organizations will be creating conditions which will govern the isolated ones, without as much as saying by your leave. None should be deterred by thought of previous failures. There is vastly more need for organization now than ever before. Furthermore, past mistakes stand out clear as the noonday sun, and it requires no great prescience to avoid them. Let it be understood that the labor question is not the only problem which employing printers have to solve collectively, and they will obviate the error of subordinating all else to wages and hours. No sane man believes it is wise or desirable that the unions should be the arbiters of the trade's destinies on the questions which they have at heart. On the other hand, it is folly to treat them according to the formula of half a century and more ago. Too many employers' associations have paid heed to that kind of preaching; it may prove successful with immature unions, but not with the seasoned organizations of the printing trade. They are here to stay, and harassment neither intimidates nor weakens but rather renders them unreasonable and intractable. The employing printers' association which honestly and fully accepts the fact that the unions can not be ignored and treats them as it would other disagreeable factors in life — as a necessary evil, if you like — will find the labor problem much easier to handle than had been anticipated. The industrial history of the National Publishers' Association proves this with its seven years without a strike or lockout, though scores of scales have been changed and thousands of men are involved. In a word, the difference in treatment of unions between the newspaper and commercial-printing employers has been that the former regard unionism in the light of its present-day status, while the latter have been listening to a voice from the tombs, repeating the arguments and practicing the precepts of men who were leaders in a dead-and-gone industrial state. If the new organizations which are springing into existence will regard the labor issue in its modern aspect and put it in the proper perspective, they will avoid dangerous pitfalls, and have time to devote to many important questions which have been neglected all too long. W. B. P.



TYPES.

Drawn by David Robinson, Palette and Chisel Club, Chicago.

HUXLEY'S DEFINITION OF A LIBERAL EDUCATION.

That man, I think, has had a liberal education who has been so trained in youth that his body is the ready servant of his will, and does with ease and pleasure all the work that, as a mechanism, it is capable of; whose intellect is a clear, cold, logic engine, with all its parts of equal strength, and in smooth working order; ready, like a steam engine, to be turned to any kind of work, and spin the gossamers as well as forge the anchors of the mind; whose mind is stored with a knowledge of the great and fundamental truths of nature and of the laws of her operations; one who, no stunted ascetic, is full of life and fire, but whose passions are trained to come to heel by a vigorous will, the servant of a tender conscience; who has learned to love all beauty, whether of nature or of art, to hate all vileness, and to respect others as himself.

Written for The Inland Printer.

DESIGN AND COLOR IN PRINTING.

NO. III.— BY F. J. TREZISE.

SIMPLICITY IN DESIGN.

"The simplest things are usually the best — and likewise the hardest to do."

A FEATURE too often overlooked or neglected in printing is simplicity of design. Keeping a job simple in design does not necessarily imply that it should be set in plain type, devoid of all ornamentation and embellishment, but it does mean an arrangement of the various groups of type and such positions that their relations toward each other shall be pleasing. Each one of the lines or masses is a force of attraction, and it readily follows that if we are to have a simple design we must have few of these forces of attraction. The copy must be carefully read and the various words and sentences grouped together closely, leaving but few spots to deal with.

In the specimen which has been selected to illustrate this point (Fig. 5), we note that there are no less than seven or eight separate groups, either of type or decoration, each exerting a distinct force of attraction to the eye. The consequence is that in attempting to grasp the page the eye keeps jumping from one spot to the other, and in the end the effect is confusing and far from pleasant. In Fig. 6 we have a more simple arrangement of this page. The reading matter has been grouped into two masses and is readily grasped at a glance. The rule so extravagantly decorative material in such manner that the whole is easily comprehended.

When we start out to set a job — cover-page, title-page or any other piece of work, we must consider it as an arrangement of lines and masses, and must place these lines and masses in



Fig. 5. An unpleasant effect, caused by the design being too complicated.

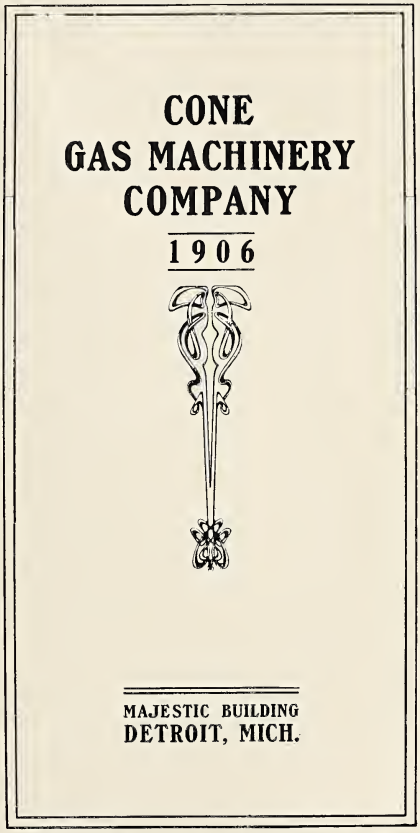


Fig. 6. A more simple treatment of the page shown in Fig. 5.

used in Fig. 5 has been utilized in placing a parallel rule border around the page, thereby giving a more finished effect but in no way complicating the design. The long ornament has been added as a concession to the length of the page, but it is placed in such manner that it becomes a part of the upper group, leading the eye down to the bal-

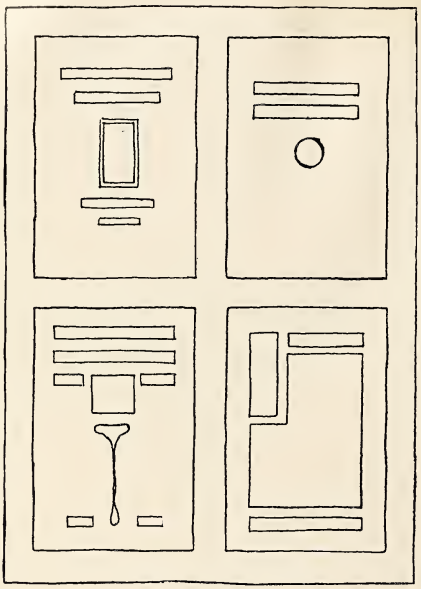


Fig. 7. A few suggestions regarding preliminary sketches.

ance of the reading matter and still leaving but two forces of attraction.

In determining the number and arrangement of these groups on the page the preliminary sketch will be of the greatest value. This sketch need not in any way approach a drawing, nor need it contain any lettering. It is only necessary to indicate in a simple manner the outlines of the various groups. Fig. 7 shows a few suggestions as to the style of these preliminary sketches. They are the work of but a few moments, but they give a good idea of what will be the appearance of the finished design, and we start the work with a clear conception of what the result will be, instead of going at it in a haphazard manner. An analysis of Figs. 5 and 6 on this basis will illustrate this point. Imagine preliminary sketches made for these specimens after the manner indicated in Fig. 7. An adequate idea of what would be the finished appearance of Fig. 6 could be gained in this way, and the sketch in itself would show a pleasing arrangement. But with Fig. 5 it is entirely different. An indication of the separate groups in this page would produce a complex mass of lines which would be far from satisfactory. If the sketch or plan from which we are to build up our design is not pleasing, it is entirely improbable that the finished work will be anything but the same. If a sketch of this kind had been made for Fig. 5 prior to its being put into type it is hardly probable that it would have been set as it was.

Another important point is to consider a design in its most comprehensive form. The page as a whole must be always in mind. Just as the artist in drawing from the model keeps the whole figure in mind and considers what he calls the "big" lines — not losing sight of the drawing as a whole in the working out of unimportant details — so must the printer lose sight of the little things in contemplation of the greater feeling of proportion. The upper right-hand sketch in Fig. 7 is an apt illustration of this point. If we were to center our attention — as is so commonly done — on the fact that the space between the upper line and the top of the page is much greater than the space at the ends of the line, we would in all probability forget the relation of the lines to the page as a whole. The question is not the relation of the lines toward the upper rule or the side rule, or both, but is a consideration of their relation to the page in its entirety.



IN THE ART GALLERY.
Drawn by David Robinson, Palette and Chisel Club, Chicago.

Success: A constant sense of discontent broken by brief periods of satisfaction on doing some special good piece of work.— *Elbert Hubbard.*



From Portfolio of Allegories.
Gerlach & Schenck, Publishers, Vienna, Austria.



ILLUSTRATIVE ENGRAVING BY THE INLAND-WALTON ENGRAVING COMPANY, CHICAGO.

Written for The Inland Printer.

PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS, ESPECIALLY RELATING TO HALF-TONES.

NO. XVI.— BY N. S. AMSTUTZ.*

HAVING successively followed the enlargements of the negative, engraving, engraver's proof and printed page, the reader will be benefited to see, side by side, a single enlargement of each of these conditions with two added, showing the enamel print and celluloid impression peculiarities. Fig. 108 shows three micrograms, enlarged just twenty diameters of the negative, enamel print, and engraved plate, respectively, made from the same tonal region of Fig. 59. The stop conditions are indicated beneath each engraving. Fig. 109 is a continuation of Fig. 108, in which the engravers' proof, printed page and special celluloid impression follow each other in regular sequence. The identifying datum is of a similar order to that described. The apparent similarity on casual inspection of the various enlargements that have been shown, so as to consistently and thoroughly present the actual variations existing under the different practical phases of half-toning during the last few months, emphasizes the necessity of a careful study of dot peculiarities, because one can not reason safely from general groupings of dot effects.

It should be remembered that the characteristics of individual dots give the basis for the general optical impressions created on the observer, just as has been recently demonstrated in agriculture that the potentiality of germination and bearing is primarily indicated by individual grains of Indian corn, and secondarily en block by the apparent condition of a large field in full growth. The necessity for close observation and comparison of the minutiæ of recorded peculiarities present in processwork should be impressed on every worker. It is quite apropos to quote Mr. S. H. Horgan, editor of "Process Engraving" of The Inland Printer in the second edition of Jenkins's "Manual of Photoengraving," as follows: "It is recommended that the photographer making three-color record negatives keep a daybook in which is registered for every exposure the subject, the reduction or enlargement, lens, color-filter, kind and size of diaphragm, time of day and length of exposure, together with any other data affecting the negative. Later the kind of developer, its temperature, time of development and comments on the resulting negative should be added. This daily register will become one of the most valuable books of reference to the photographer; it will save much needless experimenting and waste of material."

Mr. Horgan's valuable advice, though specifically intended for three-color workers, is equally applicable to the monochrome section of processwork.

If there is any one thing more important than another it is this very matter, and it would be of the greatest possible value to all processworkers if such records were universally kept.

Many practical men, even though very busy, could still find the time to take notes and thus accumulate data upon which to base most valuable contributions to the technical journal or trade paper. So many times too much seclusion and exclusiveness form barriers around well-meaning men who, whatever their aims or abilities, are "hiding their light under a bushel."

"Trade secrets" are often offered in extenuation of the atmosphere of mystery that is assumed frequently by the tyro and not infrequently by experienced workers. A recent correspondent writing in the May Inland Printer on "Celluloid Paste" very pointedly calls attention to this unfortunate condition by saying: "The recipe you give is perhaps a good one, but here is one that we have been using for the past seventeen years. It has been held as a trade secret, but 'trade secrets' has an unprogressive sound, and their elimination from the commercial world would help us to make things better than they are made now."

Reverting to the illustrations shown, the letter "B" identifies the same dots in all cases — a black one of the enamel-print engraving, etc., and the corresponding white one of the negative. Letter "W" serves a like purpose for the white dots of the engraving, etc., and conversely a counterpart black dot of the negative.

To avoid looking up previous numbers it may be stated that the three exposures were made with the stops shown: one minute with the smallest, seven minutes with the middle-sized one and one and three-quarter minutes with the largest. The etching was made "flat" in 38° Baumé perchlorid of iron for thirteen and one-half minutes. The screen distance was nominally 3-16 inch in each case, with a 150-line screen — actual distance was 3-10 inch. The smallest stop presented an area equivalent to a ⅛ inch round aperture; the middle-sized one to a 5-16 inch, and the largest to a 9-16 inch diameter opening. This slight repetition is given for the benefit of readers who may not have previous issues to refer to. There is just enough of the essential data included herewith to make the enlargements intelligible because they are a *pictorial summary* of the previous detailed information. The enamel-print effect also shows what tone value would have

*Member of the Royal Photographic Society and Society of Arts, London; in charge of the Inland Printer Research Department, and Associate Member American Institute of Electrical Engineers.

been retained in the engraved plate if the acid side action had not been present.

It is an advantage in comparative study to have the correlated data grouped. For this reason the negative, enamel print and engraving effects are placed side by side in Fig. 108 and all the printed effects adjacent to each other in Fig. 109. It is specially instructive to compare the three effects of Fig. 109 dot by dot, as this is the paper requires special ink treatment in order that the spreading action can be neutralized, for it is quite apparent that all spreading action of the ink, whether due to its consistency, the surface of the paper or the impression pressure, the effect is always in the direction of a disturbance of the tone value of the half-tone, only varying in degree. Hence, if there was no spreading action and depletion of printing areas the print would,

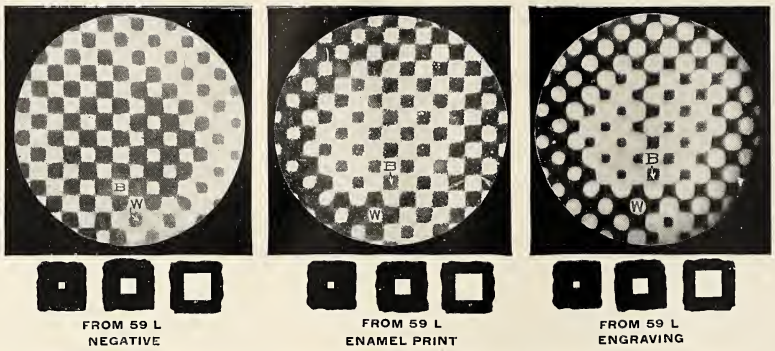


Fig. 108.— Showing a final summary of conditions found in the same tonal area under the respective stages indicated. Enlarged twenty diameters.

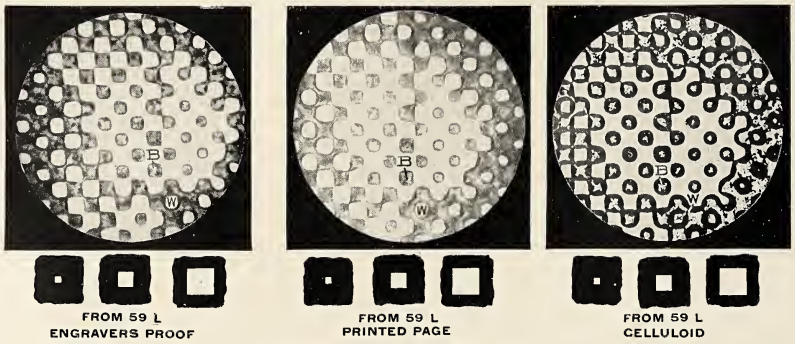


Fig. 109.— Is a continuation of Fig. 108.

only way in which an intelligent study of the changes can be made.

The transition from a comparatively round white dot seen along the left-hand edge of the printed-page enlargement to the approximate white squares of the celluloid impression is extremely interesting. The engraver's proof effect stands between these extremes. Other things being the same, the higher the glaze of the paper the nearer the celluloid effect is approached, and conversely the firmer the paper surface without destroying all of its porosity the nearer the actual impressions will be to the tonalities of the engraved plate. Highly surfaced, art coated in every phase, be an exact counterpart of the engraved plate and as such reduce compensatory processes in the negative and etching.

The printed effect in all its parts should be a truthful representation of the printing areas, no more, no less. It will not do to say that the eye is deceived at any event and "what's the use?" because the integrity of any process or method fundamentally lies in the perfection of its initial elements. A grotesque comparison can be made by imagining the lettering on a poster to show a spreading of the ink equal to one-half the width of the letter face and then tolerate such an impression as a truthful representation of the

letter. It would be just as consistent to ignore the minutiæ of half-tone dot formation and treatment in printing. If the incongruity would not be tolerated in one case the obvious shortcoming should not be entertained in the other, from which the trite saying, "Neglect not the day of little things" is seen to apply with no little force.

As this specific series of articles relating to half-tone characteristics will soon be brought to a close, to be followed under the same caption by matter especially relating to wood engraving, it is not out of place to reiterate and emphasize the cultivation of a spirit of openmindedness and alertness on the part of craftsmen who have so much of the world's activities dependent on them. Illustration has come to be a most dominant force in these latter days. The solidly printed page proclaims the necessity of a means to convey intelligence other than by symbols or characters. The eye is so accustomed to seeing *things*, not their names, that it becomes a veritable continuous picture gallery which brings into being various locations, phenomena, etc., at the call of recollection for the entertainment or instruction of the personality under the influence of the pictorial spirit. The eye by means of illustrations assists the mental faculties and memory centers to retain for future use much that otherwise would be quite forgotten, hence it is no exaggeration to say the art of illustration is one of the dominant chords that vibrate for the amelioration and generous uplift of mankind. It is ennobling to think of the personal connection of individual workers in this widely diversified field of activity. Collaboration and painstaking faithfulness in fundamental details will fit each man for yet higher accomplishments.

(To be continued.)

APPRENTICESHIP.

Apprenticeship was given a bad name and hanged by Adam Smith, who saw it under special circumstances, and his followers have inveighed against it ever since. Laymen look upon it as obsolete on their authority. The system these writers condemn is one involving restriction of liberty, injustice, oppression, and lack of adaptability to changing conditions of industry.

But these objectionable features are not inherent in the contract of apprenticeship. They are the results of unwise trade regulations, or undesirable trade customs associated with, but incidental to, that contract.

It is worthy of note that not even the opponents of apprenticeship have been able to suggest a satisfactory substitute for it as a means of craft training. It might be revived in a form which is free from the disadvantages referred to, and by its revival a great improvement might be effected in the technical skill of workmen of all sorts, and that in an easy, natural way involving no expenditure and little new machinery.—*Methods of Social Advance (Macmillan & Co.).*

Written for THE INLAND PRINTER.

OUT OF THE HELL-BOX.

BY EDWARD SINGER.

TWILIGHT.

Forgotten now the printing-shop;
Here on the porch I rock away,
While all around me seems to drop
The spirit of the dying day.
Forgot are cases, rule and type,
With joy my feelings loop the loop,
As with my good old briar pipe
I dream upon the stoop.

The sky is sprinkled full of stars,
The fireflies' torches are aglow,
A girlish voice is humming bars
Of some old song I used to know;
A neighbor boy with garden hose
Is cooling off the dusty night,
And through the gloom the beetle goes
In awkward, drunken flight.

Above me dips a circling bat,
A green worm crawls toward my feet,
And darkness ends the ball game that
The boys are playing in the street;
The twilight magic seems to draw
My wife's voice to me through the trees:
"In all my life I never saw
Nasturtiums grow like these!"

To-morrow type and stick and case,
To-night the porch to sit upon,
The stars, and kid with rosy face
Who rolls and tumbles on the lawn.
Ah, toil to me ne'er seems so blest
And glorified as when at dusk
Upon the porch I dream and rest
'Mid garden blooms and musk.

* * *

OVERHEARD IN THE PRESSROOM.

"He's a surly brute."

"Yes; he says he is earning more than he is getting."

"Then why doesn't he ask for a raise?"

"He's afraid he is getting more than he is earning and that the old man would fire him."

* * *

BEFORE AND AFTER.

When Tiggers opened up his shop
He lost no time in hinting
His "Avon Printery" would do
None but the high-grade printing.

To-day? Well, I agree with you,
It's better to forget it —
He'll take a dollar dodger job
And be darn glad to get it!

* * *

DANGEROUS.

"I've got a dangerous combination in the office now," said the proprietor of the Hard Luck Press.

"What is it?" asked the solicitor. "Something new?"

"Yes; a female compositor that's half powder and a tramp printer that's half shot."

* * *

YEA, VERILY.

Of all the poets
Despised by man,
The saloon-card poet
Is in the van.

— AND —

The printer man
Who will get enough
Of h —— is the one
Who prints the stuff.



SPRING.

From Portfolio of Allegories,

Gerlach & Schenck, Publishers,

Vienna, Austria.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

IS THE TIME RIPE?

To the Editor: NEW YORK, May 7, 1907.

There has recently been started in New York city an organization known as the "Printers' League of America" with the idea of reaching a settlement of all labor disputes by peaceable means, or in other words taking up the World's Peace Congress in the labor field and a disarmament proposition is looked forward to, and in place of strikes and violence to use such methods as trade courts and arbitration in all cases, and especially that employers and employees shall meet together and consult for mutual interests, and conciliate where differences may arise before seeking the channels of arbitration or trade courts.

Certainly this presents on its face an ideal worth working for, and the class of employers and employees in the business putting forward such ideas should be connected with the printing and kindred lines.

The question before us is "*Has the time arrived for the peaceable solution of labor troubles?*"

When we examine the morning dailies and see that the traffic in many cities is tied up, from San Francisco to New York Harbor, and the building and various other enterprises that are crippled and choked on claims for higher wages or shorter hours or both, it would appear like shouting "peace" in the midst of "war," but when we on the other hand find an arbitration agreement in existence and working with a degree of satisfaction at least between the Newspaper Publishers' Association and the International Typographical Union, and also that other countries, notably New Zealand and Germany, have succeeded in stemming the flood of strikes and in consequence are taking high rank in prosperity and commercialism and thereby enhancing the conditions of the employee as well as the employer, it is high time for this ideal of the Printers' League of America to come to the front with an innovation tending to the peaceful settlement of these vexing questions.

There are difficulties, however, to be overcome, and we will endeavor to show some of them, that the wiser heads may get together and eliminate them.

First. The necessity in the case of dealing with bodies of employees by means of the collective contract for an organization of employers that shall be a representative organization has so far been difficult, and there are now in New York city four such, which are maintained at more or less expense by a few employers and the benefits of the organization participated in by the outside employers, who, apparently, are too mean to join and take the responsibilities and put up their money for the support of matters pertaining to the benefit of the whole craft. In such a case as New York city the four existing organizations should be merged into the Printers' League of America, whose scope is sufficient to cover all matters of interest to the business and showing a fraternal and peaceful aspect toward the employees, which must exist if there is to be harmony in the field of labor.

Second. The question being taken up from the union basis shows the same weak spot in the division of organization, as in New York city there are four unions connected with the pressmen alone. Three of these unions try to do business together and necessarily have conflicting interests in nearly every commercial printing-office in the city. One of these unions says it wants eight hours for a day's labor and another is satisfied with nine hours and advanced pay, and similar conflicts are bound to occur so long as these unions work independently of each other. This could be very easily and intelligently corrected by the international bodies taking hold and granting only one charter for any branch of the business, and if necessary to have a separate organization for feeders to make the same subsidiary to the pressmen's organization.

The Typographical Union is more compact in its organization, and having passed through a recent experience is certainly in a condition, as also the employers in the branch, to get together and adopt peaceable methods in the settlement of such questions in which each side throughout threw away an aggregate of about $4,000,000 each, and each can go before the public with the old saw, "You ought to see the other fellow."

Third. In all labor troubles there are two parties, the employer and the employee, and the advantages to be gained by consultation for mutual interests goes without saying. The employee from his standpoint sees the employer doing an immense amount of work and concludes that he is therefore coining money and getting richer every minute, while the poor workingman is not getting his share of it and consequently he looks for it and trouble is liable to follow. The employer, on the other hand, is mostly turning his hair gray looking for sufficient money to come in to meet his pay-roll promptly and pay for the constantly improving machinery in which all his surplus is invested. Then again within the past few years, or since 1898, there has been one constant uplift in everything connected with the business, and consequent readjustment of the costs which (as printing and binding are not an actual necessity) either curtails the output or sends the business to rural fields where it can be done at a lighter cost, and the only work left the large cities is such as to tear the life out of both employer and employee to rush through to completion the contracted business, contracted both as to volume and profits and especially the latter. The results are shown in New York city by the failures which are increasing day by day. If the employee looks around at almost any other business he may find some retired business men in each particular line, but in the printing business of recent years the men who have retired from the printing business have been mostly assisted by the sheriff.

All of the above tend to show that if the business is to become a source of satisfactory support to the employee and a fair rate of profit to be retained by the employer, it must come by means of peace methods and a consideration of each others' needs and rights through a spirit of brotherly love, and the Printers' League of America holds up this ideal and we leave it in your hands, both employer and employee to say, "Is the time ripe?" AN ADVOCATE.

"THE GROWTH OF THE PRINTING INDUSTRY."

To the Editor: DENVER, COLO., April 26, 1907.

The above caption is in quotations because it was the heading of an article in the April INLAND PRINTER. The writer thereof is entirely unknown to me, and I do not criticize that article with any intent of attacking him personally. But in the interest of good statistics, and in the interest of a proper understanding of the conditions of the printing and publishing industry, I feel it a duty, having

the knowledge, to correct the many errors in that article. I am a practical printer and have had experience in both newspaper and book publishing and in job printing. Have several years of experience in statistical work, and have made special study of the details of the statistics of printing and publishing, from the first census until the last.

Only a few preliminary tables have yet been published for this industry, in the industrial census of 1905 — those which were reproduced in the article I am about to criticize. To save repeating the printing of those tables, the reader is referred to pages 51 and 52 of the April INLAND PRINTER. Reference should be made to them while reading the citations hereinafter following.

" Figures never lie," it is said. But the interpretation of figures in statistical form may tell strange tales if the interpreter is not properly acquainted with the figures he attempts to interpret. Mr. Hiscox is evidently not an experienced statistician, else he would not analyze a table of figures which apply to only one branch of an industry and draw therefrom conclusions to show the conditions of the industry as a whole.

The first error made by Mr. Hiscox is in not distinguishing between the terms " printing " and " publishing." To have a correct understanding of the census tables covering the industry, it is necessary to bear in mind that they cover *two* things — *printing and publishing*. To such an extent are these two lines combined in the same establishments, that it is not practicable to segregate the figures into separate reports covering this broad land. But there are many large concerns that do a *publishing* business only, hiring all the actual printing, etc., done by other establishments. Any attempt to draw conclusions from the census tables as to the relation between expense and product, particularly between cost of materials and product, must keep the foregoing in mind, else grave mistakes will be made and the deductions will be distortions of the real trade conditions.

For many years the census statistics covering printing and publishing have been presented under three distinct heads:

1. Printing and Publishing, Book and Job.
2. Printing and Publishing, Music.
3. Printing and Publishing, Newspapers and Periodicals.

While some establishments are confined in their operations to one of these branches, there are more whose activities cover two or even the three classes, and also other allied lines of work besides. Accordingly, the tabulations show in each division figures which pertain to the operations indicated in the titles of the other divisions. That is, in reports of book and job establishments are to be found products in the music line, in bookbinding, etc. In reports of newspaper and periodical establishments are found products of job printing, book and music publishing, bookbinding, etc. The classification of any schedule is determined by the preponderant or the characteristic product.

To obtain a comprehensive view of this industry as a whole, it is necessary to combine the three tables. Yet that must be done with the qualification that in some



A LESSON
Photo by R. R. Sallows, Goderich, Canada.

instances the tables overlap, so that what appears as expense in one table also appears as product in another, as hereinafter appears.

Thus much in general. It will be useful information to all who may hereafter be interested in the study of census statistics of the industry. Now to the article in question, in detail.

Early in the article its author says that during the 1900-05 period the relative cost of materials to value of products increased four per cent, and forms the conclusion that in 1905 printers did not charge enough for their output. Perhaps it was not the job printers at all, but the book publishers who were responsible, by cutting the prices of books. Book publishers are included in the table Mr. Hiscox was analyzing. Furthermore, to obtain his forty-dropped below their proportionate value, as compared with cost of materials. The cost of labor was not considered in the article, so it is not entered here.

I confess to a dislike of the constant dinning in the printing-trade journals about the fool ways of job printers, representing them as a class to be incapable of calculating the cost of materials and of gauging the charges for products accordingly. There are fools in the printing business, as in all others. But in visiting printing establishments in a good share of the States of the Union, I have been impressed with the apparent brightness and up-to-dateness of most printers. Although a printer myself, I always had to pay a good price for jobwork I had done during seven years of travel in the lecture field. The Government report does not indicate that printers were



AND ITS APPLICATION.
Photo by R. R. Sallows, Goderich, Canada.

one and forty-five per cent, Mr. Hiscox evidently added the figures for book publishing and job printing from the newspaper and periodical table to the totals of the book and job table. But in materials he did not include "ink" and "all other materials" for 1905, in the newspaper table. And in the item of products he took the aggregate from the book and job table, which includes several allied products. The resulting percentages are not equitable, for the reason that the proportion of the several allied products undoubtedly changed considerably during the five-year interval. For the figures for the industry in general indicate that these allied products have been going more to the specialized establishments.

Comparison between really comparable figures would probably show that book and job products have not business fools in 1905, when, notwithstanding the disproportionate cost of labor, the aggregate net profit in the book and job industry showed between twenty and twenty-five per cent on the *original investment* (not on the depreciated worth of the plants as they would be marketed), including also real estate and live capital (cash on hand, materials on hand, goods on hand not disposed of, bills receivable, etc.).

Mr. Hiscox next says: "Job-printing products easily take the lead with a total of $116,642,845." In this he refers only to the book and job table, and does not include the job-printing product from the newspaper table.

It should also be understood that this item of job-printing product includes a considerable amount which is repeated by inclusion under other heads. Some of it repre-

sents work done for book, music, magazine and newspaper publishers who do not have their own printing plants. Such amounts are repeated in the products given for those branches. Therefore it is not proper to compute profits from the small tables showing only materials and products. The more complete table should be used, because that shows the item of "miscellaneous expenses," under which is included "contract work"—the amounts paid by publishers to printers. These amounts for contract work offset the repetitions in product values. As the tables stand, it is impossible to compute from them the ratios between cost of materials and value of products.

Mr. Hiscox says: "The total value of the products of music publishing concerns increased eighty-two per cent, while the cost of materials increased only twenty per cent, leaving a big margin of the increased production as profit." This is quite far from correct. As just remarked, profit can not be computed from the tables giving only materials and products. The table for music is a marked instance. Few music publishers do their own printing. They hire that work done. If Mr. Hiscox had understood, he would have looked at the general table (the first one reproduced in the article) where he would have discovered that, whereas materials increased only twenty per cent, "miscellaneous expenses" increased about three hundred per cent. The large item here is for "contract work"—the cost of printing done and materials furnished by the contracting printers. (This item is also included in materials and product in the reports of job-printing establishments.) Music publishing did increase at a remarkable rate between 1900 and 1905, but not at the abnormal profit to the publishers that Mr. Hiscox asserts.

In analyzing the table on newspapers and periodicals, some astonishing conclusions were announced. While gazing upon this table the writer seems to have forgotten that there were any others, and this was made to indicate the conditions of the entire industry! Note this statement—"The census shows a decline in the printing of books, a decrease of $3,709,587 in 1905 as compared with 1900." Mr. Hiscox explains that this was due to the great increase in the publication of magazines and Sunday papers. (Book readers do not abandon books so readily for the transient literature.) There was, indeed, such a decrease in the publishing of books by newspaper and periodical establishments, but that does not tell the whole story of book publishing—only a little of it. In all probability it only indicates that authors took their books to book publishers more, and to newspaper printers less. The statistics for book and job establishments are incomplete in detail in 1900, so it is impossible to know whether there was a falling off in book publishing or not. The book stores and the notices and reviews of books in the papers and magazines have not indicated any falling off. Cheap editions would account for a considerable decrease in value of books published, even if it could be shown that there was any decrease.

Quite philosophically, Mr. Hiscox says: "Naturally, with the decrease in book printing, there was a decrease in bookbinding of $617,501." That is, he tries to make the figures for one branch of one industry proclaim the conditions generally for another industry! Furthermore, the bookbinding he mentions has no relation or connection whatever with the book publishing he has just considered. The value of books published includes the binding of them, as a matter of course. The bookbinding reported under newspaper establishments (and also book and job establishments) is mere custom work, small order work, binding magazines, rebinding, occasional blank-book binding, etc., familiar to all printers as done incidentally in some printing establishments. There is no relation whatever between such product and the quantity of books published. It is the same with all the allied industries that are reported in these tables—the figures given represent only the incidental work done as side lines. Each of those industries, as an industry, has its own report, and the figures found in the printing and publishing reports must not be taken as representing the entire operations of those allied industries. The decrease in bookbinding by newspaper establishments probably only indicates that such work is being taken more to regular bookbinding shops. Bookbinding as an industry is represented in a separate report, with statistics which will be in harmony, no doubt, with the general prosperity of the country.

"Blank-books also decreased in value $120,410, due to the introduction of the loose-leaf system for keeping accounts," confidently declares Mr. Hiscox. A clean-cut conclusion from a positive assertion, but upon what basis? Merely that this small "side line" decreased to that extent in the operations of newspaper and periodical establishments. The $5,534,847 worth of blank-books turned out by book and job concerns was quite overlooked in this quick-conclusion act for the edification of the craft! What was said regarding bookbinding also applies to the item of blank-book making as a side line in print-shops. Combining the two tables, we have blank-books to the value of $5,968,994, produced only incidentally to other industries. Add this to the product of establishments that make nothing but blank-books (there are some large ones) and it is very doubtful if there was any falling off in this line of manufacture in 1905. Better consult the table on "Bookbinding and Blank-book Making," in the Census Bureau statistics.

Industrial statistics are of value in showing the tendencies, but their interpretation should not be undertaken without a definite knowledge of just what the figures represent and of the relations between the several tables and subtables. A part should not be taken for the whole. The printing and publishing industry is exceptional in the complexity of its several branches in their interdependence and overlapping. In the earlier censuses little attention was given to other than the publishing and printing of newspapers and periodicals. Job printing and its several allied industries have developed to important proportions only with the great industrial and commercial growth of the country in later years.

With the more careful methods of a permanent Census Bureau, these statistics will become more useful in detailed information during succeeding periods of inquiry; printers and publishers who are interested in the statistics of the industry should be on the lookout for the complete detailed report to issue from the Census Bureau some time later.

Articles such as the one I have been criticizing give to the craft entirely wrong views regarding the progress of the industry, and also bring the statistics thus wrongly interpreted into disrepute. Trade journals do well in encouraging the craft to regard and study statistical information which applies to so important and extensive an industry. But let it be done with care, precision, and consistent quotation of figures and interpretations therefrom.

M. E. Sloane.

EXPERIENCE.

The School of Printing, North End Union, Boston, is doing a good work under Mr. A. A. Stewart as instructor. A recent specimen received from the school is in the form of a motto card with the quotation from "Mark Twain":

"We should be careful to get out of an experience only the wisdom that is in it—and stop there; lest we be like the cat that sits down on a hot stove-lid. She will never sit down on a hot stove-lid again, and that is well; but also she will never sit down on a cold one any more."



From Portfolio of Allegories.
Gerlach & Schenck, Publishers, Vienna, Austria.



Plate by The Inland-Walton Engraving Company.

Photo by N. Brock, Asheville, N. C.

SCENE NEAR THE PROPOSED APPALACHIAN NATIONAL PARK.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE boom in the printing trade last month is continuing into this, and, for the season of the year, is something phenomenal. The percentage of unemployed in the London Society of Compositors taking provident benefit dropped to below one per cent of the membership, which is certainly a record for these later years. With this great improvement in trade there have been piteous appeals from many houses against the rigors of the new eight-hours-per-week limitation of overtime; but that rule has had its influence in reducing the number of the unemployed. Printers' engineers are also busy and the various Otley firms are full of orders which will take some time to complete. Several new machines are rumored to be in the making and printers are promised something startling if they wait a little, although they are a bit skeptical of much improvement on the present machines.

IN the provinces several alterations have taken place in wages and hours; at Bury the compositors have secured an advance in wages and in overtime rate of 1 cent per hour, with a reduction of one-half hour per week, the minimum wage now being $8.25 for fifty-two hours, and 19 cents per hour for overtime. The Dudley men have successfully carried through the negotiations following the presentation to the employers of a memorial for an increase of wages, and the minimum rate is $8.25 per week, being an advance of 50 cents. Negotiations have resulted in an arrangement with the Llanelly employers whereby the wages have been increased by 50 cents per week, and in June next the hours are to be reduced from fifty-three to fifty-two. A movement initiated by the Walsall Branch has resulted in an advance in wages at Walsall and Lichfield of 25 cents per week, and at Wednesbury of 36 cents per week, with an increase of 2 cents per hour in the overtime rate at Lichfield and Wednesbury. The new rates are: Walsall, $8.50 for fifty-two hours; Lichfield, $8 for fifty-two hours; Wednesbury, $8.12 for fifty-two hours. The members of the Worcester Branch have received an increase of 50 cents per week, and an advance of 2 cents per hour on the overtime rate has been secured. Commencing with the first week in April the new rates will be $8.25 per week of fifty-two and one-half hours, and 18 cents per hour overtime, after 10 P.M. 22 cents.

A WELL-KNOWN London expert in printing machinery, Mr. Dan Powell, who has had a lifelong experience in the trade, has sent a communication to the technical press, in which he states his belief that the present system of printing from hard metal surfaces by means of a heavy impression is entirely wrong, and he advocates light machines with glass cylinders to which are attached flexible stereos, inked with a suitable ink, no impression cylinder, and the paper to receive the impression as it travels along a flat bed. Mr. Powell instances the rubber stamp as an example of what can be done by a light impression in a suitable ink, and points out that the harder the stamp is pressed on the paper the more blurred is the resulting image, and from this he argues that a light impression is more effective and is capable of producing better work, even in half-tone illustration, than the present style of giving a heavy squeeze. The idea seems revolutionary at first, but the writer has seen a machine, invented many years ago, that successfully printed from flexible stereos on glass plates and other fragile material, and that, too, in an excellent manner. Whether the trade will take to the new idea or not is doubtful, but if so what a lot of heavy machinery will be scrapped.

SOME of the London printing firms have been making considerable profits of late, and their balance sheets for the past twelve months — which are generally rather belated — are of a character that is pleasing to the shareholders. *Country Life*, Ltd., shows a profit of $93,205; a dividend at the rate of ten per cent per annum was paid, and $22,555 was carried forward. *Illustrated London News*, and *Sketch*, Ltd., show a trading profit of $197,930, and the unappropriated balance which was carried forward to the credit of the current year was $7,595. Messrs. Hildesheimer & Co., Ltd., shows a net profit for the year of $27,815; a dividend at the rate of eight per cent per annum was declared, and $2,500 was placed to reserve and $9,360 carried forward. Carl Hentschel (1906), Ltd., for eighteen months ended December 31, 1906, shows a profit of $77,780, and a dividend at the rate of eight per cent on the ordinary shares was recommended. The accounts of Messrs. Wyman & Sons, Ltd., for the past year, show a net profit of $109,870, which is an increase of about thirty-three and one-third per cent on the previous year.

AFTER being badgered and harassed by the insurance companies, who for long years past have kept on raising the premiums on printers' fire risks, until the tax is almost too heavy to be borne, the British printers have combined and formed a mutual insurance syndicate under the title of the "Printing Trades and General Insurance Company, Ltd.," and with a capital of $500,000 in $25 shares, to deal with employers' liability and fire insurance business, with particular reference to the printing and newspaper trades. The signatories, who are well known in the trade, are Messrs. J. E. T. Allen, Guardian Printing Works, Manchester; A. R. Byles, Bradford; H. Cooke, Leeds; J. C. B. Percy, Manchester; F. Faulkner, Manchester; J. Butterworth, Manchester; and H. Vick, Salford. The registered office is at Manchester, and so far a considerable amount of support has been given to the new company, while, as policies expire with the present insurance companies, a further extension of business may be looked for.

AT a recent meeting of the Printers' Managers and Overseers' Association an interesting discussion took place on a proposal to institute a system of arbitration in all trade disputes, and the following resolution was unanimously carried: "That in the opinion of this association it is desirable to establish a permanent joint board of masters and men, to which body all trade disputes, questions of custom, and interpretation of scale, should in the first instance be referred; that such board should consist of an equal number of representatives of the bodies concerned (say six of each), with a smaller number of managers or overseers (say three), the latter holding an advisory position only, and without voting power." The recent formation of the Printers' League in the United States seems to have given the idea, and a great many employers of labor throughout the country have signified their entire approval of such a scheme being adopted, but as yet the men's unions have kept silent on the subject, although it is understood that their leaders view it with favor. Something of the kind would certainly be of benefit to the trade as a whole and would tend to prevent the acrimonious disputes that occasionally arise between employer and employed in the printing trade.

ANOTHER of the pioneers of the Otley printing-machine industry has just passed away in the person of Mr. Richard Watkinson, who was the principal partner in the Bremner Machine Company, Ltd., and his death



Drawn by O. E. Hake, Palette and Chisel Club, Chicago.

removes the last remaining link of the inception of the Wharfedale printing press in that Yorkshire town. Mr. Watkinson, with one or two others, built up an extensive business in printing machines, with a big branch house in London, and had a fair share of orders, the firm under his management prospering remarkably.

THE promoters of the Printing and Allied Trades Exhibition, held in London last July, had intended to hold another show in 1908, but as there was a feeling in the trade that the interval between the shows was too short, a meeting of the advisory committee was called, and after a full discussion of the matter it was finally agreed that the next exhibition be held in April or May, 1910. The advancing of the date will give machine builders a better opportunity to show improvements in their specialties, and American inventors should note the date and get their exhibits ready in time. The London exhibition is one that brings printers from all parts of the country, and there is always a good market for good appliances.

AN American firm came to London some time ago and traded under the style of the Lucios Diamond Company; they advertised extensively in the newspapers, and one announcement was to the effect that the company had pawned Lucios diamonds with a number of pawnbrokers, who, believing them to be the real thing, advanced large sums of money on them. The advertisement purported to give facsimiles of the pawn tickets and the brokers concerned took concerted action against the company; and not content with that they brought actions against sixty newspapers, in all parts of the country, that had inserted the advertisement in question. A settlement of the actions has just been arrived at by which each newspaper pays $95 in damages and costs. Many of the newspapers were published in towns too far away to affect the trade of the plaintiffs, but the incident is a warning to newspaper advertisement managers to keep their eyes on the matter that is sent in to them, as a libel that is actionable may appear there just as easily as in the news or editorial columns.

THE "printing-without-ink" fad has again come up smiling. This time it is a Mr. E. K. Davenport who is responsible for the idea, and the poor inkmaker is shortly to be a thing of the past. The constituents of the paper that blacken on coming into contact with the metal types, are contained in the Newfoundland pulp from which it is made, and cost but little. Judging the process from a practical standpoint we should say that it will not become a commercial reality for some time to come at least. A good many inventors have tried their hands at inkless printing, but all of them have been doomed to failure so far, and printers as a whole fight shy of such innovations.

PRINTERS are a bit exercised over the new Workmen's Compensation Act that comes into force on July 1, as it greatly enlarges the amount of risk to pay damages for injuries to those in their employment. Under the existing laws a person, to be entitled to compensation, must be in "continuous employment," but the new measure takes in all casual workers, and the man that is employed for half an hour to clean windows, or the boy that may be sent for the men's beer or tea, should he meet with an accident while in the exercise of his work for the firm, can claim compensation up to a considerable amount; to be precise, total or partial disablement must be compensated at the rate of fifty per cent of the individual's average earnings, and if the injured person be under twenty-one years of age, full wages must be paid. In the case of a fatal accident occurring, three years' average earnings must be paid to his relatives. The new act applies to every worker in the master's employment who earns less than $750 per year, and as this includes clerks, porters, boy help, carmen, and occasional workers, it will be seen that the employing printer runs a considerable risk of having a big amount of compensation to pay, if he is unlucky enough to have two or three accidents in the course of the business year. Of course the new law applies to all other trades as well as that of printing, and even includes domestic servants. The various insurance companies are issuing policies insuring against risks at very small premiums, something like $1 per year per employee where few are employed, and as low as 50 cents per head in large establishments; and, needless to say, these companies are doing a big business.

A PRINTER'S PROGRESS.

When I set type for The firs' time
It looked anythin' but sUbLimn;
But now i have learnd the trAde!
see What) progress i' have m ade?

J. H. B. in The Reflector.

A LABOR PROBLEM.

"With the many labor-saving devices this ought to be an age of luxury."

"The labor-saving devices are here all right. But you've got to work yourself to death to get money to buy one of 'em." — *Washington Star.*



Drawn by O. E. Hake, Palette and Chisel Club, Chicago.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A GRIEVANCE.— A young woman in Pennsylvania writes: "Before taking up the reading of copy and proof I agreed to learn typesetting, serving nearly a year. In the office where I am employed I am now called to the case when there is a rush or unexpected vacancy. As this seems to me to bar my progress in reading, while other young women who can not set type are going ahead, will you advise me how long one ought to yield to this arrangement?" *Answer.*— It is simply impossible to offer advice in such a case with any certainty of being right without knowledge of all the circumstances. What is felt as a grievance may even be meant as a mark of favor. The complainant may have been kept steadily employed simply because of her ability to do different kinds of work. Everything depends on her ability as a reader of copy or proof and as a typesetter. If she is a good typesetter, and not better than any of the others at proof work, she has this fact in her favor, of being more likely to be kept in employment if some one has to go. Whether change from one kind of work to another hinders progress or not depends on the person. Were I the foreman in charge of the work, I should be very glad to have a young person who could do either kind of work, and who would do willingly whatever I wanted. A cheerfully willing worker will hardly lose ground, under a foreman worth working with, by promptly and contentedly complying with his wishes. The best advice that seems possible is that the young woman should take the first opportunity to have an understanding with the foreman. Shakespeare says, "An honest tale speeds best being plainly told." A plain statement of the way she feels, and of her desire to make progress in a certain line of work, may procure the favor the young woman longs for — if not made as a complaint. Mere complaining would most likely result in discharge. As to the length of time one ought to yield to any arrangement that seems unfair, no very satisfactory answer can be given. Some persons will not yield at all, and of course this means that they must seek employment elsewhere. Some others do cheerfully whatever their employers wish them to do, and they seldom lose anything by doing so. It is impossible to tell absolutely whether more of the latter or the former class are more successful in the long run, but probably the willing ones do best, especially if they are, as they are likely to be, not only willing to do what is asked of them, but awake to their own interests enough to do their best whatever kind of work they do. One who is discontented is always at liberty to leave a place, and this is what mere complaint is likely to lead to. Any decent foreman will listen to such a statement as we have advised, and almost any one will do what he can to promote a young worker who shows genuine ambition, coupled with ability. The young woman would do well first to assure herself that the others are not really better accomplished in the proof work. The foreman would be foolish to make any concession that would hinder his work rather than help it. Of course he will dispose of his force in the way he thinks most conducive to good results. Advancement in any work or business depends entirely on the qualifications and enterprise of the worker.

COMMAS AND SENSE.— W. T. W., Columbia, South Carolina, asks whether the following sentence is correctly punctuated: "The automobile meet, which is to take place April 2, is the outcome of this first spring festival," and says, "The proofreader marks out the commas." *Answer.*— The sentence may be right either with or without the commas, since they make a difference in the meaning. Omission makes the sentence refer to one particular meet that is held at a certain time, as distinguished from others at other times. Use of commas makes it refer to an occurrence presumably mentioned before, with no thought of any other, as if it were the only one to be held, or at any rate as the only one in mind at the time, and not as one of a series. In other words, if an automobile meet had been mentioned as one, and only one, decided on as the outcome of the festival, and not as being one of a number of meets to follow, the sentence would be right with commas; but if there were to be a number, and this one were named as the one at that particular time, with knowledge that there would be others at other times, the commas should be omitted. The grammatical way of putting this is thus given by Alfred Ayres: "The comma is used before and after a phrase when coördinating and not restrictive." This is really a plain rule, and a good one; but a great many people do not master it, probably because they do not learn clearly the meaning of the words coördinating and restrictive. Yet these are simple and easy words. A phrase is coördinating when it expresses something that is additional, but ranged in connecting order with the main item, as in "the automobile meet, which is to take place April 2," where the part after the comma is a coördinate phrase. Another rule is, "A restrictive clause is not separated by a comma from the noun." A restrictive clause is a clause that restricts the sense to the matter or thing spoken of, to the exclusion of other matters or things, as in our sentence without commas, "the automobile meet which is to take place," etc. Punctuation depends on the sense, and no one can tell positively which way is better without full knowledge of the circumstance. Ayres himself made a bad blunder in writing on this phase of punctuation, in asserting that he could not know something that was actually told in the quotation in connection with which he said it. He quotes all of a paper on the



Drawn by O. E. Hake, Palette and Chisel Club, Chicago.

subject that was prepared by a man whose opinions he held in high esteem, and whom he knew to be a trustworthy historian. The point on which he blundered was explained as depending on historical fact. The paper contained a number of examples from standard books with superfluous commas inclosed in parentheses, of which the following was one: "The Lusitanians(,) who had not left their home(,) rose as a man." This constituted an assertion that it should have been, "The Lusitanians who had not left their home rose as a man." Yet Ayres said in a foot-note, referring to the pronoun "who," "We can not tell whether this is a restrictive or a coördinating relative, consequently we can not tell whether the comma is required or not. Did all the Lusitanians rise, or only a part of them?" He need only have read a few lines further for a distinct answer to his question, which really was answered before he asked it, in the mere fact that the man whose work suggested it had marked the commas for omission, which he could not have done with any intention but that shown in his explanation following in these words: "From the sentence as quoted it would appear that none of the Lusitanians had left their home, whereas it was the slaughter by the Romans of a great number of them who had left their home that caused the rising." Another foot-note just above the one we have criticised shows such misuse of commas as should not be possible to one who knew as much about such things as Ayres did. The note is: "A relative pronoun, used restrictively, should not be separated from its antecedent with any mark of punctuation." It should be: "A relative pronoun used restrictively should not," etc., since the sense in the rule itself is restrictive to pronouns in a certain use, implying that, while a pronoun used in that way should not have a comma with it, one used in another way should be so set off. Punctuation is really a very simple matter generally, but people seem determined not to learn to make it so.



"ANOTHER O' THEM BLAME DOGFISH!"
Photo by R. R. Sallows, Goderich, Canada.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

IRWIN TUCKER says that Professor Brander Matthews, member of Carnegie's Revised Orthography Board, can, on occasion, roll forth a more imposing agglutination of megalophonious polysyllabics than anything he ever saw except a disarranged Linotype machine.

SETTING TRIMMING KNIVES.— M. B., Brooklyn, New York, writes: "In setting a left-hand slug-trimming knife is it necessary to touch the two bolts holding this knife in position?" *Answer.*— The two bolts which hold the left-hand knife should be slackened when changing the position of the knife. When setting the knife, do not have the screws too tight, but make the adjustment and tighten up the screws afterward.

MOLD DISK.— An operator-machinist in a western city writes: "Once in a while, when I would send in a line, the machine would stop. I got the impression that I was sending in tight lines. However, I found out later that the automatic dog was sticking, due to being gummy and full of dirt. Here is a little problem: When the machine is in normal position the mold disk seems to be turned beyond the proper ejecting position. The disk is in time with the rest of the machine, but I find that the mold is not parallel with the knives when I lower the vise. How can it be made to stop in proper position?" *Answer.*— Your trouble is due most likely to the clutch leathers being sticky and pulling the machine over too far before it comes to a stop. See that the driving shaft is oiled, and the mold-turning shaft brake alongside of the metal-pot is set properly.

BRAZING BROKEN SPACEBAND EARS.— W. M., Philadelphia, Pennsylvania, asks: "Can you give me some information through THE INLAND PRINTER in regard to brazing ears on broken spacebands? I brazed a piece on some of my bands where the ear had been broken off, and filed to proper size. Some of them wear indefinitely, but the majority of them would break off on the first day's use. In brazing the piece on I heat the ear of the band and then spelter to a white heat. Is that too hot? I rejoined some for a one-letter machine and others for a two-letter machine. The former outwear the latter." *Answer.*—The parts to be united should be filed to overlap. Place a small piece of sheet spelter between the parts and grip them together with a pair of heated tongs. This causes the spelter to fuse and unites the parts. The spaceband should be filed and fitted in a jig to insure accuracy. The spelter used for uniting band saws is suitable for this work.

LINOTYPE MODEL NUMBERS.— "Subscriber" writes: "I am somewhat confused with the numbers given the various models of Linotypes made by the Mergenthaler Company. What I want to know is if the Model No. 2 is a single or double magazine machine?" *Answer.*— The various machines are designated as follows: Model No. 1 is the pedestal base single-magazine machine — the early

type. Model No. 2 is the first style of double-magazine machine. Model No. 3 is the "pica" single-magazine machine. Model No. 4 is the quick-change double-magazine machine — the top magazine removable from the front. Model No. 5 is the quick-change single-magazine machine. All models except No. 1 have wide magazines for matrices up to and including fourteen point. The magazine of Model No. 3 and the upper magazine of Model No. 2 are interchangeable. The magazine of Model No. 5 and the upper magazine of Model No. 4 are also interchangeable.

INTERNATIONAL SPEED COMPETITION.— An Australian writes, regarding the suggestion that in order to settle the disputed claims of various Linotype operators an international competition be held: "Whether it would be a



F. E. DANO.



JOSEPH DOLENEC.

GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

desirable object to promote a speed competition among operators is a puzzling question, and whatever the result, I do not think it would be altogether a benefit to the class itself. It would be next to impossible to bring all the swift operators to one center, and trials at various places would not be satisfactory. Then what are they to set? Plain, straight operating is no test, for the majority of operators more than two years at good machines can with comfort keep their machines going. A trial of four or five hours on all classes of matter — tables, small advertisements, commercial, shipping — nonpareil, minion — of what appears in the leading dailies, especially on this side of the 'pond,' would be a more satisfactory test to all in the trade. All the speed averages by either Stubbs or Nichols, or the English swift, could without question, in my opinion, be equalled here by at least a dozen whom I could name. Two of the swiftest men in Australia, since learning the operating, have, I am sorry to state, become heavy imbibers, and have not been able to hold their post through the liquor habit. All tests would need to be extra well guarded with rules, or else there would be a jumble, like that which occurred over the recent Nichols feat. These statements about the machine not being specially prepared are all buncombe."

SCARCITY OF MACHINE OPERATORS.— President James M. Lynch, of the International Typographical Union, in the May number of the *Typographical Journal*, says: "There appears to be a general scarcity of machine operators. This, of course, is especially true in connection with the leading machine in use in composing-rooms. It is asserted, and there seems to be some basis for the statement, that machines are introduced more rapidly than operators are instructed. Many local unions have provisions governing learners on machines that make the employment of learners unprofitable for the office. There must be some inducement offered to the proprietor of the machine if our members are to have opportunity to become familiar with its operation. If the members on our strike rolls were machine operators, it is believed that nearly all of them could find employment to-morrow. We must give this matter attention. If we are to continue to control the machine we must find a way through which our members will become proficient in its operation. If we do not heed the demand, then other avenues will be established through which operators will be furnished, and these operators will not always be printers or union men. It is expected that the assertion contained in this paragraph will be combated, as it is known that there are some machine operators so short-sighted as to believe that a restricted number of operatives will mean a closer control of the machine situation. But the demand will be supplied, and if we are to protect our interests it is up to us to find a way to supply it." It was to meet this demand that the Inland Printer Technical School was opened, and the fact that nearly nine hundred printers have taken the courses taught there has in some measure relieved the situation. The words of President Lynch should stir the faltering ones and encourage them to take up the study of the Linotype, and nowhere can this be done more satisfactorily than in the Inland Printer Technical School.

EJECTION OF SLUGS.— H. G., Belleville, Illinois, writes: "(1) Would be pleased if you would give me information as to how to charge for the use of machine per hour, when a man does his own work. What would be a fair price to charge per hour? (2) Would also like to know what causes the following trouble: Am getting a good slug in every respect. When it is ejected the lower end raises up and slug is thrown out on the floor or catches between the end of stick and slug lever. The machine has been in use seven years. Knives have become gapped and somewhat dull. Does this have anything to do with it? Ejector blade seems somewhat worn also. It will lift up fully ⅛ of an inch when thirteen-em blade is in machine. This happens when running on ten-point. Sometimes it will run for a day without trouble and then start all of a sudden to throw slugs on the floor." *Answer.*— (1) It is estimated that it costs about $10 a week to operate a Linotype machine. Add whatever you consider fair profit to the cost. (2) The cause of slugs tipping up while being ejected may lie in any one of several conditions. If too narrow an ejector blade is used the slugs will tip. So will they if there is any obstruction at one point, such as a bend in the plate in the knife block, which interferes with the free movement of the slug. The ejector guide must also press the blade snugly. The usual cause, however, of slugs tipping will be found in a weak buffer spring on the ejector slide, which allows the ejector to shoot forward just before it is retracted, and so throws the slug out too far. A temporary remedy will be found by placing a small wad of paper between the movable plate and the knife block to hold the passage open for the slug.

RECENT PATENTS ON TYPESETTING MACHINERY.

Assembler Lift.— C. T. Libby, Portland, Maine. Filed July 20, 1903. Issued March 12, 1907. No. 846,584.

Low Quad and Space-Mold.— Robert Drummond and W. C. Lieberknecht, New York city, said Lieberknecht assignor to said Drummond. Filed October 31, 1903. Issued March 26, 1907. No. 848,352.

Multiple Magazine Linotype.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed February 17, 1906. Issued April 2, 1907. No. 848,771.

Type-Justifying Machine.— F. B. Converse, Jr., Louisville, Kentucky, assignor to Cleveland Typesetter Company, Cleveland, Ohio. Filed February 5, 1900. Issued April 2, 1907. No. 848,808.

Type-Justifying Machine.— F. B. Converse, Jr., Louisville, Kentucky, assignor to Cleveland Typesetter Company, Cleveland, Ohio. Filed September 4, 1903. Issued April 2, 1907. No. 848,809.

Type-Justifying Machine.— F. B. Converse, Jr., Louisville, Kentucky, assignor to Cleveland Typesetter Company, Cleveland, Ohio. Filed September 5, 1903. Issued April 2, 1907. No. 848,810.

Pot Feeder.— Eugene Trama, Marseilles, France. Filed July 14, 1905. Issued April 2, 1907. No. 848,868.

Double-Magazine Distributor Box. — D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed February 18, 1907. Issued April 9, 1907. No. 849,795.

Type Matrix.— F. H. Brown, J. E. Hanrahan and G. A. Boyden, Baltimore, Maryland, assignor to National Compositype Company, Baltimore, Maryland. Filed February 8, 1907. No. 849,830.

Monoline Matrix.— James McNamara, Montreal, Canada, assignor to Mergenthaler Linotype Company, New York. Filed December 29, 1906. No. 850,094.

Linotype Mold Disk.— D. S. Kennedy, New York city, assignor to Mergenthaler Linotype Company, New York. Filed August 30, 1906. Issued April 9, 1907. No. 850,114.

Mold-Cooling Device.— T. S. Homans, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed November 6, 1906. Issued April 23, 1907. No. 851,238.

Paper Perforator for Typecasting Machines.— H. Drewell, Hanover, Germany. Filed August 25, 1906. Issued April 23, 1907. No. 851,504.

Method of Casting Logotypes.— P. T. Dodge, Washington, D. C., assignor to Mergenthaler Linotype Company, New York. Filed December 20, 1906. Issued April 30, 1907. No. 852,224.



MEADOWSWEET.
Photo by R. R. Sallows, Goderich, Canada.

BLOCK MOUNTING ON QUADS, ETC.



HERE is no getting away from the fact that something has been lacking in the composing department in respect to facilities for the manipulation of illustrative blocks chiefly used in tradesmen's descriptive catalogues and pamphlets.

There are many difficulties to be overcome, but as most important of all the following items will convey to the reader the object of the present article:

How to crowd a given number of electros on one page, with descriptive matter.

How to reduce time on composition.

How to overcome the resultant springing and relative disasters on machine.

Much has been said on this subject, and the possibilities open to the enterprising printer who studies the question are more than may be seen at first glance. In the writer's opinion the members of our craft who have not yet experimented in this direction either have not had the opportunity or else they have never heard of the idea.

The idea of tacking down an electro or half-tone on a solid plane of quads is certainly not altogether new, something of the kind being patented in 1902. However, the subject of this note is to develop the original idea and to give a practical exposition of its most important features.

Since the introduction of the point system, composition on the old methods — apart from display — has been entirely revolutionized and has been the chief factor in reintroducing the device of mounting plates on quads.

Let us take for example a general dealer's catalogue of, say, one hundred pages demy 8vo, each page crammed full of electros, half-tones and descriptive matter. The customer, as a rule, with a catalogue of this description requires proofs of all his blocks, and he is also supplied with a dummy book, into which he pastes his electros in their respective positions, oftener than not without the slightest knowledge or consideration as to how the unfortunate printer will manage to squeeze them on the allotted space. In addition to this, the customer requires a rule border to encompass each page, materially adding to the aforesaid difficulties. The usual — or shall we say the old — style was to cut and hack the wood mounts, patch in the descriptive matter with card, paste, or anything handy, and trust to Providence in respect to the job coming out all right. But there the difficulties did not end; if, when the proof was returned from the customer, any alteration was required in the position of blocks and matter, it meant resetting entirely. And again, say the job has been sent O. K. to the machine department; it is worth while, for the sake of illustration, to make an examination after a few copies have been run off. What do we see? Hammers, punches, nails, and a host of other dangerous enemies to the type stock in great demand. It is not the fault of the setting — that has been proved beyond a doubt — but blocks commence to ride under pressure of the cylinder, while quads, spaces and leads introduce themselves in a forcible manner; in short, the job is not satisfactory and the cost of production is considerably increased. The following will be found a simple and effective way of overcoming the majority of these difficulties:

It is obvious that before we commence we must have suitable material. Firstly, it is necessary to lay in a stock of quotations, quads, etc., cast exactly twelve points low from type height. Most up-to-date founders are casting their quads in this manner, so there should be little difficulty in obtaining material.

After having quads, etc., handy, commence by taking, say, page 1. The depth of the page gauge being forty-two

ems pica by twenty-four ems wide inclusive of border (1½-point rule, thin side up, with a square twelve-point decorative corner), the measure inside border being twenty-two ems. After getting the border rule into position, we build up the inside entirely of quads — two, three or four ems, as the case may be — and square up just as if the page was completed.

The next thing is to consider the number of blocks that have to go in the page, then take a rough pull of them; with the aid of a pair of scissors trim round the printed object to about six points margin, and so on until they are all ready. Taking up the cut prints, place them into their respective positions face downward on the solid quads, tipping them with a little paste to keep from slipping. After measuring up the space left, commence to set up the descriptive matter.

Now to illustrate a little more distinctly, say there are ten electros to be inserted, the rough diagram will convey to the reader the writer's idea.

Fig. 1 represents an electro mounted on wood, the boundary rule is the imaginary edge of the block. If half a dozen or so blocks of this size and description have to appear along with descriptive matter in the aforesaid dimensions, it means a considerable amount of cutting and sawing, and a rickety page. Fig. 2 illustrates the idea of inserting type into the quad plane and setting round the cut proof of electro. Fig. 3 explains the object and shows the result of the system.

The inserted type is set and quads equal to the beforementioned space are lifted out of the solid quads, and the type inserted permanently. Everything being on the point system, of course it is accurate and can not move.

This plan is carried out underneath or at the side of all electros until the page is completed. Wherever a blank



Fig. 1.

A typical block to work with catalogue matter of the class under mention.

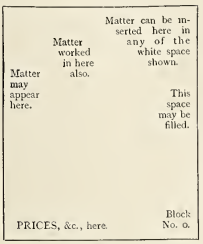


Fig. 2.

Illustrative of the appearance after composition before placing block into position.

space occurs it is easy to insert a small panel or ornament, if necessary, without disturbing any of the other units. It may be here mentioned that in the case of electros which have to be pierced, the thing is simplified by cutting away the inside of the plate and setting the type in the quads; it is an easy matter to then place the electro in position.

After all this has been done, lift the electros off the wood mounts with the aid of a chisel, care being taken not to damage the face of the plate; then lay flat on the imposing surface and give a sharp tap with mallet and planer, straightening out the indentations of the nails left at the back. We then fix them into position on the quads. Perhaps Figs. 1 and 2 will not fit in horizontally, but by paring and cutting may be made to fit quite easily.

After being satisfied the blocks are in their right position, take the hammer and tacks and commence to pin them down. This needs all the care the uninitiated can give to the work, for one slip may be ruinous to a plate; practice, however, renders the work quite simple, and it is remarkable the number of pages that can be got through in a day by the practiced hand. There are numerous points which must be considered even in tacking down. Sometimes when the shoulder of a quotation is met in driving home the tack it refuses to go, and naturally



Fig. 3.

Corner of page containing nine electros mounted on quads, showing finished appearance of mounting.

bends over; draw out the tack with the pincers, and cut a fresh one to half its size, and that will hold the plate as securely as a full length tack. The tacks hold the plate firmly, and no fears need be entertained as to their reliability if properly handled.

There are hosts of advantages attached to this plan of manipulating blocks.

Another important advantage which should be recognized by all enterprising printers is the manner in which this system lends itself to the work of the electrotyper. The entire form is solid and will withstand all the pressure required during the process of electrotyping.

Half-tones can be mounted just the same as electros, but they require a solid packing between the plate and quads to raise to printing level. The writer has used fourteen-sheet pulp board with successful results, but the best material to use is sheet lead about six points thick.

Further details are probably unnecessary, for the combination of block and type, like the poor, is always with us, and most printers at one time or other have endeavored to overcome the problems these are sure to raise.— *R. Worthington in The British Printer.*

An Advertising Coincidence.— Mr. N. S. Tobey of the Republican Publishing Company, Hamilton, Ohio, furnishes The Inland Printer with the appended news item and advertisement which appeared in the *Republican-News* on April 11:

DR. CUMMINS MOVES.

Dr. G. M. Cummins to-day moved his residence and office from the corner of Second and Buckeye streets to the recently completed home at 324 North Third street, two doors north of Lane Free Library.

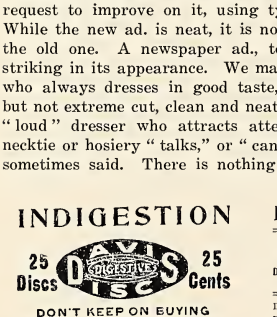
That's the house the doctor built —
The biggest house you see;
Thank goodness he don't get our money,
For we all drink Rocky Mountain Tea.
— *R. K. Beeler.*

NEWSPAPER WORK

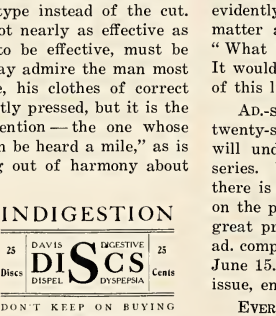
BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, papers must be marked "For criticism."

IMPROVING AN AD.— Reproduced herewith are two ads., Nos. 1 and 2. No. 1 was the original copy as given to the compositor, with a few changes in the body-matter, with a request to improve on it, using type instead of the cut. While the new ad. is neat, it is not nearly as effective as the old one. A newspaper ad., to be effective, must be striking in its appearance. We may admire the man most who always dresses in good taste, his clothes of correct but not extreme cut, clean and neatly pressed, but it is the "loud" dresser who attracts attention — the one whose necktie or hosiery "talks," or "can be heard a mile," as is sometimes said. There is nothing out of harmony about



No. 1.



No. 2.

his appearance, his hat, suit and other apparel are all in style, yet everybody sees him — no one misses him. The effective newspaper ad. is the one which everybody sees — no one misses. It must not be too dainty. For a space crowded as full as this ad. of Davis's there was no better display than gothic. The most important things to bring out were "indigestion" and "dyspepsia," and this should be done in a way that could not be missed. The arrangement of "Discs" in the panel is a good conception, but "25 discs, 25 cents" should have been more prominent.

THE Troy Newspaper Writers' Association, of Troy, New York, have set an example in "boosting" their home city that could well be emulated by organizations of newspaper men and by newspapers generally, wherever located. In March they published an elaborate booklet ("issued now and then"), entitled "The Reporter," which was devoted exclusively to showing the many great advantages of Troy as a place of residence. In the "Publishers' Announcement" the key-note of the book is clearly stated in two lines, "All for Troy and Troy for all; the best place to live in this side of heaven." Under the heading, "Troy, N. Y.— Our City," appears the following, which shows how thoroughly the city is organized to accomplish its object:

Trojans, be kind! The Booster movement is a campaign of kindness. Every Trojan should be a Booster. To qualify — Read the *Reporter* and wear a Troy Booster Club button. Learn what Troy has and then let others know it. The movement for better things has just started. It is scarcely under way, but it is spreading like wildfire and there is abundant proof that its influence is felt not only in Troy, but along all lines leading out from this city. Troy has natural advantages which many well-advertised cities never can have. THIS IS FACT. Booster is not boaster. Advertise Troy and results are sure to follow. The Advertising Committee of the Chamber of Commerce will raise $2,500. It is now up to the Common Council to appropriate an equal sum. Five thousand dollars will start the advertising campaign as it should be. Progressive officials will not be so shortsighted as to let the opportunity pass. Strike while the iron is hot! This is a plain business proposition. The *Reporter* has no "axes to grind." The *Reporter* has but one slogan: "Advertise Troy." Don't knock — BOOST!

About half of the seventy-two pages are advertising, which evidently helped to boost the good cause. Some excellent matter appears under the headings, "What Troy Has," "What Troy Will Have," and "What Troy May Have." It would be well for publishers generally to secure a copy of this little book.

AD.-SETTING CONTEST No. 22.—THE INLAND PRINTER'S twenty-second ad.-setting contest, announced last month, will undoubtedly be one of the most interesting of the series. While the copy submitted is comparatively simple, there is opportunity for the display of considerable talent on the part of contestants, and the result is sure to be of great practical benefit to the students of the art of good ad. composition. The closing date for the contest is set for June 15. Look up the copy and conditions in last month's issue, enter the contest, and join in the benefits.

EVERY publisher recognizes how difficult it is to keep out of the columns of his paper libelous statements, and will appreciate the following experience:

"My boy," said the editor of the Boosterville *Bugle* to the new reporter, "you lack caution. You must learn not to state things as facts until they are proved facts — otherwise you are very apt to get us into libel suits. Do not say, 'the cashier stole the funds'; say, 'the cashier who is alleged to have stolen the funds.' That's all now, and — ah — turn in a stickful about that East Side social last night."

Owing to an influx of visitors, it was late in the afternoon before the genial editor of the *Bugle* caught a glimpse of the great family daily. Halfway down the social column his eyes lit on the following cautious paragraph:

"It is rumored that a card party was given last evening to a number of reputed ladies of the East Side. Mrs. Smith, gossip says, was the hostess, and the festivities are reported to have continued until 10:30 in the evening. It is alleged that the affair was a social function given to the ladies of the East Side Cinch Club, and that with the exception of Mrs. James Bilwilger, who says she comes from Leavits Junction, none but members were present. The reputed hostess insists that coffee and wafers alone were served as refreshments.

"The Smith woman claims to be the wife of John Smith, the so-called 'Honest Shoe Man' of River street."

Shortly afterward a whirling mass, claiming to be a reporter on the *Bugle*, flew fifteen feet into the street and landed with what bystanders assert was a dull, sickening thud.

NEWSPAPER CRITICISMS.— The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Chilton (Wis.) *Times*.—A little better presswork would bring out the excellent qualities of the *Times*.

Reformatory Outlook, Mansfield, Ohio.—Your Easter Edition is certainly a very commendable one. It reflects great credit upon the institution.

Magnolia (Miss.) *Gazette*.— The long, inverted-pyramid head has gone out of use and should be replaced by some of the more modern styles.

Santa Rosa (Cal.) *Republican*.— Head rules are too heavy to give the paper a neat appearance. Presswork could be improved and ink is far from black.

Eau Claire (Wis.) *Leader*.— The running of several display heads of equal size at the tops of adjoining columns is not a good practice. Ads. are commendable.

SUMMER RESORTS *in the* MOUNTAINS

A BOOKLET OF PRACTICAL INFORMATION CONCERNING THE ATTRACTIONS OF THE MOUNTAINS OF THE GREAT NORTHWEST



ISSUED BY THE PASSENGER DEPARTMENT OF THE
MONTANA RAILROAD
A. R. MONTGOMERY, General Passenger Agent, BUTTE

Caslon and Border No. 1297 in display.
Made by
INLAND TYPE FOUNDRY,
St. Louis.

Programme
of the

Grand Concert and Ball

Mordyke Pleasure Club

Morrison's Concert Hall
May 25, 1907

New Caslon, Dorsey and Border No. 1297 in display. Made by Inland Type Foundry, St. Louis.

THE PIRATES OF PENZANCE

A Comic Opera in two acts, *by* Gilbert & Sullivan. *Under the direction of* William H. Spencer. *Benefit of the* Children's Home

THURSDAY, SEPTEMBER 28TH
FORD'S THEATER, BOISE, IDAHO

PEERLESS RICE PACKING COMPANY

GROWERS, PACKERS AND DISTRIBUTERS OF THE FINEST BRANDS OF AMERICAN AND FOREIGN RICE. OUR ST. LOUIS PACKING PLANT IS THE LARGEST IN THIS COUNTRY

A. Q. MILTON, President — B. M. ROGERS, Vice-President — F. C. DANIELS, Treasurer

BRANCHES IN ALL THE LEADING CITIES IN THE UNITED STATES AND EUROPE. FULL LINE OF ALL BRANDS CARRIED AT ALL OF OUR BRANCHES. OUR RICE PLANTATIONS IN LOUISIANA AND TEXAS ARE MODELS OF THE LATEST DEVELOPMENTS IN THE SCIENCE OF THE CULTIVATION OF RICE

Mobile, Alabama,

JOBSON'S THEATRICAL COMPANY

PRODUCERS OF LATEST NOVELTIES IN THE AMATEUR THEATRICAL LINE

Artists furnished for entertainments of all kinds. Arrangements made for vocal and instrumental selections. Fine orchestras.

Chicago,

Caslon, Dorsey and Border No. 1297 in display. Made by Inland Type Foundry, St. Louis,

JONES GASOLINE ENGINES

ECONOMICAL :: RELIABLE :: UNEXCELLED

Stationary and Portable

MANUFACTURED BY

THE JONES MACHINE CO.

CHICAGO, ILL.

New Caslon and New Caslon Italic in display.
Made by
INLAND TYPE FOUNDRY,
St. Louis,

YOU should, in submitting a manuscript for publication, exercise self-restraint. For there is nothing to be gained by letting your anxiety regarding your manuscript get the better of you and so yielding to the temptation to do everything you can think of to bring about its acceptance. Indeed, you are far more likely to lose ground by doing something unnecessary or unwise. Keep your head, therefore, and don't allow yourself to be swept away by excited impulses arising from the novelty of the step you are taking, the dazzling possibilities it suggests, or inflated ideas concerning its importance. Always seek the steadying guidance of common sense, and look at the matter from the plain, practical, every-day point of view.

Remember that you are not the only one who is claiming the editor's attention. While you are mailing your manuscript scores of other writers are mailing theirs to the same destination. So the less time and space you take up in introducing yourself and your manuscript the better. Be sure that what you wish to tell the editor is really what he wants to know.

& COMPANY

ike a necklace of golden beads,
here here and there a diamond
f purest ray and most dazzling
plendor, the scenic beauties of
Colorado lie upon her breast.
The royal ermine of imperial
and eternal snow rests on the
shoulders of her mountai-
ese comparisons ma-
sound exaggerat-
ose unfa-
ra-

necessa-
i-

Sixth Annual Entertainment

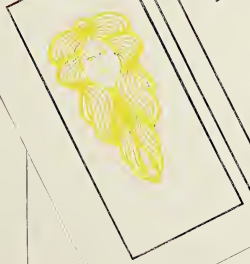
Under the Auspices of

The Harmony Club

A very interesting Program has been arranged consisting of extraordinary talent

Saturday Evening, August 6, 1907

Great Western Music Hall





an
appear
the facts may
those unfamiliar with
conceded the region, which
is tributary to it, contains within
its borders a greater number and variety
wonders than can be found in any other equal

BARNHART OLD STYLE
MADE BY
BARNHART BROS. & SPINDLER
TYPE FOUNDERS
CHICAGO

Miss Minet Cowpelt

347 Spruce Street Jackson

Harte Plymouth & Company

tender an Invitation to all concerned regarding a new and complete line of

Fall and Winter Millinery Goods

Absolute correct importations of European and Parisian vogues

High Grade Ostrich Plumes and Feathers

624-626 South Princeton Avenue

Smelltown, Illinois

A WORD TO THOSE WHO HAVE NOT PUT US TO A TEST

DOUBTLESSLY YOU HAVE BEEN PUTTING OFF YOUR INVESTIGATION OF OUR CLAIMS TO UNQUALIFIED PREEMINENCE IN THE CLOTHING FIELD: WE SIMPLY SAY, "SEE THESE GARMENTS BEFORE YOU GIVE AN ORDER TO YOUR TAILOR; WE HAVE NO WISH TO HURRY YOU; DO IT AT YOUR CONVENIENCE; ONLY, WHEN YOU REALLY WANT FINE CLOTHES, SEE THESE GARMENTS BEFORE YOU TAKE ANY ACTION." IF YOU HAVE DOUBTED, NATURALLY ENOUGH, IF TAILORING ON A PAR IN EVERY PARTICLAR WITH THE COSTLY AND EXCLUSIVE WORK OF THE FINEST CUSTOM TAILORS COULD BE PRODUCED WITHOUT THE USUAL FUSSING AND WAITING, WE SIMPLY SAY, "SEE THESE GARMENTS." KEEP YOUR RESPECT FOR THE SKILL AND THE ART OF YOUR TAILOR, BUT GET OVER THE AWE OF HIS METHODS. IT USED TO BE TRUE THAT HE WAS YOUR ONLY RECOURSE WHEN YOU WANTED REALLY HIGH CLASS CLOTHES. BUT IT ISN'T TRUE ANY MORE. YOU NOW HAVE AN ALTERNATIVE; JUST ONE; YOU CAN NOW CHOOSE BETWEEN THE WORK OF THE HIGH-PRICED MERCHANT TAILOR AND THE CREATIONS OF OUR HOUSE. YOU CAN GET AS GOOD CLOTHES FROM ONE AS FROM THE OTHER. YOU CAN'T TELL THEM APART; NOR CAN YOUR TAILOR. BUT THERE'S A BIG DIFFERENCE IN THE TIME IT TAKES YOU TO GET THEM. THE MORE YOUR TIME IS WORTH, THE MORE YOU CARE WHAT BECOMES OF IT.

READY-TO-WEAR CLOTHING COMPANY ∴ ∴ PHILADELPHIA, VER.

STANLEY A. NEWCOMB, M. D.

724 PRINCETON STREET

SPECIALIST LANCASTER, MO.

PLATE TEXT NO. 4 AND ENGRAVERS ROMAN CONDENSED
MADE BY
BARNHART BROS. & SPINDLER
TYPE FOUNDERS
CHICAGO

ADVERTISING

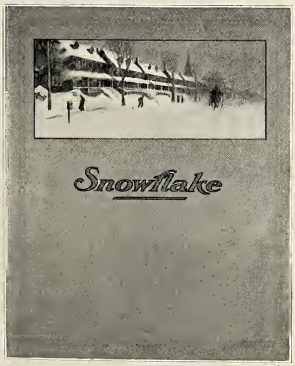
"PROCESS PORTFOLIO NUMBER FOUR," issued by A. E. Dent & Co., Engravers, London, England, contains some excellent showings of processwork. The illustration here



A specimen page from an artistic booklet by A. E. Dent & Co., Engravers, London, England.

shown, the original of which was from a half-tone and tint-block, shows the character of the specimens. The presswork is of the very best.

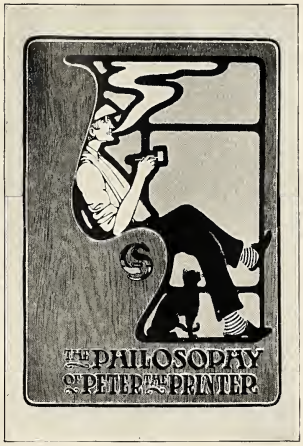
AN attractive bit of color printing is a booklet recently issued by the J. W. Butler Paper Company, Chicago, to



Cover of an attractive booklet from the J. W. Butler Paper Company, Chicago.

further the interests of its "Snowflake" coated paper. A reproduction of the cover is shown herewith.

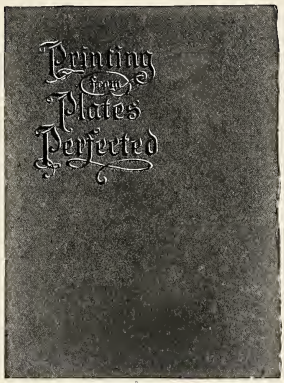
THE third number of the attractive series of booklets being issued by the Griffith-Stillings Press, Boston, Massachusetts, under the title of "The Philosophy of Peter the Printer," is at hand, and is fully in keeping with the excellent standard set in the previous numbers. The designing, an idea of which may be gained from the cover reproduc-



The handsome cover of the current number of "The Philosophy of Peter the Printer," being issued by the Griffith-Stillings Press, Boston, Massachusetts.

tion herewith, is all that could be desired, and the story of "The Blue Bavarian Calf" is most interesting. Following the story are several specimens of high-class printing and embossing.

"PRINTING FROM PLATES PERFECTED" is the title of an excellent piece of advertising issued by The Challenge



Cover of handsome booklet of The Challenge Machinery Company.

Machinery Company, Grand Haven, Michigan. It is in the form of a booklet descriptive of the Expansion System of Printers' Blocks. The cover, a reproduction of which is shown, is heavily embossed in red on brown stock.

A RECENT booklet from The Letter Shop of Franklyn Hobbs, "Himself," Chicago, contains much of interest to

the advertiser. Especially interesting are the quotations scattered throughout the pages. A few of them follow:

The public is satiated with fine printing, expensive stocks, multi-colored inks, and costly engraving, but ideas in booklets are as scarce as hen's teeth.— *His Booklet Director.*

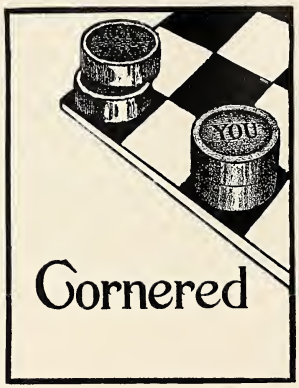
In your booklet put a little of the pink flesh of imagination on the dry bones of logic.— *His Booklet Director.*

Some men suspend their advertising during the dull season — that's what makes the dull season.— *Himself.*

Don't follow the bell wether over the old trail of mediocrity and sameness. Let your booklet be distinctive.— *His Booklet Director.*

Full many a man has lost his wad trying to tread where others have trod.— *Himself.*

We reproduce herewith the cover of a convincing booklet by the Protzman-Farrar Company, Pittsburgh, Pennsylvania. It is a strong argument in favor of booklet



Striking booklet cover by the Protzman-Farrar Company, Pittsburgh.

advertising for the manufacturer and wholesaler. A part of the interesting text follows:

The problem of reaching your trade is as easy as two and two, compared with most any other class of business.

Your field is practically covered with a list of from two to fifteen thousand names — a very small slice of the entire population. You don't care a rap for the rest.

The Breakfast Food Man, the Soap Man and the Department Store Man have a thousand times harder task than yours. They must advertise so that every man, woman and child can see. Think of the money expended.

These general advertisers spend a fortune every year in numberless periodicals or dailies. What does that mean? It means that they have to make their appeal to the public *indirectly.* They must figure that only a small proportion of the readers will notice their announcements.

It is right here that you (or any one who sells to a special trade) have the upper hand. Your people are comparatively few. You can lay your arguments on the desks of your two or fifteen thousand prospective customers, right before their eyes, where they can not help seeing.

Your story stands out all by itself. There are no glaring advertisements trying to crowd you out. You meet your man in the quiet of his office. His undivided attention is yours for the moment. Your interview is *personal. You've got him cornered.*

An interesting and attractive booklet is one descriptive of the Hooper Advertising Service for Retail Clothiers, New York. Well written, well printed, and showing some excellent examples of advertisement design, it is very readable.

The Advertisers Paper Mills, Holyoke, Massachusetts, have recently issued a very handsome booklet in the interests of their various papers. The printing and embossing are exceptionally good, and the paper is shown to the best advantage.

From the calendar department of The Meyer-Rotier Printing Company, Milwaukee, Wisconsin, has come an especially handsome calendar. It is all in brown — brown ink on two shades of brown stock — giving a soft, pleasing effect. On each calendar leaf is a proverb designed to be an inspiration to the business man.

The McDonald Press, Cincinnati, Ohio, have recently issued a beautiful and striking calendar in gold and colors. The printing and platemaking are of the very best, resulting in high-class advertising.

"Hoag Arguments" is the title of a handsome booklet descriptive of the advantages of The Hoag Rapid Press. It has been made very attractive by numerous well-printed illustrations in one, two and three colors.

The Keith Paper Company, Turners Falls, Massachusetts, has issued an artistic booklet of cover-paper specialties. Handsome cover-page designs are reproduced in colors on the various brands of papers, making a very interesting showing.

Written for The Inland Printer.

THE LOCAL NEWSPAPER'S FIELD.

BY R. W. STRONG, EDITOR "ST. CROIX OBSERVER," HUDSON, WIS.



THE merits of a local newspaper's usefulness and value having become a subject for discussion among the brethren in this part of Wisconsin, it may not be untimely for me to say a few words on this point, since I was the one who aroused the subject. Judging from many years of personal experience and the experience of old and successful newspaper men, I contend that a local newspaper should confine itself to the local field, in regard both to the news matter and editorials. One old newspaper man in this region says:

"Let the one who narrows the field of a local paper down to local news speak for himself. It is very likely as much as he is able to produce or comprehend."

I disagree with this brother. A local newspaper has its hands full to cover the local field. Few of them cover it as thoroughly as they should. When they branch into state and national issues, either in a news or editorial way, they are entering a field that is already covered thoroughly by the dailies and the magazines, and are neglecting their own field. Such subjects have little or no value to a local newspaper, unless they apply to local conditions.

The average man does not take a local newspaper to read the editor's views on the California-Japanese school question or the "Last Days of Pompeii"; he takes it to get the local news and views on local situations. It is every editor's privilege, of course, to give his readers editorials on national subjects, and his attitude may be read with some interest, but such views, as a general rule, will neither increase nor decrease the value of a newspaper, morally or financially.

The country newspaper which is filled with live local news and country correspondence and possesses a sound moral tone is of far greater value to the community in which it is printed and to the editor himself, than a paper which endeavors to cover the United States and makes a miserable failure of it all.

If every editor would confine himself very close to his local field, he would make a bigger success. He would do more for his community in a business, social and moral way, and his own bank account would grow faster.

Stick to the local field, boys!

BLUE MONDAY.

Monday was the first of the month and the ornithorhyncus was abroad on our streets seekin' whom he might devour. Webster's dictionary describes this terrible creature as "a beast with a bill."— *Ada (I. T.) Weekly Democrat.*



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

EMBOSSED PRINTING.— H. F., Appleton, Minnesota, writes: "Some time ago I wrote you in regard to instruction in embossing. I have followed your instructions and have had fine results. Thanks to you. How can I get the luster on the print? Is there a special preparation or can I mix it myself?" *Answer.*— Doubtless you refer to the glossy appearance of some embossed printing. This may be secured by using a gloss ink of whatever color you desire; or a gloss varnish may be added to a good job ink. Some printers take a second impression with varnish on the previously dried ink, afterward embossing, to get this glossy effect.

DIFFICULTY IN PRODUCING A SOLID COLOR ON DARK PAPER.— H. D., Zanesville, Ohio: "Enclosed find a piece of tar board, printed in red ink on black paper. The boards are 6 by 12 inches, with black paper pasted around — then printed. We want as bright a red as possible. We regard this red as very good. We sent black paper to the inkmaker and had it made specially. It prints very bright on lighter colored paper. This job can not be fed to register, so we must get the best possible results with one impression. Can you suggest how it can be bettered?" *Answer.*— We believe you have secured as good results as can be had with one impression with any red ink on this grade of paper. What you need is a more opaque substance, such as "stamping foil," which when applied gives solid colors. This material may be applied to the stock in question by having the work done on a stamping press, as it is necessary to apply heat and considerable pressure in the process of stamping. The stock is sized before the operation, so that the foil may adhere firmly. This material may be procured from Gane Brothers or Slade, Hipp & Meloy, Chicago. Any house that makes a specialty of stamping for bookbinders can handle this class of work.

INK DRYING ON ROLLERS.— A Minnesota printer writes: "For some weeks I had and have at the present time trouble with ink drying on the rollers and disk of my job press. The ink dries so hard over night that it is almost impossible to clean the rollers or disk. I use gasoline for cleaning purposes. I have tried to keep the ink soft by applying lubricating oil after I get through running a job, but this does not seem to prove satisfactory. Then again, the rollers are hard — so hard, in fact, that it is surprising they work at all. Can you give me a remedy for this trouble? I have also used sweet oil for getting the rollers softer, but it would not help any. The rollers are for winter use; would that cause the hardness?" *Answer.* — Rollers and disk should be "washed up" when the work for the day is finished, as it saves a great deal of time. Some prefer to oil rollers and allow it to distribute well; then in the morning wipe rollers and plate clean. Almost any job ink will dry hard on the rollers if allowed to remain long enough. Your object is to prevent this by washing rollers as soon as practicable after job is run. Where ink has dried hard on rollers and disk, any solvent of ink may be used, but it usually requires considerable hard rubbing before the ink is entirely removed. Rollers made especially for winter use are usually softer than summer rollers. Possibly the hardness may be due to rollers being in a cold place over night. Warming rollers and disk before use may help; if not, new rollers would be in order.

MAKING CUT OVERLAYS.— H. R., Charlestown, South Carolina, writes: "I am sending you under separate cover a sixteen-page sheet, eight cuts and eight pages type. I want an expert's advice as to how long it should be required to cut the eight overlays; that is, two-ply. You will note that the Linotype slugs were bad (cold metal). The sheet mailed is not perfect, as a shade more color was carried in the regular run." *Answer.*— It would be difficult to fix anything but an approximate time for cutting the overlays for the cuts in question. The ability of the pressman and the help received from his assistant would be factors to reckon with, also whether or not the pressman could work without interruption, would be another condition which would govern the length of time necessary for the work in question. Would say, judging from the appearance of the cuts, that four hours would be sufficient time for these overlays. To make the form ready will also depend on several things, such as condition of type, Linotype slugs, or of cuts. If type is old or unevenly worn, or Linotype slugs have a bad face, or cuts require taking down or building up — all of this work will consume more or less time. On the job mentioned above, possibly five hours would be ample time to get the results as shown on the sheet submitted.

AN OVERLAY COMPOUND.— An Oklahoma pressman writes: "I am sending you by this mail a sample of an overlay compound, an experiment of my own, also some post cards printed from half-tone cuts, with which this overlay compound was used as a make-ready. I have used this compound on both cylinder and platen presswork with equally good results. The method employed to produce a cut overlay is to dust the powder on a freshly printed sheet of enamel stock lightly, to remove the surplus, and then heat sufficient to set the compound. The high lights will of course retain little or no powder, while the solids and middle-tones will hold a proportionate amount of powder, which, when attached to the print by heat, gives the varying thicknesses as the tones are light or dark. I would like to have your opinion as to the effectiveness of the compound for that purpose." *Answer.*—The presswork on the post cards exhibits fine gradation of tone, due to varying pressure received from this mechanical overlay. The high lights are especially good, showing that the fine dots did not receive more than normal pressure. The solids and intermediate tones printed without showing that spotted, half-printed effect sometimes so noticeable where pressure is insufficient. A test was made to determine the variation in thickness between solid and high lights on an overlay of this kind. The measurement of the solid part of the overlay was .0067 inch; the thickness at high-light portion was .0046 inch, showing a difference of .0021 inch. Had no means of determining the rigidity of overlay under a long run.

A NEAT SOUVENIR NUMBER.— W. U., Berlin, Ontario, writes: "Enclosed please find two samples of half-tone cut work, printed on two qualities of card. The one marked with an X was rejected by our customer and we think the results are as good as could be obtained on the card. Kindly let us have your opinion in the matter. I am also sending you a copy of a Souvenir Number printed by us, and would like your opinion on the same. It was printed on a two-roller press 24 by 36, four pages to a form, some of the pages being very heavy. The first forms received great care, as we took our time, but the last forms

were rushed. You will notice we had all kinds of cuts, from newspaper up. Some of the forms were made ready (with the exception of making the overlays) and a run of eight thousand got off in a little over a day." *Answer.*—The half-tone printed on the inferior grade of stock could have been made to equal the appearance of the one printed on the better grade by using a finer quality of ink, and more discretion in the quantity carried. It is false economy to use a poor grade of ink when a better grade will enhance the appearance of the work so much. Although the stock may not quite equal the original, the general appearance of the work would be greatly improved. This will apply principally to where half-tone cuts are used, and should not be understood to mean that one would print a poster with fine cut ink. The presswork on the first few forms shows care and considerable skill in handling the numerous half-tone cuts. The necessity for rushing through the later forms shows in contrast with the first forms. The rushing evidently prevented the necessary care being given to the detail work in the make-ready. This should suggest to those responsible for this state of things the necessity of giving the pressman sufficient time to do his work well, for if he must hurry the forms through and make up for the time lost in the other departments, the quality of the work must necessarily suffer.

Heat Generating in Paper Pile.—A Texas printer sends the following account of his experience with a job on news stock printed with a cheap grade of black ink: "Enclosed is a sheet of which we ran six thousand, printed one side one day, second side the next day and stacked in the bindery the same evening. The weather was cool and rainy both days. Next morning there was a strong smell of some chemical and the paper was hot. Separating the pile and placing my hand in between the sheets, I found that the heat was greater than if the paper had been exposed to a scorching summer sun, and more intense in the middle of the stack. Upon restacking the paper the heat passed off in a short time and the peculiar smell greatly lessened. What was the cause for this?" *Answer.*—The cause of heat generating was possibly due to a chemical reaction between the ink and paper. It is likely that the ink contained a quantity of improperly boiled linseed oil, intended as a dryer; this, with the carbon in the ink and cellulose in the paper (which no doubt held some moisture) set up a chemical reaction which would have resulted in spontaneous combustion had conditions been more favorable. The reason for the middle of the pile being more highly heated than the outside is that the temperature became progressively greater without any chance of radiation. The smell was due to liberation of the volatile properties of the ink, due to the heat. A chemist employed by the Chicago Underwriters' Association states that a similar case came under his notice, where a pile of cartons, printed in red ink, had taken fire; his explanation was that the oxidation of oil in the ink in the process of drying, in the presence of a limited amount of oxygen, caused spontaneous combustion. The above may be an explanation for the troubles some label printers have when they pile a large number of sheets of apparently dry labels; they become one solid mass, due possibly to generating of heat in the interior of the pile. We would like to hear the experiences of other printers in similar cases.

A Test for Vermilion.—A. B. writes: "(1) How may I determine the purity of a quantity of vermilion dry color? (2) Why is boiled oil a better drying medium in inks than raw oil?" *Answer.*—(1) Mix dry color intimately, then place a pinch of it on a piece of porcelain and heat; if pure no residue will remain. (2) Boiled linseed oil, as its name implies, was subject to high heat, and was oxidized either by the use of some mechanical agent or by atmospheric oxygen; in this process it thickens perceptibly and loses some of its volatile properties. Boiled oil may be made clearer in color by exposure to a strong sunlight.

Some Pertinent Questions Answered.—An Ohio pressman writes: "I am a pressman of average experience, working in a small town. I have a fair knowledge of the trade, judging from the results I get on a general class of work, which ranges from a catalogue of fifty pages, printed on enamel stock, to a weekly newspaper. There are a few questions I would like answered, as the information will be of value to me. (1) What tools do pressmen use working in large shops? (2) How do some pressmen get the vignetted edges of electrotyped half-tone cuts to print soft on the edges? I have noticed on electros that there is a fine line enclosing the vignetted edges which takes considerable make-ready to eliminate. (3) What grade and weight of paper is generally used for cut overlays? (4) At what position in the tympan is the 'mark-out' sheet and cut overlay placed? (5) What books are of interest to a pressman who feels that he lacks a general working knowledge of many things pertaining to his trade?" *Answer.*—(1) A pressman may have any or all of the tools mentioned below, and may also have tools for special lines of work; the necessary tools around a press, such as quoin keys, wrenches, etc., are omitted: An overlay knife, either his own make, or procured from a dealer in printers' supplies; a ten-inch straight edge, used to test the surface of cuts, etc.; a type-high gauge (its purpose is obvious); a pocket magnifying glass, or a good reading glass; these instruments are often needed, but few pressmen avail themselves of them; a vignetting punch (it may be had in coarse or fine screen, as desired); when used carefully, it is a time-saver. Besides the tools mentioned, some pressmen have small nail sets or punches for securing cuts more firmly on bases; also where a metallic mechanical overlay outfit is in use, a pressman has a glass-stoppered bottle of concentrate and dilute acid and a glass rod, for the purpose of local reëtching of overlay. (2) As some electros may not yield soft or light edges with a careful make-ready, the pressman has recourse to the vignetting punch; this tool, in the hands of a careful man, will work wonders with such electros as you mention, also with original half-tones, which should be hand-tooled before going to press. (3) Cut overlays of two, three or four ply may be made by using a hard, well-finished S. & S. C. book paper. The following weights of 22 by 32 stock give the varying thicknesses as described: 35-lb. is .0029 inch; 40-lb., .0032 inch; 50-lb., .0045 inch; 60-lb., .0051 inch thick. This grade in the different weights gives the varying thicknesses required in hand-cut overlays. (4) The "mark-out" sheet or sheets are placed several sheets deep in the tympan, the cut overlay being usually below these, so that the overlay marks may not show. This is the usual practice with hand cut or mechanical overlays. (5) See answer to apprentice under this head.

The Making of an Apprentice.—A New York apprentice writes: "I am an apprentice working in a large press-room and I write you for advice in regard to the advisability of my taking advantage of an opportunity offered me of an evening course of instruction in machine-shop work. The reason I ask your views on the subject is that the matter was treated so lightly by the foreman and pressman, to whom I mentioned it. Their suggestion was that I get a job in a machine shop and be done with it. The question narrows down to this point: I expect to make my living working

in a pressroom, and if, by having some knowledge of machine-shop work and the use of tools, it will enable me to be a more finished workman, I want to get that knowledge, and I am willing to sacrifice some of my evenings to do it. I will be pleased to have the views of the Pressroom department, as I believe that any suggestion coming from that quarter has weight." *Answer.*— We believe a course in machine-shop practice will be of great help to you, and no doubt you will be a more skillful workman having taken advantage of the opportunity. The instruction you will receive during a course of this kind will not treat of or bear on the subject of presswork, yet it will serve to broaden your mind and make you more resourceful. You will be better able to reason out the difficult problems that may come up, and to develop remedies where they are required. You will, in a general way, become acquainted with principles of machine construction, and you will then better understand the reason for the strength and the precision of many of the parts of a printing-press of to-day. You will learn the use of tools, and how to measure with instruments of precision; the micrometer, etc. You can not fail to be a better pressman, knowing all these things. You should not stop here, however. The ambitious workman will aim to get acquainted with the fundamental principles of the things that directly appertain to his trade or profession, not that he may have sufficient knowledge to engage in the several trades that indirectly bear on his trade, but to be conversant with the things he is every day thrown in contact with. The pressman may read about the manufacture of pigments and oils — not that he intends to enter the field as an inkmaker. The printer may study the harmony of colors and the principles of design without intending to compete with the artist or designer in their field. However, both pressman and printer have the same object in view; that is, to get a general knowledge of the things they have to deal with in every-day work. The following books may be read in conjunction with a course in machine-shop work: *Harmsworth's Self Educator Magazine* (especially the articles on machine construction and mechanical drawing); "Three-color Process," by Hübl; "Wilkinson's Photo-Mechanical Processes;" "Graphic Arts and Crafts Year Book;" "Penrose's Year Book;" "The Story of Paper-Making;" "Papermaking," by Clapperton; "Ink Manufacture," by Lehner; "Oil Colors and Printing Inks," by Andes; "Presswork," by Kelly, etc.

"Waviness" of Low-grade Stock.— B. E. S., Memphis, Tennessee, writes: "Can you suggest any remedy for overcoming the 'waviness' of low-grade enamel papers? The stock in question, 28 by 42 — 100-pound paper at 6 cents, comes packed in cases, but all of it that has come under our observation absolutely refuses to lay entirely flat. We are prone to attribute to this cause the difficulty we have had in securing close register on colorwork. For instance a four-color job on this stock caused much trouble, although the entire work was completed within four days, too short a period we believe for change in the size of the sheet from atmospheric conditions. We tried various means to flatten the stock as it passed the drop guides and kept the cylinder bands as snug as possible." *Answer.*— The "waviness" of stock, especially uneven coated papers, can hardly be prevented; it may be corrected, however, to some extent by "seasoning" — that is, by having it exposed for some time to the local condition of the pressroom where it is to be used. The length of time necessary to properly season the stock may depend somewhat on the amount of moisture already taken up by the fibers or filler; or it may depend somewhat on the dryness of the stock, which will at once take up moisture if the conditions of the pressroom atmosphere overbalance the dryness of the stock. In order to season stock it should be exposed to an approximately even temperature, and after a time it reaches a normal state. If the paper lays in large piles for some time, the edges will of course be "seasoned," but not the middle part of the pile or sheets. You will note this if you remove part of a large pile of stock and place your hand under a "lift." The difference in temperature is quite marked in contrast with that of the top of pile near the edges. The reason for this is clear; the atmospheric conditions are acting only locally; that is, on the edges or exposed parts. Of course it is not to be understood that one should go to the opposite extreme and hang up or lay paper out sheet by sheet. The cause of "waviness" of stock may be explained in several ways. If a lift of stock is left uncovered on the feedboard over night the top sheets may be curled or rolled up because of the atmospheric conditions surrounding it. This stock may have been taken from a case, and having more moisture than that contained in the atmosphere of the room, this moisture is evaporated into the dryer atmosphere, the top sheets and edges of other sheets being affected most. On the other hand, if the paper was thoroughly dry and the pressroom had a humid atmosphere, the paper would be "wavy" on account of the hygroscopic qualities of the fibers or filler of the stock. To print on unseasoned stock and get close register is an unusual thing, and considerable risk is taken when this is attempted. The "waviness" of stock will cause bad register; also if there is much "white" in the form; that is, large margins or open spaces. To make the sheet "hug" the cylinder close, so as to exclude air and keep sheet taut, a piece of soft wrapping-paper is hung over the sheet band rod so that it hangs between bands and cylinder and almost down to where the bands attach or rest on lower rod near the form. The cylinder is turned around until grippers are down almost to form with a sheet ready to print; that is, the cylinder is not "tripped." The sheet bands are set snugly against this sheet, which presses the sheet to be printed close to the cylinder. This plan is simple and may help you out of your difficulties.

NEW CANADIAN POSTAGE RATE.

A newspaper dispatch from London, England, dated May 1, says that the postage rate between Great Britain and Canada on newspapers, magazines and periodicals has been reduced from 8 cents to 2 cents per pound, effective to-day.

The action is of the nature of an experiment and will be continued for a period of four years.

If found desirable at the end of that time, the rate will be continued.

It is believed that the new rate will result in English magazines and periodicals supplanting those of the United States in the Dominion, as the postage rate from the United States to Canada has just been raised to double the amount of the new British rate.

Many London magazine publishers are making arrangements to establish subscription agencies in Canada and will attempt to drive the New York publishers from the field.

PUNCTUATION SIMPLIFIED.

Visitor in a printing-office: "What is your rule for punctuating?"

The "Apprentice" (lately promoted to the case): I set as long as I can hold my breath and then put in a comma; when I yawn I put in a semi-colon, and when I want a chew of tobacco I make a paragraph."— *Apprenticeship Bulletin.*

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

FROM A. B. Waterman, Colorado Springs, Colorado, has come a package of artistic booklets. The arrangement and mechanical execution are of the very best.

THE blotter reproduction herewith shows an original and clever piece of rulework. It is the work of William H. Harty, Pittsfield, Massachusetts. The original is in red, green and gray, on white stock.

els are almost but not quite the same size there is the feeling that they should either be equal or enough different to give a noticeable variety.

THE Boreman Printing Company, Pana, Illinois.— A more simple treatment of your letter-head, using less decorative material, would be a great improvement. Other specimens very satisfactory.

A RECENT package of commercial specimens from E. W. Stutes, Spokane, Washington, is fully up to the usual high standard of his work. The typographical designs of Mr. Stutes are always distinctive.

CLAUDE H. SMITH, Manhattan, Kansas.— Your arrangement of the letter-head is very good indeed, but your combination of type-faces is not as good as in the original. This also applies to the other type specimen.

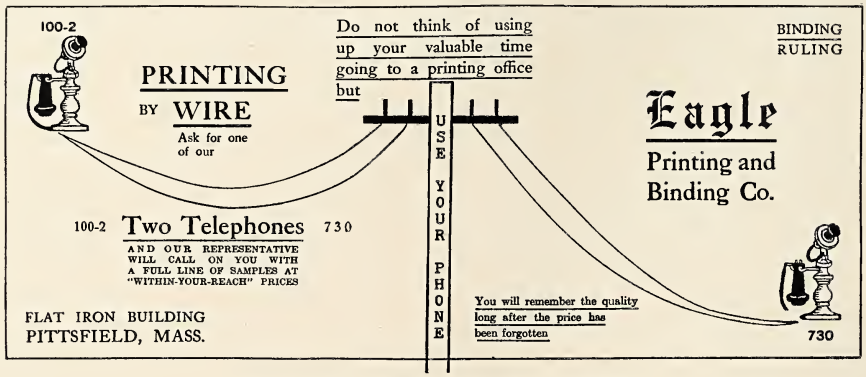
THE printed matter which comes from David C. Silve, New Orleans, Louisiana, is, as shown by his latest specimens, steadily improving. A recent package contains many excellent typographical arrangements.

A. W. GARDNER, Dallas, Texas.— Your latest specimens are very creditable indeed, and are original without being bizarre or "freaky." Your claim to being a specialist on high-grade commercial work is well founded.

SAMUEL H. WHITE, Rock Hill, South Carolina.— The tint-block effects submitted are very pleasing, the card being especially so. The letter-head on the tinted stock is better, as it has a tendency to subdue the colors.

NEAT, tasty typography and good presswork characterize the products of the Mercantile Printing Company, Ltd., Honolulu. A noticeable feature is the careful attention which has been given to the joining of the rules.

FROM The Ivy Press, Seattle, Washington, has come a package of exceptionally artistic and attractive printed matter. The typography, presswork and color combinations are excellent and the result is printing of the better kind.



A clever blotter design by William H. Harty, Pittsfield, Massachusetts.

OLIVER C. SCHOFIELD, Richmond, Virginia, sends another interesting package of commercial work. The designs are original and well carried out.

THE *Winfield Free Press*, Winfield, Kansas.— The poster specimen is an excellent piece of type arrangement. Your business card is rather overdone as regards decoration.

JAY E. WORLEY, Lincoln, Nebraska.— Your specimens are, without exception, excellent. Especially noticeable is the pleasing manner in which you have combined your colors.

R. A. MILLER, New York city.—Your specimens are very creditable and show much originality and ability. The letter-head for St. Bartholomew's Press is especially commendable.

D. C. HUMPHREY, Roseburg, Oregon.— A trifle more care in the joining of the rules would improve the envelope specimen. Otherwise it is very neat, as is also your other work.

THE work that comes from The Rice Press, Flint, Michigan, is original and clever. Good presswork and stock, added to excellent typography, place the product of this press in the front rank.

GEORGE HENDRICKS, Plymouth, Indiana.— For a one-color job the rules are a trifle heavy for the type used on the note-head. The name of the man and his business are hardly prominent enough.

A PACKAGE of commercial work from Ray C. Hackett, with the Kern Valley Printing Works, Bakersfield, California, contains many excellent specimens of high-grade printing and embossing.

PHIL STEPHENS, Hotchkiss, Colorado.— The type used on the letter-head is too large. The periods at the ends of the lines should also be omitted. The envelope is not too elaborate in design, but would suggest that you have greater variety in the sizes of your several panels. Where several pan-

CHARLES P. DOUGHTY, Guelph, Ontario.— The debenture borders are very creditable, both as to arrangement and color. Your other specimens show a tendency toward an excess of underscoring. This should be sparingly used.

ANOTHER package of high-class commercial printing has come from J. W. Spradling, Sparta, Wisconsin. The work is uniformly good and the prevailing color combination — black and orange brown — is used in a pleasing manner.

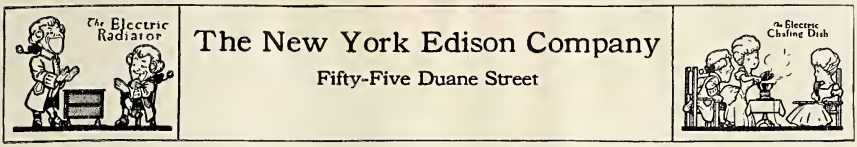
THE printed matter that comes from the White Advertising Bureau, Seattle, is of the very highest grade. Excellent typography, careful presswork and a proper appreciation of the use of color all combine to make this work distinctive.

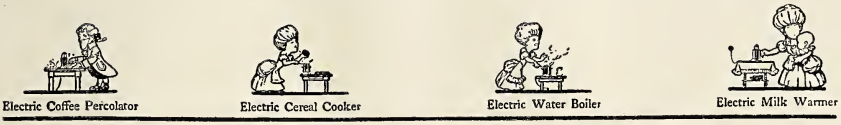
ANDREW BUTLER, Charlottetown, P. E. Island.— Your work is very satisfactory indeed, and shows much promise. On the program cover would suggest a closer joining of rules and the omission of the rules used to fill out the first line of the title.

E. S. MOODY, Excelsior, Minnesota.— The use of a size smaller type for the names of the artists on the program would be more pleasing. In addition to the variety of type, the page would be less crowded. As it is now, it is confusing and hard to read.

THE Locke Printing Company, Titusville, Pennsylvania.— Your specimens are attractively designed and well printed. On the letter-head which you are at present using the decoration rather overshadows the reading matter. The other specimen is better.

H. F. RUBEY, Carroll, Iowa.— Your resetting of the bar docket-cover is certainly a great improvement over the original copy. The text line and the ornament are, however, a trifle decorative for a work of this sort. Your commercial specimens are very creditable.





The New York Edison Company

Fifty-Five Duane Street

Two of a series of department letter-heads used by The New York Edison Company.

THE letter-heads used by the New York Edison Company in connection with the various branches of its service form an interesting study. They are thirteen in number, each being designed to appropriately represent its department. The reproductions herewith give an idea of the style used. The originals are in black and orange-red.

CAXTON PRINTERS, Caldwell, Idaho.— The lack of proper consideration for letter-spacing in the embossed word on the cover of your booklet mars an otherwise excellent specimen. On the body of the booklet the ink and presswork are hardly what they should be.

FRANK J. SCHATZLE, Kankakee, Illinois.— Your specimens are models of neat and tasty typography, the specimens in colors being very good indeed. They do not show the tendency toward the excessive use of the warm colors noticeable in so much of the printing of to-day.

GEORGE E. WYSONG, Charlestown, West Virginia.— A few of your letter-head specimens show a tendency toward an attempt to display too much of the reading matter. This results in a confusing appearance. A more simple treatment of your own letter-head would be better.

THE Smith Printery, Covington, Georgia.— On the title-page of the Bankers' Association program you have used rules which are too light to harmonize with the type-face. Then, too, the hair-line rules do not print well. Rules with a one-point face would be preferable in this case. Other specimens good.

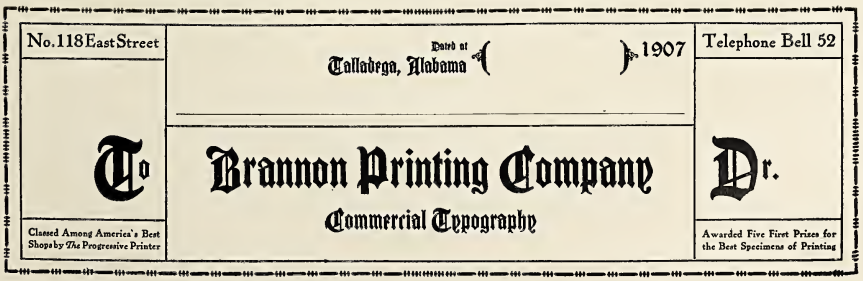
FROM Strange the Printer, Ltd., Eastbourne, England, has recently come an artistic piece of designing and printing. It is a booklet of some 100 pages, 8½ by 11½ inches in size, descriptive of the attractions of Eastbourne as a resort. The work is printed in colors, and the mechanical execution is well-nigh perfect.

THE typography of Lennis Brannon, Talladega, Alabama, always contains original and interesting features. A careful use of color and a correct feeling for the appropriate use of the type-faces combine to make his work out of the ordinary. The bill-head reproduced herewith is one of his latest specimens. The inner rule and large capitals in the end panels are in red, balance in black.

AN excellent specimen of high-class printing has been received from Redfield Brothers, New York. It is a booklet, descriptive of an estate on the Hudson river, and is handsomely printed on deckle-edge stock, each alternate two pages being blank, with heads uncut. The numerous illustrations are tipped on blanked panels. The whole is enclosed in an embossed cover.

EUGENE WEINBERGER, Pittsburgh, Pennsylvania.— A more simple arrangement, both in typography and color, would improve the cover specimen submitted. Red, yellow, blue and green, especially in their full tones, form a combination that is altogether too striking when printed on any stock, but especially so on pink. Then, too, the decoration entirely overshadows the reading matter. Two colors and less decoration would help immensely.

IN addition to the above the following specimens have been received during the month: E. C. Daniel, Del Rio, Texas, tastefully displayed dodger specimen; Fred E. Smith, Fenville, Michigan, commercial stationery showing attractive tint-block effects; George H. Ellis Company, Boston, Massachusetts, artistic hand-lettered announcement printed in colors; L. H. Starkey Company, New York, New York, handsome booklet specimen; Chemical Publishing Company, Easton, Pennsylvania, neat letter-head design; A. J. Simmer, Calgary, Alberta, program containing an excess of decoration on title-page; Axel F. Ericson, Chicago, Illinois, attractive blotter in colors; E. A. Butterfield, Huron, South Dakota, commercial work on which a tendency to a too frequent use of rules for underscoring is shown; C. J. Haase, Colorado Springs, Colorado, letter-head on which too many lines are letter-spaced; Lambert-Deacon-Hull Printing Company, St. Louis, Missouri, attractive commercial work; Charles Majers, Topeka, Kansas, excellent commercial work; *Mount Ayr Record-News*, Mount Ayr, Iowa, specimens good, excepting first page of four-page leaflet, which contains too



Distinctive bill-head design by Lennis Brannon, Talledega, Alabama.

much decorative matter; Woodruff Print Shop, Brandon, Vermont, commercial specimens among which is a card having a line of text capitals, a thing which should always be avoided; Fred Williamson, with The Jackson Press, Kingston, Ontario, handsome menu specimen; James M. Fletcher, Jr., Roseburg, Oregon, specimens which would be greatly improved by a more careful joining of rules; The Banning Company, New York, artistic booklet; *The Tea Leaf*, New York, attractive copies of that paper, together with commercial specimens; Walter Cox, Effingham, Illinois, excellent examples of business cards; Otto Moore, Texarkana, high-class commercial printing; C. E. Hughes, Duluth, Minnesota, neat business card and three monthly blotters, the one for March being a trifle overdone as to panels; Elbert Bede, North Branch, Minnesota, tasty commercial work; H. M. Downs, Fitchburg, Massachusetts, handsome, well-printed menu; N. W. Fosdick, with Winn & Hammond, Detroit, Michigan, original and clever menu and program design; Greg, Kinchem, Dallas, Texas, both letter-heads good, but one without the rules is the better; R. F. Harris, Danville, Virginia, excellent commercial specimens.

Among the recent productions of The Matthews-Northrup Works, Buffalo, a booklet descriptive of the Bank of Pittsburgh stands out most prominent. It is a handsome piece of printing and designing, consisting of thirty-two pages and cover, 10 by 12 inches in size. It is printed in two colors, with



Page from a handsome booklet printed by The Matthews-Northrup Works, Buffalo, for the Bank of Pittsburgh.

embossed cover and specially designed end-papers. The illustrations, which are numerous, are excellent, and the general arrangement, an idea of which may be gathered from the page reproduced herewith, is most pleasing. The mechanical execution — well, it is fully in keeping with the high standard maintained by The Matthews-Northrup Company, which means that it is of the very best.

TYPEFOUNDERS' SPECIMENS.

A recent booklet from Barnhart Brothers & Spindler, entitled "Advertising Borders and Figures," contains an interesting showing of new geometric borders. The borders of which each section contains a letter or figure will be especially desirable for advertisement composition.

Boston Bretton and Cushing Antique are two strong display faces recently brought out by The American Type Founders Company and advertised in an attractive booklet. Other items to which this firm has lately called attention in its advertising literature are the Brown & Carver Cutters, the Cheltenham Bold Condensed Italic and the Cheltenham Bold Extra Condensed.

The new edition of the specimen book of Stephenson, Blake & Co. and Sir Charles Reed & Sons, London, England, is certainly a credit to that foundry. It is the first specimen book brought out by a British typefounder showing everything in the latest form of the American point system. The book contains nearly four hundred pages, 9 by 11½ inches in size, and presents an excellent showing of job and body type, borders, etc. In view of the fact that the type is uniform in line, body and height with the type made in America, it is not unlikely that many printing houses in this country would like to possess a copy of the book, as they may desire some of the type-faces shown therein. Copies may be had for a nominal sum, which will be refunded after a certain amount in orders has been received.

Paper or wood pulp has been used for wheels, rails, cannon, paving bricks, water pipes, telegraph poles, lanterns, leather, textile fabrics, coffins, barrels, milk bottles, straw hats, sponges, thread, porcelain, bullets, shoes, building boards, paint, entire houses and even stoves that stood fire well.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

Joseph Heim, Vienna, has issued a handsome portfolio, "Graphische Schriften und Motive für die Moderne Kunstrichtung." The portfolio is 14 by 11½ inches and contains ten full sheets of lettering, designs and coloration in a big variety, which should prove valuable to lithographers, lithographic artists and other designers. Price, $2 net; The Inland Printer Company, Chicago.

A Study in Graphite.— This is a recent booklet published by the Joseph Dixon Crucible Company and one that will make special appeal to the inquiring mind. It gives in detail a series of tests of graphite made by Professor W. F. M. Goss, of Purdue University. These tests were not made with a view to finding points for or against graphite but were conducted in the spirit of scientific research. The study opens with a dissertation by Professor Goss based upon the conclusions drawn from the results of the tests. Then follow complete descriptions of the tests together with illustrations of the testing machine made from photographs and drawings. The condition of the bearings and journal is shown by photographs taken at different stages of the tests. Because of the high character of the matter and the heavy expense attached to the conduct and publication of these tests, it was decided to make a nominal charge of 25 cents a copy for "A Study in Graphite." A limited number of copies, however, will be distributed free of charge to all those interested in the science of graphite lubrication. Address the Joseph Dixon Crucible Company, Jersey City, New Jersey.

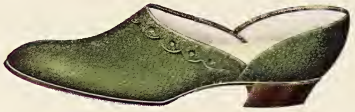
"The Romance of Steel," or "The Story of a Thousand Millionaires," by Herbert M. Casson, which has been running as a serial story in "Munsey's Magazine," is soon to appear in book form from the press of A. S. Barnes & Co., New York. This will be a notable book in many respects. It is the first history of our greatest American business, and the only one which describes the whole career of the billion-dollar steel trust. Merely as a story of money-making success, "The Romance of Steel" will take its place as a standard American book. The story is a remarkable blending of romance, history, adventure, finance and human nature. The material for this book has been gathered at first hand by Mr. Casson, who has personally visited the leading iron and steel cities and interviewed several hundred of the steel magnates, including Messrs. Carnegie, Frick, Schwab, Perkins, Gary, Gould, Phipps, Gayley, etc., and received the assistance of such authorities as Secretary Schwank, of the Iron and Steel Association, Captain Hunt, the oldest living steelmaker by the Bessemer process, John Fritz, the father of the rolling-mill, and the late Samuel Thomas. The book will contain more than a hundred illustrations — the best and most complete collection of photographs of steel men in existence. The work will appeal to every reader, as the importance of the iron industry makes it a barometer of the condition of trade.

ELECTRO-TINT ENGRAVING COMPANY















These illustrations were produced with three printings and sell goods better than a salesman.

Electro-Tint Engraving Co.

1227-1229 Race St., Philad'a, U.S.A.

HIGH-GRADE COLOR ENGRAVINGS

SEE OTHER SIDE

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

LOAF SUGAR IN THE ENAMEL SOLUTION.— Lou Hermance, Poughkeepsie, New York, writes: "I note in THE INLAND PRINTER that some of your process correspondents are having trouble with the glue enamel containing citrate of iron and ammonia. I also have had some difficulty in using it until I found that a lump of loaf sugar in a twelve-ounce batch of enamel was a great improvement, and it does not let loose. It is a slower printer than your glue-egg formula, however."

BRASS AS A SUBSTITUTE FOR COPPER HALF-TONES.— Now that copper seems to be getting higher and higher in price, attention must be given to finding a substitute for it in half-tone making. Zinc is such a substitute and much of the engraving that uses up valuable copper could be done on it just as well. We have in brass a perfect substitute, if manufacturers of brass would make a special alloy for the use of engravers and maintain the alloy of zinc and copper in its composition at exactly the same proportion. The trouble with the brass found in the market is that the alloy varies even in the same sheet so that it etches unevenly. Then tin and other metals and impurities are allowed to get in it. If the copper and zinc were properly selected before smelting and care taken in the manufacture, particularly in the rolling, brass half-tones would be more common than those of copper. What manufacturer will be first in the market with brass for photoengravers?

ANSWERS TO A FEW CORRESPONDENTS.— Paul Von G., Milwaukee: You can, of course, buy the apparatus you need for three-color work in New York, but you can now buy it equally well in Chicago from the F. Wesel Manufacturing Company, the United Printing Machinery Company, and others whose advertisements you will find in the advertising pages. "Etcher," Boston, Massachusetts, must decide for himself whether a multiple line graver or a multiple line comb is best for taking out what he calls "slugs" in a half-tone plate. It is all in the practice you have with either. The writer finds a Muller double comb a handy tool for quickly taking out blemishes in newspaper half-tones. James J. Halpin, New York: There are four books on photogravure which can be had from Tennant & Ward, 297 Fourth avenue, in your city. Their titles and prices are as follows: "Photogravure," by Blaney, 50 cents; "Photo-Aquatint and Photogravure," by Huson, $1; "Photogravure by the Talbot-Kilo Process," by Denison, $2.25, and "Photogravure," by Wilkinson, 75 cents. If you are interested in photogravure you should own all of these books.

DUTY-FREE ALCOHOL FOR PHOTOENGRAVERS.— For many years this department has been calling the attention of Congress to the injustice of the tax of over $2 on alcohol used in the arts. At last we are relieved of that tax, though the Government has placed many restrictions on the manufacture and sale of this untaxed alcohol, which goes under the name of denatured alcohol. The ordinary denatured wood spirit can be purchased readily, but the denatured grain alcohol, for use in making collodion, has many restrictions surrounding it. For instance, you must prepare a special room to store this alcohol after purchasing, the key of which must be in the hands of a single custodian, etc. This grain alcohol is denatured by the addition of ten per cent of ether and a certain number of grains per ounce of the iodides of ammonium and cadmium. What this will result in is the manufacture and sale of collodion ready for use and the saving of time and much money to photoengravers. Mr. H. C. C. Stiles, secretary of the International Society of Photoengravers, Evening Star building, Washington, D. C., will answer inquiries regarding this matter, and it is to him and his association that credit must be given for relief from this tax.

THE WARPING OF BLOCKING WOOD.— "Engraving Company," Boston, writes: "We had a job of color plates for posters last fall to be blocked on wood. The wood was ordered from a firm through seeing their advertisement in your paper. Some forty wood blocks were left over and stored on the roof of our large darkroom. We even took the further precaution to spread the blocks out so that they might dry thoroughly. When we got them down the other day to use they were warped so badly as to be worthless. We wrote the firm that supplied them but they disclaim responsibility. What we want is your opinion as to whether the wood could be thoroughly dry when received, to warp afterward?" *Answer.*— The drier wood is, the quicker it will take up moisture when the opportunity occurs. It is sure to warp when allowed to get damp on one side and remain dry on the other. There might be a worse place to store blocking wood than over a darkroom from which dampness is constantly arising, but it is certainly not the proper place. Lay blocking wood down flat and it is sure to warp no matter how dry it is. Large wood blocks should have cleats on the ends, and when stored should always rest on their edges with an air space all around to permit air circulation. Large blocks can also be stored by wrapping them in paper, avoiding folds of paper on the upper and lower surfaces. Pile them over each other with a weight on top and they will remain flat.

INSTEAD OF SHADING MEDIUMS ON NEGATIVES.— "Publisher," Buffalo, writes: "We have several hundred half-tone portrait negatives from which cuts are to be made. The backgrounds must be lightened, however. One method of doing this is to cover over with gamboge or colored gum arabic certain portions of the negative, then lay down lines or dots with a shading medium; these lines or dots are dusted with graphite to increase their density. The negative is then held under a tap, the gamboge or gum arabic washed off with a little wet cotton and there you have the negative ready for printing from. Now, is there not some way of laying down these lines or dots on the negative by way of photography? My photographer says not. What is your opinion?" *Answer.*— Why insist on putting the lines on the negative? What you are after is to lighten the background of the cuts in some mechanical way, or, in other words, to engrave white lines or dots in the background without doing it by hand or machine engraving. Why not try this plan? First engrave your half-tone portraits as usual, then clean off with potash all traces of the enamel from the metal plate, flow with a second coating of enamel either by whirling or spray it on with an air-brush. Now print over the whole of the plate from a negative of lines or dots, develop and burn in, after which paint over the enamel with a light shellac varnish those portions of the plate that are not to be lightened,

then etch, and by proper staging various effects of light and shade can be had in the backgrounds. It is to be hoped you will give this method a fair trial, and if it does not work satisfactorily we will devise another process for doing it.

Etching Plates Face Up or Face Down.— A. J. Newton, principal of the London Photoengraving School, Bolt Court, has made an exceedingly valuable series of experiments to determine the difference in the result between etching copper plates up, as is the common practice, or face down as is frequently recommended. The conclusion reached by these experiments is that a copper plate etched face down in a solution of perchlorid of iron at 40° Baumé with a temperature of 60° F. was the most satisfactory. It was found that rocking the solution while etching face down was of no advantage, and further experiments showed that heating the perchlorid even up to 110° F. did not hasten the etching any. The lesson to be learned from this is that a half-tone printed on copper has in it all the gradation of the copy. Then attach four corks with wax to the corners of the plate, wash the face of the plate and slide it into the etching solution slanting so that no air bubbles remain attached to its face. The copper that is dissolved from the plate falls to the bottom of the tray, while fresh etching solution flows up to attack the newly exposed copper. This fresh etching solution continues to flow automatically until the whole solution becomes saturated with copper, and the etching stops. With plenty of perchlorid solution the etching is completed long before the point of saturation is attained. The length of time required to etch in this way will depend on the fineness of the screen, it being understood that the finer the screen the less depth required in the etching. In the case of the Bolt School experiments it took twenty minutes, the screen used being 150 lines to the inch. Though the time required in still etching is longer than when the plate is etched face up, and the surface brushed, still when the time for still etching can be calculated to a certainty something else can be done while the plate is etching.

Stripping Collodion Films.— The following reply to a query as to why collodion films stick when attempting to turn them is condensed from *Process Work* and contains much that all should know who are stripping collodion films: "The reason of films sticking to glass after coating with rubber and collodion is either that the acetic acid bath is not of sufficient strength or the negative has not been left in acid bath long enough for the acetic solution to penetrate through to the back of the films, thereby destroying the albumen substratum. The correct strength of the acetic acid bath is: acetic acid three ounces, water twenty ounces. If, after five minutes' soaking in this bath, the film does not loosen, pour the acetic acid bath into an enamel saucepan and heat to a temperature of 100°. Pour the hot solution on the negative, which will loosen the film in about two minutes. Here are a few of the reasons why films stick: (1) If the substratum under the collodion is a thin coating of gum, gelatin or glue, then acetic acid is useless to destroy the substratum. (2) If the albumen substratum is made up too strong, the acetic acid solution has not the permeating power of completely destroying a rich film of albumen with its strong adhesive properties. The formula for albumen substratum is, white of one egg, in thirty ounces of water and one ounce of acetic acid. (3) Rubber solution when too thick prevents the permeation of the acid solution, as the film is more or less watertight. The collodion is always O. K. with the exception of a tendency to brittleness, but the addition of one-half ounce of glycerin or castor oil cures this and is imperative to avoid curl and give the necessary pliability, ensuring the film drying down on the glass support. If this addition was not made, in all probability the film on drying down on support would be found full of minute cracks, owing to the contraction of what is termed a horny collodion. The hot acetic acid bath will be a remedy for all sticking troubles, including dirty glass."

The Discoverer of Orthochromatic Photography.— Many now ask who was the inventor of three-color photography. No individual can claim this credit. It is a devel-



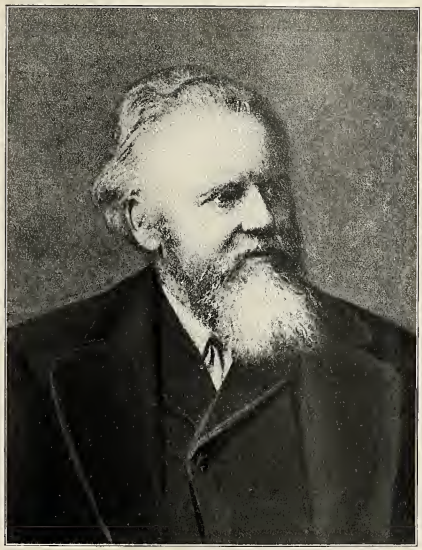




CHRISTMAS SHOPPING.

Drawn by D. Robinson, Palette and Chisel Club, Chicago.

ment from the hands of several men. There is one, however, whose discovery of the principle of orthochromatic photography was most important and yet, though his name is mentioned in all histories of color photography, very little about him has been printed and his portrait is unknown to those who have benefited by his discovery. His name is Prof. Hermann Wilhelm Vogel, who was for so many years the director of the photo-chemical laboratory of the Imperial Technical College in Berlin. He died December 19, 1898, at the age of sixty-four. Dr. Vogel was a Saxon, educated in Dresden. He probably did as much for pure photography as any man of his time, and that his knowledge was appreciated by his associates is proven by the fact that he founded the Photographic Society of Berlin and was its president until his death. His researches in photography were published in his own journal, the *Photographisches Mittheilungen*. Dr. Vogel's most important discovery for processworkers was that silver bromid could be rendered sensitive to green, yellow, orange and red by staining it with dyes that would absorb rays of those colors. This discovery was made in the latter part of 1873, and was contrary to the old idea that photo-chemical sensitiveness was confined to the violet and blue rays of the spectrum. Vogel's theory was disputed on all sides, but he showed that it was possible to photograph yellows with as much ease as blues. His experiments were



PROF. HERMANN WILHELM VOGEL.

made entirely with collodion. He found that staining a collodion plate with coralline increased its sensitiveness to yellow, staining it with a red dye increased its sensitiveness to green, and staining it with a green dye made the collodion plate more sensitive to red. This discovery lay almost dormant for twenty years, until in 1892 Dr. Vogel came to New York and associated with Mr. Kurtz in the utilization of the process in the making of three-color half-tone blocks. In 1893 Kurtz exhibited a fruitpiece printed in three colors that excited wonderment wherever seen. From that year can be dated the beginning of practical three-color printing from relief blocks.

Written for THE INLAND PRINTER.

TELEPHONE DIRECTORIES.

BY HARLEY BARNES.



THE developments during the past few years in the telephone industry have resulted in the establishment of local exchanges in almost every town and village. The result is a direct benefit to the printing trade, as even the most insignificant of these exchanges must issue a list of its subscribers for their convenience at least once a year, while the larger and better managed companies issue their directories as frequently as four times a year.

Besides the more frequent publication of directories by the larger exchanges, newspaper advertisements containing the names added to the list in the interval between issues serve a double purpose by keeping the users of the service informed as to new connections which they can get, and advertising the company's service to prospective patrons. It often happens that the job-printing department of one of the newspapers in which such a supplementary list is printed secures the contract for printing the next issue of the directory. If the list of new subscribers published in the advertisement has been set uniform in type and measure with the directory itself a pick-up of considerable value is gained.

In the early days of telephony the directory was used only for the purpose of looking up telephone numbers, but the use of telephones has become so general and the telephone companies have supplemented the original list of names and telephone numbers with street addresses, classified lists of business houses, lists of physicians, public offices, and other information, that in many places it is the best and often the only general directory available.

Telephone lists are printed in every conceivable form, from the small card containing the names of the farmers on some isolated independent rural line, through an assortment of variegated booklets, up to some of the good-sized volumes issued by the larger Bell telephone companies, one of the most notable of these last being the Greater New York telephone directory, which is a book of seven hundred pages and is printed in an edition of six hundred and fifty thousand copies. Scarcely less bulky are the lists issued by some of the other Bell licensee companies, some of which, like the Nebraska Telephone Company, list all of the subscribers to their exchange service in an entire State in one volume.

Although directories vary so widely in their form, there are some general rules applicable to all of them which are worthy the attention of printers and telephone managers alike. The following are applicable to the compilation of directory copy and make-up of matter.

Copy for the publication of the directory is most properly prepared under the supervision of the telephone company's chief operator. It should be plainly written on one side of sheets of folio letter or legal size paper, each number, subscriber's name and telephone designation, whether residence or business, occupying a line by itself. Copy should never be made up from an old directory by interlining and marking changes as is frequently done by the telephone people unless the printer makes objection in advance. Poor copy is a prolific source of errors. The same person who makes up the copy should, with an assistant to hold copy, carefully revise the list before sending it to the printer and should also read the proof. Especial attention should be paid to the correct spelling of proper names as being the most likely source of errors, and also a very sensitive point with many people.

Names should be arranged in alphabetical order both with regard to the initial of the surname and also the letters subsequent to the initial. Where there are several subscribers of the same surname they should be arranged in alphabetical order with reference to their initials or christian name. If the same subscriber has two telephones listed under his own name, one being a business telephone and the other a residence, place the business number first. In listing corporation and firm names the sign "&" should be ignored as far as alphabetical arrangement is concerned. The word "the," where it forms part of a corporation name, should be made the last word of the name in listing.

All telephones of a public nature, such as city, county and government offices, hotels, public telephone stations, railroad and telegraph offices, are to be listed twice or more times if they are susceptible of such listing, and it will add to the public convenience. Some telephone companies follow a penny-wise policy in regard to double listing, overlooking the fact that when a subscriber looks under one caption for a telephone number susceptible of double listing and does not find it he is apt to make inquiry of the operator instead of looking further, and the result is a delayed call with the consequent drag on the service. Telephones receiving a double listing will come under the name of the office or company as:

1025 *Chicago and North-Western Ry. ticket office.....401 Walnut street.

and also under a classification heading.

The above does not apply to the telephone company itself, which should be listed but once with the chief operator, wire chief, manager, contract clerk, and other departments of the company's business arranged alphabetically under the corporate name.

Where the telephone directory is supplemented by a classified list of the various business and office telephones arranged alphabetically under the names of the lines of business represented the necessity for double listing does not exist. Sometimes a separate list of physicians connected with the exchange is provided in addition to listing them in the alphabetical and classified lists. This list, however, differs from the last two in that the physician's name, office and residence address, and office hours are given, but in many directories it is necessary to refer to the alphabetical list to ascertain the telephone numbers, as in the following example:

Name.	Office.	Residence.
ANDERSON, DR. A. A.....	6012 Locust st.....	1315 Ninth st.

Office Hours — 11 to 12 A.M. and 3 to 5 P.M.

In listing business telephones the following order should be observed: Telephone number, name of individual, firm or corporation, kind of business, and street or building address. In cities where the streets are numbered all telephone business addresses on the ground floor or in basements or other rooms having direct access to the street are to have the street and number address given. Subscribers on the upper floors of large or especially well-known buildings may be given the name of the block or building as an address.

Residence telephones should be classified only as such, omitting any reference to the occupation of the subscriber. The only exceptions to this rule being in favor of certain public officers, such as the coroner and sheriff.

As the list of subscribers to a telephone exchange is constantly changing by reason of new 'phones being added and others discontinued, whoever has charge of the compilation of the copy should leave a blank line after each name, so that such changes during the time the copy is in preparation may be noted. In this way the list can be kept corrected up to the moment it is given into the hands of the printer.

The usual size of directory page is 6 by 9 inches, with the type matter set to a measure of thirty picas. For exchange directories of considerable size the body of the book should be set in eight-point type, using a strong gothic or roman face for the telephone number and subscriber's name; the telephone designation and street address may be set in a lighter face roman. In the lists of small or moderate-sized exchanges the use of ten-point for the body of the list is permissible. The numbers, names, telephone designations, and street or building addresses, although set in one line should be justified in separate columns, and therefore in estimating cost of printing the alphabetical portion of the book will be figured as double-priced composition.

The marginal index letters should be not less than eighteen-point gothic or other legible bold-face letter, beginning at the top of the first page and stepping toward the bottom of the page, as they run through the book in such a way that each letter will be in plain sight when the lower portions of the pages are cut away for the purpose of thumb-indexing. Marginal index letters always appear on the odd-numbered pages for the above reason. Where an alphabetical division begins and ends on an even-numbered page, so that its marginal index letter will not show when the book is thumb-indexed, then a marginal index corresponding to that alphabetical division should be placed on the odd-numbered page which faces it. The alphabetical division letters should be smaller than the marginal indices.

The practice is general with telephone managements of selecting from the rules relating to the use of the exchange service certain phrases which it is most essential to impress upon the telephone user's mind, having them put in type slightly larger than the body of the directory and placed either at the top or bottom margin, or both, of each page and separated from the other matter on the page by a light-faced rule. Some of the phrases most frequently used in this way are as follows:

Call by number only.
Operators are not allowed to hold conversations.
Call for Chief Operator No. 100.
Report alarms of fire only to the central office.
If your telephone does not work right report it to the Wire Chief No. 200.
Leave your telephone receiver on the hook during thunder storms.

Advertisements of the telephone company's service or advertising of any other nature is very much out of place and in poor taste if printed on the margins of pages or elsewhere in the book in connection with the information which it is the purpose of the directory to convey.

Any explanatory notes with reference to items appearing in directory pages should be set in a strong-faced six-point letter. Such faces as the Caslon Bold, MacFarland, and others of the same class brought out by type-founders in the past few years are well adapted to directory work, being fully as legible and much handsomer in appearance than the gothics so generally used.

In telephone exchanges where considerable party-line service is given, the most common practice is to designate telephones by numbers and letters in combination. This is done by both Bell and Independent companies, although where letters are affixed to numbers in lists issued by the Bell companies, only such are used as are not likely to be confused either by sight or sound with one another or with the figures with which they are associated. The letters most used in this way are L, J, M, X and Y. On the other hand, the almost universal practice among the

so-called independent companies, particularly with regard to their rural party lines, which frequently have as many as fifteen or more telephones connected on a single line, is to designate each telephone by the switchboard number of its circuit in combination with various letters of the alphabet to distinguish the different telephones on the circuit. For example:

1237 A T. N. CASLON.....Jewell Stock Farm.
1237 B J. G. JENSEN.....Dairy.

In cases where quite a number of 'phones are connected to one line a good portion of the alphabet is thus used. Three possible sources of error exist where this system of numbering is used. The first is the liability of the telephone girl when asked for a connection designated as above, to mistake some of the letters for figures which have a similar sound. The letters inclosed in parenthesis are the ones with which the respective figures are most easily confused:

3 (B, C, D, E, G, P, T, V), 10 (N), 6 (X).

A similarity of sound also exists between certain letters of the alphabet with consequent possibilities in the way of errors. It is obvious that the use of letters of similar sound as affixes to telephone numbers should be avoided as much as possible. In the following list the letters inclosed in parenthesis are the ones with which the respective letters are most easily confused:

b (d, p, v)
c (z)
d (b, t)
f (s, x)
h (a)
m (n)
p (b, d, t, v)
s (f)
t (d)
v (b, p)
x (f, s)
y (i)
z (c)

These two sources of error, similarity of sound between affix letters and certain figures and similarity of sound between different letters are matters beyond the printer's control, and the remedy is in the hands of the telephone management. Mistakes of the third class result from visual errors by the subscriber when referring to lists in which the same face of type is used for the figures and the letter affixes of the telephone numbers. The most common mistakes are I and J for the figure 1, and C and O for the figure 0. This can be obviated by using small capitals of the same face for the letter affixes, or by using italic capitals of the same face and body as the figures.

Where a number of telephones are thus used on one line it is necessary to use a code of signal rings so that each subscriber may know when he is wanted. These signals consist of various combinations of long and short rings, and are of course uniform on all lines operated from the same central office. For example if the signal for telephone No. 1237 A be two short rings and one long ring, the same signal will be used for all party line numbers having A as an affix. Also on this class of lines it is possible for the different telephone users on the same line to ring one another direct, the intervention of the operator at Central not being necessary, unless some one on another line is wanted. For this reason it is customary in the exchange directories of farm-line companies to print an explanation of the number affixes and the corresponding signals. One of the typefoundries has cast a set of suitable signal characters put up in fonts of 104 pieces for this purpose, but the fact that they make these characters only in the twelve-point size is in the way of their general use. Ten-point and possibly eight-point would be more serviceable.

After the directory is in type the usual order of arrangement for make-up is as follows:

1. Front cover-page with suitable cover-design and date of issue.
2. Inside of front cover, advertisement of long-distance service with a brief list of principal stations reached, and rates and other information as to coupon books good in payment for toll-line service.
3. Title-page, which should comprise the company designation, local exchange name, date of issue, list of general officers of the company, name of the local manager, and a notation to the effect that correspondence is invited by the general management whenever the wants of patrons are not efficiently served by the local management.
4. Instructions to telephone users.
5. Supplementary list on colored insert of names received too late for listing in the body of the directory.
6. Physicians and surgeons list.
7. Alphabetical directory of main exchange.
8. Classified list of business telephones.
9. Telephone company's advertisements of local and long-distance service.
10. Telephone moving order blank, perforated.

As telephone directories are subject to daily use they should be printed on a book paper of as good quality and weight as limitations of cost will permit, and should be most substantially fastened together. The cover-paper should be of not less than fifty-pound 22 by 28 stock in some dark color that will not show finger-marks too readily.

Where the directory does not exceed one hundred pages of contents it may be made up for saddle-back stitch, and should be secured with not less than three and preferably four staples. Where the thickness of the book exceeds one-fourth inch it will of course be stitched flat and the covers glued on. After trimming, the completed directory should be punched in the upper left-hand corner and strung for hanging with the wire loops made for that purpose. The practice of tying in twine loops for this purpose is nearly obsolete, as the cost of the wire loops and attaching them is little more if any than the labor cost of looping and knotting twine for the purpose.



Photo by R. R. Sallows, Goderich, Canada.

Written for THE INLAND PRINTER.

THE IMPORTANCE OF PERFECT MOLDING TO ELECTROTYPING.

BY GEO. E. DUNTON, NEW YORK.



IF one-half the time that has been devoted to the discovery of some material to take the place of wax as a molding medium had been applied to a better understanding of the nature, composition and manipulation of the many wax compositions at our disposal, no better substance would or could be asked for. The results produced by those who know the best compositions and how to manipulate them are even superior to those of experimenters in other mediums.

The very latest scheme is the molding in lead, which has created quite a stir in the trade in England, and which was studied and tried by experimenters (the writer in Boston) ten years ago, and cast aside as not possessing sufficient merit over wax compositions with which we were familiar to warrant its serious consideration.

A few molders, even at the present day, lay considerable stress on a relief process (only for half-tones of the very finest screen) by which they reproduce absolutely true copies of the originals. This process consists of depositing a metallic relief directly on the face of the original, and in turn depositing again into this relief. There is no question as to results, but the operation is too lengthy and in the hands of the ordinary there is some question as to the safety of the original. With a perfect molding composition equally good results are and have been produced in wax.

Gutta-percha seems to have been slighted, by the latter-day experimenters at least, probably on account of the fact that, like wax, it needs the most exacting care in handling to produce results which are really perfect. There is no doubt but that, for a few special cases where pressure can not be applied, gutta-percha is superior to wax compositions, but not in the ordinary reproduction of printing plates.

In producing perfect electrotypes from wax molds it is first necessary to fully understand the nature of the material, the composition with which we are working. It is secondly necessary that we can manipulate it in working to the best advantage, and last that we do not spoil a good beginning by ill treatment later on.

Nearly all of the molding compositions used at the present day are either wholly ozokerite or compounds with ozokerite as a basis, augmented by the addition of some resinous gums, which impart resilience or possibly elasticity to the composition and at the same time make it harder, insuring sharper contours. Beeswax being only a reminder of "the good old days" with the majority of electrotypers, we will not consider its use. The better grades of ozokerite are fully equal to and superior to many qualities of beeswax. That having the yellowish outside with the very decided green interior and melting about 175 degrees is the best grade, although that melting at a few degrees higner is preferable to that of lower fusing points. Avoid zealously all grades of wax which are brown inside and show a marked flakiness when shaving a case slightly warm. While it is not the purpose of this article to expound any particular formula for the mixture of molding compositions, we will advise the addition of some form of resinous gum even to new ozokerite on account of the improvement in the working of the material. Ozokerite in its virgin state lacks those properties of mobility and firmness which many of the resinous gums impart to it when added in proper proportions. All resins which are derived from trees of the "Pinus" family are generally brittle and susceptible to influences of low temperatures; care is then necessary in the amounts of such gums added to our molding compositions, especially in the colder weather, otherwise the molds are very liable to crack upon being washed out or even from standing. On the other hand, it is very desirable to have the composition become reasonably hard and firm when it has reached the temperature of the (atmosphere in the) room, consequently it is not advisable to add any form of oil to the wax and particularly compounds containing castor oil, which has neither hardening nor drying properties. In its stead, we have always advocated the use of petroleum jelly, petrolatum or vaseline, and this even very sparingly. The composition should have a reasonably high melting point, but when it has set or cooled, and particularly after the impression has been taken, the mold should be firm and hard, without becoming brittle. These conditions are necessary that it may withstand the subsequent manipulations without damage or thickening, prior to the formation of the shell for its final protection. Another vital point that must be kept in mind is the fact that many times the solutions are worked at temperatures ranging as high as 100 degrees. Supposing that the melting point of our molding composition was 130 degrees, produced by adding non-hardening oil, and if we were not coating the molds before going into the tubs. Before it would be possible to cover the surface with copper, the composition would soften to such a degree that the central portions would lose their sharpness if not becoming "runny," so to speak. Some few workers go to the other extreme, making a composition which must have its melting point nearer if not quite 212 degrees. In trimming down molds made in this composition, the work must be done before it hardens, otherwise it will chip and break under the pressure of the knife. The molds must be trimmed as soon as made. This very hard composition is probably made by the addition of small portions of caustic soda to the wax, thus producing a tendency to saponification, but not enough of the alkali to produce a radical change in the nature of the wax. Beautiful sharp impressions can be made in this composition, but it is not in universal favor. We do not know of its being actually used excepting by parties who (both) claim to be the originators.

Next in importance to the texture or structure of the composition, and of course, its manipulation, comes the preparation of the form. Cleanliness — scrupulous cleanliness — is absolutely imperative, both in the washing and leading of the form before pressing into the wax. The lines or etched portions of a cut must be clean or they soon fill and the bottoms print. In preparing half-tones for molding, after they have been washed, preferably with wood alcohol, dried with clean, soft rags (never cotton waste) and well brushed with fine molding, or, better, well polished with polishing lead, the surface should be gone over with a specially made wire brush, going well into and with the lines each way between the stipple, and thoroughly working out the darker shadow parts. These precautions will insure a duplicate virtually the depth of the original and in many instances the etching is not much more than through the enamel.

In the preparation of type forms it is very bad practice to throw a handful of lead on the type and rub it around with the hand, or to take a brushful and mop it over the face of the type until it is full to the faces of the letters. The contours of the type are bound to retain some lead, which detracts from the printing qualities of the plates. It is much better to take a small portion of lead up on the tip end of the brush, enough to go over the surface of the form sparingly, work it well over the form and carefully brush off the surplus into the containing dish

and not over the floor. These precautions insure practically all the depth and good printing qualities to your duplicate plates that are possessed by the originals, either or both type and cuts.

Next to care in preparing the form comes care in the preparation of the surface of the mold, and this alone is the *critical point* in the molding of fine half-tone cuts. The coating of black lead or whatever other medium is used for coating the surface of the wax preparatory to taking the impression, should be in the thinnest layer possible, because the thickness of this coating detracts from the printing qualities of the plate. The high lights appear thick and lifeless and the shadows only blurrs. It is possible to lay a coating of black lead to quite a perceptible thickness on the surface of a wax mold, particularly of molding lead; then if there is crocus brushed over the lead coating, or if there is crocus and lead mixed it can be made much thicker. Suppose this coating to be from five to ten ten-thousandths of an inch in thickness on the surface of the wax mold; a half-tone of 150-line screen is pressed into this mold. The sharper and finer dots or the stipple of the high lights will partially penetrate this coating into the wax, but it packs around the sides of the dots and into the depth or bottom of the etching, while in the shadows the wax can not possibly penetrate into the etched holes; they may fill with the coating, or the wax show some undefined relief, but there is no sharpness or definition. When the mold has been finally brushed and put through the leading machine, the coating has been all removed, with the result that the stipple points are much enlarged, presenting uneven, ragged surfaces and the depth being far less than the original. The shadows will lack the well-defined etching of the original, presenting in their stead irregular, undefined depressions. Crocus Martis is one of the worst curses of the electrotype business and should be banished from the molding room, not only on account of what has been stated above but from force of other good reasons which, unfortunately, do not come within the scope of this article. If you criticize the molder he will tell you that the cut was perfectly clean, but he will not tell you how much he has detracted from the sharpness of the cut by putting as thick a layer of molding lead and crocus on the surface of his wax to be brushed away after the impression has been taken. This is a serious matter, which demands the careful thought of every electrotyper who is out for results.

The temperature of the molding composition at the time of taking the impression is an important factor, and the proper distribution of the heat. The composition should be softer at the surface, consequently warmer, than at the back. If we lay the case back down to warm over a steam-table or other source of heat, the wax next to the metal of the case will be softer than at the surface. The result is that with type the letters will be found to be concaved in the plate and with cuts the wax will slide and tear at the sides. The softer the wax the greater its mobility. If the wax is softer at the case than at the surface and the entering of the form has a tendency to cause further hardening of the surface layers, the movement or action of the wax under applied pressure will be very unequal between the surface and the layers next to the case. The latter having greater freedom of movement owing to its greater mobility, being at a higher temperature and consequently softer, the case, backed by the platen of the press, resists the direct pressure, and the softer wax must move in the direction of the least resistance, which is toward the sides of the case, where it rolls up along the guard-lines. If there happens to be a cut at the side of the form (or page) and it is not of sufficient depth (the lines) to hold the surface wax next to the cut, then it is forced over the cut and out under the guard-line, tearing away all the lines or shading of the cut from the point at which it starts. In the case of type the metal chills the wax as it enters and forces this harder stratum of wax down into the soft layers, which might be all right, causing no trouble if sufficient time were allowed for the lower layers to become fully hard or sufficiently set to have lost their mobility; but such slowness would not be profitable and is unnecessary, with intelligent warming of the mold. We are unfortunately molding with the speed required at the present day, and can only allow the press to set for a few seconds, when the form must be withdrawn from the wax; the result is, though possibly not apparent at the moment, that the words are generally concaved or dishing from end to end — that is, hollow in the middle of the word. The explanation is that the softer wax is compressed and the moment the pressure is relieved expands or rebounds in the direction of the least resistance, which is very naturally in the middle of a word. The spaces between the words act as chaptrels to the arches, holding the ends of the words firmly in place while the leads between the lines act as tierods, consequently the only portion of the surface susceptible to the reaction of the softer wax will be the middle of the words. They are forced outward in the mold or convexed, but of course will take the opposite or concave in the plate. If the mold has been properly warmed these defects will be impossible, because the wax is the softest at the surface, graduating from that to its hardest at the case. The form strikes the softer wax first, through which it is forced readily for the required depth, gradually reaching the harder wax, giving sharpness and definition to the face and at the same time forcing and packing the softer wax into the spaces and in turn building up the sharpness of the edges and corners. When pressure is withdrawn there is no reacting force between the surface of the mold and the case, for the wax and metal will be nearly the same temperature.

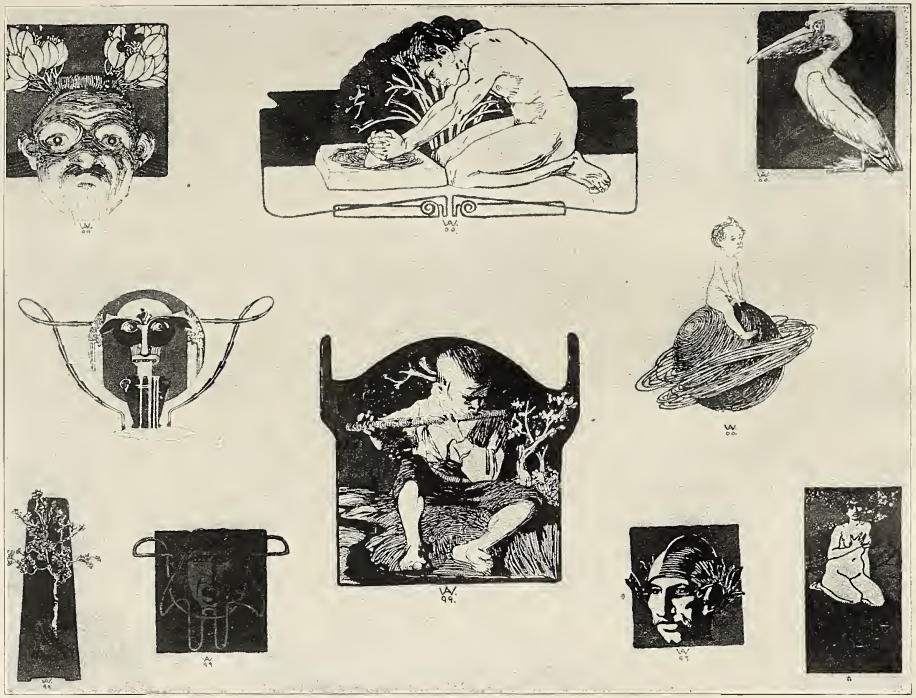
It is, then, very important to thoroughly understand the composition with which we are trying to work, and in which we hope to produce results. It is important to have the composition elastic, resilient or mobile while it is soft and warm, but of a sufficiently high melting point to insure its becoming hard and firm quickly and before it has become too cold. On the other hand its composition must not be of materials which are easily fractured or ruptured when cooled to 60° F., otherwise molds could not be trimmed down which had stood for several hours. The thickness of wax on the case is very important. One-quarter of an inch is suitable for the general run of type work, three-sixteenths will be better for cut and half-tone work. Manipulating the press is very important. Generally, different molders have very different methods. The simplest and most effective is to send the form into the soft wax sufficient to get a good depth and allow the press to rest for a few seconds only; then give it a second impression to give the face the desired sharpness. This time do not allow the press to rest under pressure, but as soon as the pump or screw, as the case may be, has come to a full stop reverse the power and release the pressure. Try these suggestions and note results.

BRAIN STORMS.

An Ohio lawyer says there is no such thing as a brainstorm. Lucky man; he never tried to get out a newspaper, and had half a column of type to fall out of the form and a belt break and the folder go fizz and the engine balk, all inside of forty-five minutes.—*Attica Ledger.*



From Portfolio of Allegories,
Gerlach & Schenck, Publishers,
Vienna, Austria.



Drawn by F. Weisberber,
Gerlach & Schenck, Publishers,
Vienna, Austria.



Drawn by K. L. Moser,
Gerlach & Schenck, Publishers,
Vienna, Austria.



Drawn by F. Weisberber,
Gerlach & Schenck, Publishers,
Vienna, Austria.



Drawn by Heinrich Lefler,
Gerlach & Schenck, Publishers,
Vienna, Austria.



From Portfolio of Allegories,
Gerlach & Schenck, Publishers,
Vienna, Austria.

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

MAJESTIC BOND PAPER (8).—"Will you please tell us who handles 'Majestic' bond paper?" *Answer.*—Union Card & Paper Company, 27 Beekman street, New York.

DIES FOR LABELS (11).—"Can you give us the address of a firm who makes dies for cutting irregular shaped labels?" *Answer.*—The Story Finishing Company, 209 S. Clinton street, Chicago.

READY REFERENCE DICTIONARY (16).—"What small dictionary is most suitable for quick reference in the printshop?" *Answer.*—Webster's Collegiate Dictionary; price, $5; for sale by The Inland Printer Company.

LINOTYPE WORK FOR THE TRADE (12).—"Can you give us the names of two or three firms who do Linotype work for the trade?" *Answer.*—The Chicago Typesetting Company, 337 Dearborn street, and the Peterson Linotype Company, Chicago.

PRINTERS' SUPPLY HOUSE (5).—"Will you kindly give me the name of a printer's supply house located in Seattle, Washington, or San Francisco, California?" *Answer.*—The American Type Founders Company have a branch in both of these cities.

SILICA SLATE (10).—"Where can I buy imitation slate, i. e., boards, slate covered, which can be used for memoranda. I know they used to be made in six and eight ply." *Answer.*—This is a patented article called silica slate and is manufactured only by the New York Silica Slate Company, New York city.

POWDERED ASPHALTUM (4).—"Where can I purchase powdered asphaltum for mechanical relief? I have tried to obtain it at the inkmakers and paint stores, but they do not seem to know what it is." *Answer.*—Powdered asphaltum can be obtained in bulk, 30 cents per pound, from Fuchs & Lang Manufacturing Company, 328 Dearborn street, Chicago.

RECIPE FOR STEREOTYPE PASTE (6).—"Will you kindly give us a recipe for making stereotype paste that will make matrices like the enclosed samples?" *Answer.*—Two and one-half pounds starch; ½ pound flour; six ounces dextrin; 2½ gallons water; one ounce alum. Use Vivian's backing powder, manufactured by Charles T. Vivian, Inter Ocean building, Chicago.

EMBOSSING PRESS (21).—"We desire a press for printing with engraved steel and copper plates. Kindly put us in communication with manufacturers of such presses." *Answer.*—The following firms can supply you: Modern Machine Company, 214 Spruce street, St. Louis, Missouri (Baby Curtis Power Embossing Press); American Falcon Printing Press Company, New York Life building, 346 Broadway, New York (Waite Die Press); B. Roth Tool Company, St. Louis, Mo. (The Roth Embossed Printing Press); Robert Mitchell Machinery Company, Grand River and Stanton avenues, Detroit, Michigan (The New Mitchell Embosser); Schuchardt & Schütte, 136 Liberty street, New York (Krause Printing and Embossing Press); C. R. Carver Company, Philadelphia, Pennsylvania (Carver Automatic Stamping & Embossing Press).

BORING HOLES IN GLASS (17).—"What instrument and acid should be used in boring a small hole in ordinary window glass, hole to be about as large as the lead in an ordinary lead-pencil? I want to transfer pictures to glass and avoid use of frames by decorating glass and boring holes for hanging same." *Answer.*—Use an ordinary twist drill and turpentine.

EQUIPMENT FOR MAKING PHOTOGRAVURES (7).—"Will you kindly inform us what houses supply equipment for the making of photogravures?" *Answer.*—F. Wesel Manufacturing Company, 70-80 Cranberry street, Borough of Brooklyn, New York, New York; United Printing Machinery Company, 12-14 Spruce street, New York; Fuchs & Lang Manufacturing Company, 29 Warren street, New York.

CARD INDEX SYSTEM (1).—"We are looking for a card system for keeping subscriptions and would be pleased to have the addresses of firms handling same." *Answer.*—The following firms can furnish information regarding their systems: The Macey Company, 80 Wabash avenue; The Globe-Wernicke Company, 226 Wabash avenue, and the Rockwell-Wabash Company, 151 Wabash avenue, all of Chicago.

MACHINERY FOR PRINTING ON LEAD-PENCILS (9).—"Please give me the addresses of manufacturers of machinery for printing advertisements on lead-pencils; also where the pencils can be obtained." *Answer.*—George W. Swift, Jr., Bordentown, New Jersey, manufactures special machinery for this class of work. Pencils may be obtained from the Joseph Dixon Crucible Company, Jersey City, New Jersey.

DISK INKING PLATES (13).—"Can you tell me who makes double disk inking plates for presses, which will enable the printer to print one color on one side of the press and another color on the other side with one impression? I do not know who invented it, but would like to know who makes them." *Answer.*—The disk inking plates (Duplex color disks) may be obtained from the Chandler & Price Company, Cleveland.

MACHINERY FOR PRINTING ON LEATHER (15).—"We desire a press and process for printing on leather, both a deep impression on the leather only, and with gold leaf and aluminum dust." *Answer.*—The following firms can supply you with machinery for this class of work: Seybold Machine Company, Dayton, Ohio; Robert Mitchell Machinery Company, Detroit, Michigan; T. W. & C. B. Sheridan Company, 149 Franklin street, Chicago.

PARAFFINING MACHINE (2).—"Will you kindly tell us how to print on cards like the enclosed? The printing is evidently done first and the card treated with some preparation after. We took an impression on the card, with the result as you will note." *Answer.*—The specimen of stock you send us has been paraffined. The card should be printed first and then paraffined, as it will not take ink after it has been paraffined. Paraffining machines are manufactured and sold by the Fuchs & Lang Manufacturing Company, 29 Warren street, New York.

PREMIUM FOUNTAIN PENS, ETC. (14).—"We are looking for a cheap fountain pen to offer as a premium. Can you inform us as to the address of a firm making such pens, or a firm making a specialty of newspaper premiums?" *Answer.*—Cheap fountain pens may be obtained from the Laughlin Pen Company, Detroit, Michigan, and

the American Pen Works, 34 Clark street, Chicago. Kawin & Co., 260 Fifth avenue, Chicago, or The Novelty News, 171 Washington street, Chicago, can supply you with premiums.

Steel-plate Printing (18).—"Please tell me how to ink a die and then wipe the surplus ink from the face of die for steel die embossed printing. Is it necessary to use a special wiping paper and where can it be obtained?" *Answer.*— Apply the ink with a roller. Wipe off first with a piece of cheesecloth and then with the palm of the hand.

Formula for Type Metal (19).—"Can you advise us as to whether there are any books published regarding the mixing of type metals for foundry and machine use?" *Answer.*— There is no book which publishes a reliable formula for mixing of type metal. As good a formula as we know of is: One thousand pounds lead, 350 pounds antimony and 275 pounds tin.

C. B. Main, of Torrington, Connecticut, asks: "What do you consider the best qualified school to teach ad. writing? Is it a subject that can be mastered by anybody with a common-school education?" A course in any one of the leading schools would be helpful, but the best school is that of experience. The best education a writer of good ads. could have is a common school education. Ads. which produce the greatest results are not those which display the broad education of the writer, but those which state in a clear, simple and straightforward manner what it is desired to impress upon the reader.

Collotypy (20).—"Various importers send to Germany and get local post cards in colors at $10 to $12 for a single thousand. This is less than the cuts alone can be bought for in this country. An engraving house informs me that the Germans do this in quantities of thirty-two on by 'Lichtdruck with lithographic colors.' Will you be kind enough to explain this term?" *Answer.*—"Lichtdruck with lithographic colors" is collotypy — printing from flat gelatin films that are made variably hygroscopic (will absorb moisture more or less according to the image). *Greasy* ink rolled over the film adheres proportional to moisture; where the film absorbs no moisture, the ink adheres solidly, and where the greatest moisture exists, no ink adheres. The films are sensitized with bichromate of potash, which under strong light action hardens the gelatin, making it non-porous, and where the light does not reach the film, it remains porous.

A CUMULATIVE JOB.

A free-lance advertising writer, whose work has evoked much favorable comment, was asked by a manufacturer to write a booklet advertising the latter's product. The work was finished and delivered two days afterward with the writer's bill for $50.

The manufacturer considered the price excessive, in view of the fact that the work was completed in so short a time, and sent for the ad.-writer. Holding the bill in his hands and staring at it as though he thought an explanation of the charge might be hidden between the layers of pulp, he asked the writer how long it took him to write the booklet.

"Fifteen years," replied the latter.

The manufacturer gave the ad.-writer a curious glance, says a writer in the *Western Monthly*, mused a moment in silence, then smiled as though in sudden appreciation of the full meaning of the terse reply, and very deliberately took his pen and marked the bill "O. K." He had awakened to the fact that the laborer was worthy of his hire.— *Office Topics.*

AMICABLE SEVERANCE OF THE WOOD & NATHAN COMPANY FROM THE MONOTYPE COMPANY.

The announcement of the amicable severance of the relations between the Wood & Nathan Company and the Lanston Monotype Machine Company calls attention to the remarkable work of the Wood & Nathan Company and the Monotype Company during the period that these relations have existed. It is to be regretted that the business necessities of these two companies demand this separation, as the names of the Monotype and the Wood & Nathan Company have become synonymous in the minds of the printers of the country.

Probably there has never been more remarkable advertising or saleswork done for any machine in so short a time as has marked the work of Wood & Nathan. In the last five years the merits of the machine have been placed before all the book and job offices of the United States and Canada, and few indeed are those admirers of the art typographic who are not familiar with the examples of the Monotype in all kinds of intricate composition.

The business sagacity of the Wood & Nathan Company was fortified by thorough practical experience as printers, and appreciating fully all that the printer has to contend with in satisfying his customers and acting as his adviser and friend they won not only customers but friends, who will regret that they will no longer see their names under the splendid specimens they planned and so admirably executed.

During this period many improvements have been made in the machine, the most notable of which is the sixty-pica attachment, which enables the machine to compose and set matter sixty picas wide, perfectly justified; and also all measures less than this. Another important improvement is the display-type attachment, which enables the printer to cast display type up to and including thirty-six point size without in any way reducing its efficiency as a composing machine for all sizes of type, from five to fourteen point. This latter attachment has opened up a new field for the machine in the newspaper offices, the proprietors of which have not been slow to realize the advantage of being able to set advertisements up to sixty picas wide and cast the display lines needed to complete the work.

In introducing so novel a machine the officers of the company fully recognized that much opposition would be encountered and that prejudice would have to be overcome, and that if its customers were to get the best possible results out of their machines systematic steps must be taken to train operators and see that they profited by the instructions received.

A special department was organized for handling the relations with customers and Mr. Wilfred Bancroft was made secretary and entrusted with the creating of an installation and maintenance department. Mr. Bancroft is eminently fitted by training and temperament for this work; a graduate of the Massachusetts Institute of Technology as a mechanical engineer, he entered the shops of the William Sellers Company, in Philadelphia, and filled every position from apprentice to shop foreman, which latter position he held when the first one hundred Monotypes were built by that firm, under contract, and it was but natural that, when the Monotype Company opened their own factory, he should be chosen to direct its practical operation and handle the many intricate installation problems that were continually arising.

The installation and maintenance department has prepared text-books for the instruction and guidance of operators on both the keyboard and the casting machine, and organized a thorough course of instruction at the factory in Philadelphia, with an equipment of thirty-five machines

and four experienced instructors, and in addition maintains branches in seven cities in charge of experienced representatives, who, with their assistants, are responsible for all Monotype users in their districts being satisfied customers.

When the decision was made by the company to place their machines direct it was settled that the Monotype should be presented to prospective customers by experienced men who thoroughly understood its possibilities — men who were prepared to take off their coats and make good any claims they made. The logical thing, of course, was that the functions of the installation and maintenance department should be extended, and therefore Mr. Wilfred Bancroft was made sales manager, with a sales department already under full sway and ready to do valiant service.

Mr. Arthur Sillman, until that time assistant secretary, succeeds Mr. Bancroft as secretary.

As a combined sales and installation department is something more than a one-man proposition, and Mr. Bancroft is not built on lines that would allow of any new duties forcing neglect of the old or interfere with the development of his favorite — the maintenance department — he naturally looked for some one equally energetic as an assistant. Having come into the printing craft through the machine shop, it is but natural that he should look among the printing ranks for his aide-de-camp — one who knew the business from the ground up. Such a man he found in the person of Mr. Joseph Hays, who has become well known to the craft all over the country by the efficient work he has done in the board of trade movement. Mr. Hays was persuaded to give up his position as manager of the Printers' Board of Trade of Philadelphia and secretary of the Philadelphia Typothetæ to become assistant sales manager of the Monotype Company. Mr. Hays's action is particularly complimentary to the Monotype Company when it is considered that his close connection with the workings of the various composing-rooms and his residence in Philadelphia had made him fully conversant with the merits of the Monotype and given him the personal acquaintance of the officers of the Monotype Company and its policy.

It is indicative of the progressiveness of this policy that it does not consider the sales department complete without a cost expert of Mr. Hays's wide experience. He also contributes a thorough and extensive practical knowledge of the problems of the printing-office, gained during his former service in the mechanical department of the Curtis Publishing Company, and the business office of the Winthrop Press, together with the excellent educational work he has done in systematizing printing-offices throughout the country.

Mr. Robert W. Swift, whose long connection with the installation department has made him well and favorably known to Monotype users, has been made assistant sales manager, and his experience as operator, Boston representative and special agent of the president will make him a pillar of strength to the sales department.

The bringing of the sales department under the control of the Philadelphia office places all the departments of making and marketing the Monotype under one roof, at its factory, 1231 Callowhill street, from the receipt of the raw material to the final shipment of the finished machine and accessories.

Mr. George J. Carter, whose many friends in both New England and Canada know his enthusiasm for the Monotype, continues with the company. He is perhaps the dean of composing-machine salesmen, for his experience runs back to the early days of the Empire. Mr. E. P. Jennings, Jr., their former Chicago representative, and Mr. George H. Herald, the present salesman in that territory, prevent Mr. Carter from being lonesome.

Among the new faces in the combined sales and installation department are Mr. William W. Hatch and Mr. C. A. Hartman. Mr. Hatch is not new to the Monotype business, as he has had several years' experience as a keyboard operator and is well known in New York city, where he has been for many years a prominent member and earnest supporter of "Bix Six." It will thus be seen that the Monotype Company's sales and installation department presents a brilliant galaxy of experienced and practical men, such as has seldom been equaled in the printing trade, and is certain to produce results even more remarkable than the successes that the Monotype has already attained.

It will be a source of pleasure to the friends of Mr. H. H. Snell, the chief inspector of the company, who has probably traveled more miles than any man alive, that he will have a prominent place in the new organization.

With Mr. Greene in New York, Mr. C. M. Skerrett in Chicago, Mr. J. E. Lewis in Boston, Mr. Edward Cummins in San Francisco, Mr. R. L. Hunter in Nashville, and Mr. J. S. Reinhart in Toronto, Canada, the interests of Monotype users will be well looked after.

HE WANTED THE TYPE.

The average customer of the printer generally wants a lot of his money, and when the order is of any consequence he is apt to put some strange conditions into the contract, all of them, of course, in his own favor. Some stipulate that corrections are not to be charged for, others stipulate for the right to refuse the job if it is not to their satisfaction, and some again insert subtle penalty clauses that put the printer in a tight place when it comes to payment; but the most *modest* demand of all is that of the customer we have just heard of who specified that the type used to set his job should be left in the original pages and should become his property after his job was run off. We can not understand how this gentleman failed to include a demand for the press upon which it was run; likewise the machine upon which it was to be wire-stitched; and how about the compositor, the pressman, the feeder, the bindery-girl, and in fact everybody and everything used in the production of his job. Why this neglect? Considering that he had a real, honest job of printing to give out, and *only* specified that the "type" should be his property, we feel that it is eminently proper for us to concur in the recommendation of a friend, who suggested that the gentleman take himself and his job of printing and his unique specifications to Colney Hatch, which place is famous for its institution containing inmates who foolishly believe every one else is as foolish as themselves.— *British and Colonial Printer and Stationer.*

A FORGED PERMIT.

Two salesmen who knew each other well happened to call on the same man at the same time, only to discover that his office door was locked. One of them suggested that they leave their cards sticking in the crack of the door. "Not on your life," said the other, "and I'll tell you why. I once had a good customer, who had an office in one of the downtown buildings. One day when I called he was out and the office was locked, so I stuck my card in the crack, as you suggested. Not long after, a rival salesman blew in and saw my card. He wrote on the face of it just over my name, 'I have been trying to find you for two days; now you can go to hell!' All I could say never squared it with the customer, and the other fellow got the trade."— *Office Topics.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

GIBBS-BROWER COMPANY, sole agents of the Kidder Press Company, have moved into the new Smith-Gray Building at 261 Broadway, corner of Warren street, New York city.

THE Cleveland Printing Company, Caxton Building, Cleveland, Ohio, are desirous of revising their cost-keeping system, and would like to enter into correspondence with those printers who have up-to-date systems.

THE National Paper & Type Company, 31 to 35 Burling Slip, New York city, announce that they have changed the name of their company from the National Type Company to the National Paper & Type Company. The management and ownership of the business continues as heretofore.

MR. F. E. COLSON, long and favorably known as a representative of the Barnhart Type Foundry Company, has severed his connection with that company and assumed the business management of *Newspaperdom*. Mr. Colson has a large circle of friends and is deservedly popular in the trade, and will make an acquisition to our bright contemporary.

BEN F. BILITER, managing editor of *The Farmer's Guide*, Huntington, Indiana, has incorporated *The Farmer's Guide* for $75,000, taking the department heads into partnership. The incorporators are: Ben F. Biliter, John V. Morgan, H. Earl Young, Charles Raymond, Milton T. McKinley and Adolph Ackerman. The new concern will take over the business July 1. Mr. Charles L. Raymond, who has been with Mr. Biliter for the last twenty-five years, was a student in The Inland Printer Technical School in the Linotype department.

OWING to the very rapid increase of their eastern business in the power motor and fan motor line, The Robbins & Myers Company, whose main office and factory are located in Springfield, Ohio, have recently moved their New York office and salesroom from 66 Cortlandt street to 145 Chambers street, where they occupy a five-story building. This new location provides splendid facilities for carrying a larger stock and making deliveries promptly. The New York office will henceforth also look after all the New England trade and make deliveries from their New York stock.

THE School of Printing was established in January, 1900, by the North End Union, under the supervision of a number of leading master printers of Boston. It has had to demonstrate its purpose in practical results, and is gradually being recognized by those who realize the important needs in the trade of such a method of technical instruction. The aim of the School is to give fundamental and general instruction in printing-office work, and to offer young men, through a system of indentured apprenticeship, an opportunity to learn the things which are becoming each year more and more difficult for the apprentice to obtain in the restricted and specialized conditions of the modern workshop. The course of study embraces book, commercial and advertising composition, and platen press-work. The School is supplied with hand and job presses, roman and display types of various styles, and the usual furniture and material of a modern printing-office. The School is continuous and pupils may enter at any time. The hours are identical with those of a regular workshop, from 7:40 A.M. to 5:45 P.M., excepting Saturday afternoon. The tuition fee for one year is $100. Applicants must be sixteen years of age or over. Further information may be obtained by addressing Samuel F. Hubbard, 20 Parmenter street, Boston.

THE Tubbs Manufacturing Company, of Ludington, Michigan, makers of printers' wood goods, type, stands, cases, etc., have opened a warehouse and salesrooms in New York city at 536 and 538 Pearl street, one block from Broadway, where the products of the company are shown to the best advantage in their great variety. All orders for the East will be supplied from New York. Mr. C. W. Moore, for the past five years manager of the New York branch of Golding & Co., and who has a wide experience in supplying the needs of printers, is the manager for the New York house of the Tubbs Company. The company has also opened warehouses in London, England, and other foreign cities.

THE business of The Cleveland Printing Company and The Gardner Publishing Company will hereafter be conducted under the name of The Gardner Printing Company, Cleveland, Ohio. This change has been made for the reason that the business of the two companies can be handled more advantageously by one company. The Gardner Publishing Company was the owner and publisher of *Wood Craft*, a monthly technical woodworking journal, the mechanical part of which was done by The Cleveland Printing Company. Their business has grown very rapidly in the past two years and it promises to become one of the big trade journals of the country. The business of The Cleveland Printing Company is also increasing steadily, more machinery and equipment is being added from time to time and it is hoped to make this plant one of the largest and best in the Central West. G. H. Gardner, who has had the active management of the two companies, will continue in that capacity with The Gardner Printing Company, as president and treasurer, and Mr. F. J. Staral, Mr. W. D. Frank, and Mr. L. L. Couzens will be associated with him as in The Cleveland Printing Company. Mr. R. I. Clegg will continue as editor of *Wood Craft* and Mr. S. R. Lewis in the business end of the paper. The offices and plant will occupy the entire third floor of the power section of The Caxton Building, Huron Road. Telephones Bell Main 852; Cuyahoga Central 7145.

AT a meeting of the stockholders of the Thompson Type Machine Company, which was incorporated under the laws of the State of Illinois, May 9, 1907, held at the offices of the company, 130 Sherman street, Chicago, May 14, the following officers were elected: President, P. R. Hilton; vice-president and general manager, John S. Thompson; secretary, A. H. McQuilkin; treasurer, A. W. Rathbun. Board of directors, P. R. Hilton, A. W. Rathbun, John S. Thompson, B. W. Hills and E. M. Keating. The capital stock of the company, $100,000, was fully subscribed for and paid in, and the company has commenced the manufacture of its first lot of ten Thompson typecasting machines, which have already been contracted for. This is unprecedented in the introduction of a new device, and indicates how wide-awake printers have seized the opportunity of becoming the manufacturers of their own type. The feature which most interests them is the low cost of the Linotype matrices used in the Thompson Typecaster and the fact that these matrices are already on the market in large variety. Three cents per character, whatever the face or size of body, or about $2 per font, appar-

ently appeals to the printer, who can readily see that his investment in matrices, were they expensive, would soon exceed the cost of a machine. As the Thompson Typecaster employs any make of matrices, all sizes of type up to and including 36-point can be cast, and quads and spaces up to 48-point. Logotypes from Linotype matrices are also made up to four picas in length. The simplicity of the mechanism of this new sorts-caster is making a place for it in the composing-rooms of the foremost printing-offices.

THE EDITOR.

Mr. F. B. Howard, of the *Enterprise*, Poughkeepsie, New York, writes to THE INLAND PRINTER: "The enclosed clipping is an address delivered by Richard E. Connell, of the Poughkeepsie *News-Press*, at a memorial service in the Presbyterian church in this city on the evening of May 19 in memory of John I. Platt, editor of the Poughkeepsie *Eagle* for the last thirty-five years, who died about two weeks ago. Mr. Platt was one of the best newspaper men in New York State. He had served in the State legislature and had been postmaster of Poughkeepsie, and had an unusually large acquaintance."

MR. CONNELL'S ADDRESS.

"More is expected from an editor than from any other public man — for an editor, in the broadest sense, is a public man. He is expected to know, in time for to-morrow's paper, what other men would take a week to look up. He is expected to be right, and can least afford to be wrong of all professional men. He must know society, have patience with its vanities and courage to attack its wrongs. He must know public men, and, in the nature of our political system, their reputations are often entrusted to his care. He is expected to be able to 'shoot folly as it flies,' to distinguish truth from falsehood, and merit from humbug. He is expected to know what the schools are doing, and to be able to point out errors in education. The editor is the monitor of life's school. The new discovery in science, to which some genius has given a lifetime of thought, is discussed and explained by the editor over night. When earthquake brought desolation to Charleston, it was an editor who not only described the scene in such a manner as to attract the sympathy and assistance of the whole world, but who also gave to science a memorable and valuable explanation of earthquakes and their causes. When flood devastated Galveston, it was the editors of the country who at once called for the great work of relief, and gave forth information and thought upon the subject of floods which has materialized in the rehabilitation of Galveston on the same spot, but safe forever, it is believed, from the flood.

"In time of peace, the editor is expected to cultivate that gentle spirit, and to enter with peace congresses into their fondest anticipations of The Hague. In time of war, he is expected to know what the war is about, the size and condition of the army and navy, the geography of possible battlefields, and to explain to an excited, anxious public the meaning and purpose of military maneuvers.

"I mention these incidents because they are among the many things to which the editor whose memory we honor to-night contributed his share of work, thought and energy, thus participating in a conspicuous way, the way of the editor, in developments which now belong to the history of his time. But this is only the merest outline of what is expected by the public from an editor whose judgment is to be respected, whose pen is to be courted, or feared. He is expected to sacrifice more of his time, and the space which is his commercial asset, in unappreciated kindness, than any other business man. The editor is known in this world for what he puts in his paper. I trust that in that book kept by angel hands will be written against his memory and his name the manifold acts of kindness which he performs in what he keeps out of his paper.

"When a man has been an editor for a half a century, words can not describe the interesting things to which in that time he devoted his mind. To have been an editor during the past fifty years, which mean so much in the advance of civilization, so much for humanity, so much for human liberty, so much for discovery — to have been an editor during those fifty years, was a privilege and an opportunity worthy of the best that could be in any man. To have borne the responsibility of taking a position on every public question during a lifetime, and to lie down under garlands of friendship, and with the benediction of public respect at the end of the conflict, is to have performed well the work of the editor.

"It was given to Mr. Platt to work in a period in which editors made lasting impressions upon the country and its affairs. Although the world in which he was best known, the stage upon which he acted, was not so large as that over which editors like Greeley, Raymond, Bennett and Dana passed to fame, he still did his share in the public discussion of questions and conditions which gave them their opportunities. He would not permit his personality to be lost in his work. He believed in the individual force of the editor. This is why he is being referred to as an editor of the old school. He was proud to call himself an editor of the old school, for he had lived and worked through years of national stress and danger in which the old-school editors served their country and their generation well.

"It is for those who knew Mr. Platt better than I to testify to the personality of the man which attracted his friends. It was impossible for any one to have lived in Poughkeepsie during his active years without knowing him as an editor and as a citizen. He was an editor with whom it was worth while to differ. He was a citizen whose own character, whose every-day life, gave him the right to discuss good citizenship in his paper. I know of no accumulated profits from his work which, in a commercial sense, may be cited as evidence of his success. I do know that he lived his life for his family, his home, and for as much good as he could do after the lights that he had. Such a life is enduring proof of the fact that men can plunge into great movements of their time, that they can be entrusted with great responsibilities, that much can be expected of them, and that they can, at the end of it all, leave to family and friends the heritage of a good name.

"The poet whose province was the whole field of philosophy, says:

> We are such stuff dreams are made of,
> And our little life is rounded with a sleep.

"I refuse to be satisfied with this estimate of man. Made in the image and likeness of his Creator, man is more than the stuff of which dreams are made. The life which for fifty years has been devoted to any great work is not a little life, and, if it be rounded with sleep, it is that sleep which comes as blessed rest, God's infinite peace, as a reward for tasks well done in His vineyard. No life that is useful can be little, for it has left its influence, it has contributed its strength to the world and to those who linger on until, upon their tired vision at the end of the night, shall break the eternal morning."

REPORTER — To what do you attribute your great age?

OLDEST INHABITANT — I hain't sure yet, sir. There be several o' them patent medicine companies as is bargaining with me.

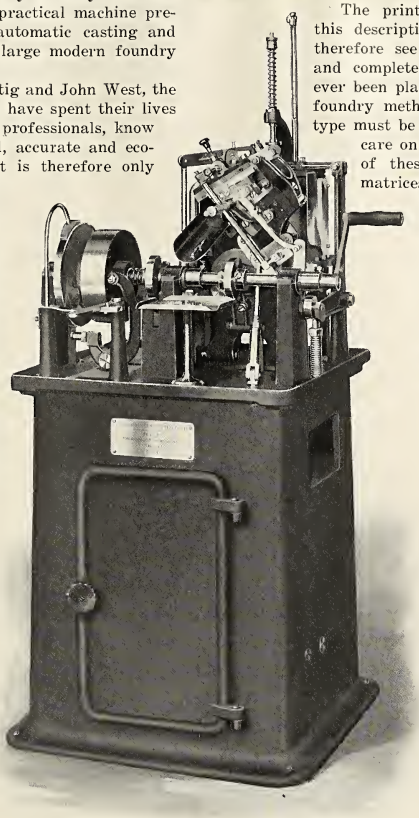
THE NUERNBERGER-RETTIG TYPECASTING MACHINE.

The Nuernberger-Rettig typecasting machine, built by the Universal Automatic Typecasting Machine Company, at 32 South Jefferson street, Chicago, shown in the accompanying figure, is an improved hand or power casting machine, largely on the model of the regular typefoundry casting machine, which is in use to-day in many foundries and for many years was the only practical machine previous to the introduction of the automatic casting and dressing machines with which the large modern foundry is now fitted.

Phillip Nuernberger, George Rettig and John West, the operative partners, are all men who have spent their lives in the typefoundries and hence, as professionals, know what is required for the successful, accurate and economical production of type, and it is therefore only natural that they should have followed the lines laid down by experience in a lifetime of active work in type manufacture.

The illustration shows the machine, which occupies about two feet square of floor space, is fitted with a gas melting pot and with regular molds and matrices, such as have made the majority of type in this country.

The old casting machine was largely a development and it contained many things which, while not absolutely necessary, were adopted as economical conveniences in a typefoundry which was operating with molds of varying sizes and machines made anywhere from ten to fifteen years apart. These have all been discarded in the production of the present machine and strict attention has been given to producing a machine that will make solid type from six point to three-line pica with absolutely interchangeable molds and matrices of standard line and standard set. In doing this the mold block has been done away with and the mold is mounted directly on the vibrating plate, being held in position by two hollow steady pins, threaded on their interiors to receive the screws which hold the mold in position. It is the regular typefounder's mold, with the exception of a movable jet-piece, which is withdrawn by spring pressure as the mold leaves the pump and carries with it the jet, so that the type requires no breaking and no dressing to make it "type-high."



THE NUERNBERGER-RETTIG TYPECASTING MACHINE.

The nick is in the foot of the mold, as in ordinary foundry type, and the jet is broken from the upper portion of the curve, so that the feet are perfectly formed by the mold, and when the jet is broken away by the expansion of the spring the type drops out perfectly formed.

Matrices may be rented at $1 a day, and in such cases the time is computed from the time of delivery by the express company to the printing-office until the matrices have been delivered at the express office for return to the general office, a dated receipt being taken from the express company and showing in each instance how long the matrices have been held. Thus the printer is not charged with the matrices from the time they leave the general office, but only for the time during which they remain in his possession. Matrices may also be purchased and arrangements may be had to use matrices of other companies by making suitable holders to fit on the machine.

The printer who has followed closely this description of the arrangements will therefore see that this is the most direct and complete method of casting that has ever been placed within his reach, as exact foundry methods are followed and perfect type must be the result, with any ordinary care on his part. Indeed, with a few of these machines and a stock of matrices he would own his own typefoundry, as there is no rubbing, breaking or dressing to be done, the type falling complete from the machine ready for use as soon as it is cool.

The matrices will be sold for $25 per set of seventy-two, or they may be rented, as previously stated. The average product from the machine per hour is:

BODY.	WEIGHT.
6 point	4 pounds.
8 point	6 pounds.
10 point	8 pounds.
12 point	10 pounds.
18 point	12 pounds.
24 point	12 pounds.
30 point	14 pounds.
36 point	14 pounds.

A much greater output than this has been secured in the shops of the company, but we do not give the extreme output, as the test was conducted by skilled experts, while the machine is designed for printers who have yet to become skilled in the casting business.

The operation is quite simple. The metal will be properly heated about three-quarters of an hour after lighting the gas. A thermometer in the pot shows when the metal has reached a casting temperature. With the mold set, the matrix in its proper place and the power turned on, the machine will then automatically turn out good type.

Molds have been changed — that is, a six-point mold taken off, matrix taken off and thirty-six point mold put on, and the thirty-six point matrix inserted and the first casting made — in one minute and thirty seconds, no adjusting of the pump or any part of the machine being necessary. This, of course, is expert work; but any printer, after becoming reasonably familiar with the machine, should be able to change from one size of type to another in three minutes.

Another important feature is that in each instance the

metal is forced straight from the pump into the matrix, thus insuring sound faces. This is the foundry method and it is needless to say it is the only correct one.

As the jets are on the molds, each size of type is therefore fitted with a jet which will insure a full and free discharge of metal into the mold in a manner sufficiently rapid to get it in and put pressure on it before it chills. This is another point which has an important bearing on the production of solid type, for if the metal can not be forced into the mold rapidly enough to prevent chilling, the production of sound type that will stand wear becomes difficult, if not impossible. It will thus be seen that with all the important points looked after in this manner, we have a machine which the ordinary printer may be able to run with less trouble (and certainly with less experience necessary) than if he were attempting to learn press-work, or even to lock up forms, as a man is sent with the machine to instruct the purchaser in its use.

The temperature of his metal is shown him by the thermometer. The pump needs no adjusting for the various sizes. The molds are standard and must be positively closed and locked before casting may go on and can not open until the mold has left the pump, so that there is no chance for casting wrong sizes. With properly aligned matrices squarely fitted, it therefore becomes merely a question of melting his metal, holding it at the proper temperature according to the thermometer, and operating the machine until he has a sufficient quantity of type to suit his purpose.

Looked at in this way, the production of his own type is robbed of its terrors and becomes a very attractive and economical proposition for the printer, be he one thousand miles or ten squares from the typefoundry.

A MARTYRDOM OF ENGLISH.

A question that has puzzled editors for many years is answered, at least in part, in "A Report on the Examinations in English for Admission to Harvard College," now published by three gentlemen who are instructors in English at Harvard.

Most of the young men who apply to newspapers for employment as reporters are recent graduates of colleges or universities, and desperate editors have long torn their scanty hair and wondered where and how these gentlemanly youths have learned to maltreat the poor old English language so diabolically. Now the secret is out. "Prep." school is the place.

This, at least, is the conclusion that *Harper's Weekly* draws from reading the awful verbal tangles perpetrated by carefully tutored boys seeking admission at Harvard. Ample official warning is published that "no candidate will be accepted in English whose work is seriously faulty in spelling, grammar, punctuation, or division into paragraphs." Yet the martyrdom of the language goes on. Some of the tortures inflicted upon it are more ingenious than any invented by the Grand Inquisition.

Of course, it is a trifle exacting to expect high standing in English from busy young gentlemen whose energies are chiefly employed in running, jumping, swimming, rowing, field and track games, baseball and football; yet one wonders how even they can contrive to invent such brainstorm effects as these:

"Imagine how severe a blow feels when your only amiability is abducted in a manner as Jessica was taken."

"I like Shakespeare very well, and have read most of his Waverley Novels."

"Addison passed his early life in the place in which he was born. It was situated a little way from Harvard College on what was then called Tory's Row. He was educated by a private tutor, and, at the age of sixteen, entered Harvard College. He had no rooms at the college, but lived at his own home. The beauty of the country around his place afforded him many topics for his books."

"The 'Autocrat' was full of fresh ideas, and, in the main, little stunts of pleasant nonsense."

"His younger brother was kind of jealous of Godfrey's life."

GENERAL LAWSHE WILL ENFORCE LAW AS HE FINDS IT.

A. L. Lawshe, who has succeeded Edwin C. Madden as Third Assistant Postmaster-General, is another example of a country publisher working his way up in the political world. Born in Somerset, Indiana, in 1860, he went to Converse in 1883 and began the publication of the *Journal*, which he managed for thirteen years, serving meanwhile in various public offices, including that of postmaster.

In 1897 he was appointed Deputy Auditor of the Post-office Department, and has been in the Government service ever since. His work in auditing the postal accounts in Cuba resulted in the exposure and conviction of E. G. Rathbone and C. W. F. Neely.

For seven years Mr. Lawshe audited Government accounts in the Philippines, a task at once laborious and delicate, for during the time when it was performed the establishment of a civil government was going on and a close supervision had to be kept over vast expenditures.

Mr. Lawshe was chairman of the board having charge of the Philippine exhibit at the St. Louis Fair in 1904. In accepting Mr. Lawshe's resignation as auditor for the Philippine Government, Secretary Taft spoke in high praise of his services.

Asked about his policy in relation to second-class mail, the new Third Assistant Postmaster-General said:

"I can hardly say that my policy has been formed, as yet. I will first have to go through the records and see what has been done before I can say what ought to be done in the future. But, broadly speaking, I can say that such policy as I shall have will consist in administering the law as I find it.

"There has to be the application of common sense in the interpretation of any law, and I believe when the publishers of the country find that no legitimate publication has anything to fear from this department they will not be uneasy. A lawbreaker always has ground for apprehension, but not those who do not violate the law.

"It is too early to go into details as to what I propose to do, although I find there is a wide impression throughout the country that I am to create a radical change of policy. Many letters from publishers indicate that.

"I can not say what will be done, as I have not yet had time to inform myself. This much is true, however. I have been a newspaper publisher in a small way myself, and can, I think, look at these questions from the standpoint of the publisher."

Mr. Lawshe is tall and broad-shouldered, athletic in build and frank in manner. His home is in Wabash, Indiana.— *Fourth Estate.*

THE STRAGGLER.

There's the man behind the gun
Who thus his country serves,
The man behind the throttle
Keen-eyed with iron nerves;
But the man who's most behind
The one who never climbs,
Is he who will not advertise
The man "Behind the Times."

—*G. H. Kerr, in Printers' Ink.*

INDUSTRIAL PEACE.

Address delivered by Mr. Herman Ridder, President of the American Newspaper Publishers' Association, at Mr. Andrew Carnegie's residence, Friday evening, April 5, before the National Civic Federation, but owing to Mr. Ridder's inability to be present, his son, Mr. Bernard H. Ridder, read the following paper, which was prepared with the kindly assistance of Mr. John Norris.

Arbitration has secured industrial peace for two hundred members of the American Newspaper Publishers' Association, employing four-fifths of all newspaper labor. In six years there has not been a strike or cessation of work in any of the union composing-rooms of our association. There has not been a single disagreement which has not been amicably adjusted. We are glad to report that agreements just signed provide for a continuance of that happy condition for an additional period of five years. Neither employer nor employee has been subjected to the wasting effects of warfare; both sides have been gainers. The publishers are paying higher wages. The unions are treating the publishers with greater respect, greater caution, greater justice. Both sides are pleased. Our principal gain is not in the troubles we have settled, but in those we have prevented. Our labor commissioner reported that the past year had been the most quiet one of our history. There had been steady improvement of labor conditions and an increase of peaceful methods. We know of no other combination of employers which has succeeded in perfecting a great pact with the labor unions and in maintaining entirely satisfactory relations. The probable explanation of this outcome and our good fortune in the matter, lies in the fact that our employees are more intelligent than any other grade of labor and are more appreciative of what is right. These unions take pride, not in the number of strikes they have ordered in newspaper offices, but in the number of days' work they have provided for their members, and in the fact that they have in their ranks many skilled men to whom employers pay more than the scale to retain their services. These unions pride themselves that their word is their bond and that their treasuries and authority are behind their agreements.

The American Newspaper Publishers' Association is a voluntary organization of 270 papers, covering every considerable city of the Union. It has no power to compel any member to act, outside of his own volition. We employ compositors, stereotypers and mailers who work under our International Typographical Union agreement. We employ pressmen who work under our agreement with the International Printing Pressmen and Assistants' Union. We employ photoengravers who work under an agreement with the International Photo-Engravers' Union. These national agreements with labor organizations are not labor contracts. They simply provide a way by which each individual publisher may secure arbitration without interruption to his business, the national labor organization with which the contract is made by each publisher, guaranteeing the performance of all its contracts by unions under its jurisdiction; in other words, it underwrites local arrangements. Those agreements have stood the practical test of time and are of wide application under an extreme range of conditions. They are workable.

At the outset, we recognized labor unions. We dealt with labor representatives, realizing that when we did so we ceased to recognize the individual, but in doing so we increased the responsibility of the union and the union admitted its obligation. We accepted the closed shop. We substantially accepted the eight-hour day. We assumed that arbitration is possible only when the parties in dispute approach the question in a fair and conciliatory way. We had interests in common and we dealt on the basis that we were not members of hostile classes. We have not wrangled over trifles. We have explained our relative positions and have avoided many difficulties which arise from haughtiness. We have studied patience. We knew that the labor question was full of complications, and that the leaders of the union must exercise great patience and tact in controlling the men who elect them to office. We started out to promote a better understanding between the association and our employees. We established a labor bureau and elected a commissioner with manifold duties. He assisted in settling labor disputes. He worked to secure the appointment of joint national arbitration committees for the adjustment of labor troubles that could not otherwise be settled. He obtained data upon all subjects pertaining to the mechanical work of newspapers. Publishers were thereby equipped to deal intelligently with the unions. We cultivated friendly relations with the organized wage-earners. Our commissioner attended their conventions and addressed them. He did so every year. Their presidents came to our conventions annually and talked to us. They send to our commissioner regularly the proceedings of their conventions, the copies of their official organ and their reports. Our dealings have been marked with courtesy, promptness and fairness. Disagreements have occurred and diametrically opposite views have been held, but we have always managed to arrive at some sort of understanding which, while not altogether satisfactory, has prevented friction and trouble.

The first contract became effective May 1, 1901. It was a tentative agreement with the International Typographical Union for one year to settle differences arising from existing contracts. At the end of that period we entered into a second agreement for a term of five years, adding an important provision for the arbitration of wages and hours in new scales. In the settlement of each dispute we arranged to try, first, conciliation, then local arbitration, and, finally, national arbitration. It is gratifying to report that more than half of the new scales were settled by conciliation.

Our third agreement, which begins May 1, 1907, and continues for five years, covers wages, hours and working conditions. In it we have attempted a radical departure, new at least on this side of the ocean, though we understand it has been tried successfully in England. We are doing away with the third man in arbitration. We think it is an advance step. Usually, the third man has been unfamiliar with the publishing business. His decision has been more or less of a compromise, and it has been described as a " hit or miss " affair. The tendency of arbitration with the third man is toward a compromise, but without any definite or established principle. We have aimed at the perfect equality of both sides in the settlement of any controversy that might arise, the final judgment to be rendered by three representatives of each national body. If this new arrangement meets our requirements, then we will have brought the settlement of industrial disputes to an ideal plane.

In working out the amicable adjustment of our differences we encountered in 1903 a difficulty because we did not have a code of procedure which would guide and govern arbitrators in passing upon questions. Ultimately a draft was formulated and adopted which facilitated work and minimized the occasion for disputes. Later on we were confronted by the advocates of the sympathetic strike. It was contended that our contract could not prevail if a newspaper had a dispute with a union that was affiliated with those under agreement. When this position was taken by the unions we refused to make any agreement to do other than pay the scale, and because of our firmness in that respect the sympathetic strike idea was abandoned.

It is true that under arbitration neither side has obtained what it thought it was entitled to receive, but we

have maintained friendly relations at all times. We have produced our newspapers without interruption, and our employees have had the opportunity of work uninterrupted by strike or lockout. The recognition of the principle of arbitration has tended to increase the stability of investment in newspaper property. Its chief value has been the means it afforded us for the settlement of minor contentions which formerly caused infinite trouble, often leading to destruction of property, enormous losses of wages and the engendering of passion. Our payments for the maintenance of our special standing committee have been payments for industrial insurance, just as we pay for fire and accident insurance.

We look forward to the day when the unions will realize that all union men should be proficient in their work and of good moral character in order that publishers may not want other than union men.

WOOD ENGRAVING AND POSTER-BLOCK CUTTING.

A recent book of thirty-six pages bearing the above title has just come from the press of Dawbarn & Ward, Limited, London. It is No. 7 of the "Useful Arts Series." The authors are Charles Godfrey Leland, M. A., etc., and Thomas Bolas, F. C. S., etc. The book is 6¼ by 7¼ inches. Its make-up is novel; it breaks away from conventional lines in the omission of the usual title-page, and substitutes a colored insert and combined title and introduction page.

Heretofore the art of wood engraving has quite generally been considered as limited to the professional xylographer, but in this interesting volume, Messrs. Leland and Bolas open another field of effort for the ubiquitous amateur in a very lucid manner.

In support of the contention that the art is open to the amateur, they quote from the book, "A Practical Manual of Wood Engraving," by W. Norman Brown, London, 1886; Crosby, Lockwood & Co., by saying, "The author of the best elementary treatise on this subject indeed remarks that it is 'a matter of wonder and surprise that the beautiful and ancient art of wood engraving, or xylography, has not been more extensively practiced among amateurs of both sexes than it has been,' basing his remarks on the attractions of the finished work."

Aside from this interesting proposition, a novel adaptation is described in detail, and it must be confessed there is a large element of plausibility in the reasonable assertion on page two, that "it has a value beyond all expression, greater than its material result, and this is in its extraordinary aid to the accuracy and perfection of drawing which it invariably induces. If we take two pupils of an age, and in the same number of lessons give one, let us say, a lesson in drawing every day, and the other a lesson in drawing one day, another in wood engraving on the next, it will be found in a few months, or even weeks, that the latter is very far in advance of the former. For the eye is thereby compelled to take such careful note of the minutest detail of accuracy, of the drawing of clean lines and the blendings of shadow, such as none save an artist can catch even in nature itself. Therefore, I would earnestly beg all students of the minor arts to practice wood engraving, assuring them that they will learn more in a week by working at the block than in years of looking over portfolios and galleries, or reading essays and books."

"The Art in Outline," "Early Examples," "Inexpensive Outfit," "Wood for Engraving," etc., treat of the respective subjects in a very clear manner. The book as written is quite free from technical verbiage, and no beginner need fear to undertake this fascinating pastime.

Numerous insert plates are used, in fact the entire book is well illustrated. Engravings are shown which point out the successive stages of the actual work, from the practice of tinting, outlining, etc., to a finished engraving; the tools used, how manipulated, etc., also receive attention.

From the name, a section devoted to "poster" or placard cutting is an obvious part of the book. All complexity is avoided, and the student is directed toward practical attainment.

A section on Lino Cuts, by Charles E. Dawson, is reproduced from *The Process Engravers' Monthly*. This method is quite novel, as Linoleum, what is known as Cork lino, is used instead of wood. The many results shown as specimens prove the basis of this simple process is one that can be easily acquired and mastered by any one of average persistence, and many pleasing and profitable productions made which can be used for book or pamphlet covers, posters, etc. Quaint embellishments can quickly be made for an artistic form of hand bills, etc.

The book is sold for 50 cents, postpaid, by The Inland Printer Company. A very useful alphabetical index on "Utility Books" is inserted at the end of the volume.

THE ART OF THE PRINTER.

The *Apprenticeship Bulletin*, Boston, has the following regarding the apparent apathy of the employees of the printing trade to the importance of higher education in the tenets and variations of their craft. It points to the duty of the employer in awakening them to a sense of the necessity for study, and incidentally to the fact that the best men of the next decade must be got from, or rather through industrial education: "There is no more honorable occupation than that of the printer; he is the conservator of the world's learning; the service which he renders to his generation is to make the experience and accumulated wisdom of every past age accessible to all. His is a calling requiring education and intelligence in a high degree. In relative importance the printing trade ranks among the half-dozen leading manufacturing industries in the value of its product.

"Yet it is the printing art alone, which is not only a great industry, but one of the truly great moral forces in the world, that is wholly neglected in education. College directors have ignored it; public-school officials have looked upon it as an inferior mechanical trade, the pursuit of which was recommended to boys who were considered not bright enough to do something else; private educational and other institutions which have paid any attention to teaching the trade have usually done so under the guise of 'schools,' wherein they might at a low cost secure their own printing.

"Not until the past few years has there been in this country any serious attempt to give instruction in matters pertaining to the printing craft, and these efforts have been devoted chiefly to rudimentary instruction. An ambitious compositor who wishes to learn something more than rule-of-thumb methods — to study principles of design as applied to his work, to cultivate his taste in the treatment of type-faces, to analyze his own work and compare it with recognized standards of quality — has no other recourse except to pick up, piecemeal, what knowledge he may find here and there. In the case of the pressman there is even greater dearth of systematic instruction than for the compositor, either in the workshop or elsewhere. A lesson in taking down or erecting a press, even of the commonest style, is a rare experience; while the chemistry of paper and of inks is a dark secret that may never be but partially understood.

"Writers in trade journals, master printers, and others have been crying out loudly at this lack of means for furthering education in a trade as important as printing.

Almost invariably those who deplore this condition have assumed that there were many ambitious workpeople who wanted instruction of this sort; beginners and more advanced printers who wished to learn more about their trade than they could find in their every-day work, and who were willing to spend time and effort to acquire this knowledge. That this assumption has little foundation in fact may be testified to by any one interested in promoting trade schools, technical classes, or lectures on the subject of printing and the allied industries.

"What is the matter with the printer? Is he so well satisfied with his own attainments that it is not worth his time to learn what others have to say about occupations identical or closely related to his own? Or has he any interest in his trade after the clock strikes the close of the day's work? In individual cases there are no doubt plausible excuses for this indifference toward these lectures. The question naturally arises, 'How can printers be induced to attend lectures designed for their benefit?'

"It is only fair, however, to say that this indifference toward means for promoting the art of printing is not absolute, and that there are a few printers who are giving serious effort to the advancement of this phase of the industry. While, on the surface, these efforts seem to make small showing, there is a constantly growing sentiment which is crystallizing into a definite, concerted movement; and when the great body of printers can be made to realize how closely such educational influences affect their individual welfare they will have enterprise enough to patronize and promote such lectures, classes and schools.

"Right here seems a good place to suggest that employing printers have it in their power to institute a wholesome interest in lectures of this sort, by showing themselves at such events, and by encouraging, or even insisting upon, their employees attending them. This is especially important with regard to the younger workman. Under the influence of shop tradition he is apt to think that all the knowledge worth while is contained within the workshop, and that there is little to learn from men who have not become professionally cross-eyed from close contact with the composing stick and the ink roller. The study of drawing and of color, of the old master printers, and of notable work from other establishments, is a matter of legitimate interest to every printer. The time is at hand when employers should insist upon some knowledge of these things on the part of every workman who asks for the salary of a journeyman compositor or pressman. To be a good printer means more than to be a typesetter or a pressfeeder; it should imply intelligence, professional pride, and a healthy interest in all things that make for industrial, social and intellectual progress."

OPPOSED TO COSTLY TECHNICAL EDUCATION.

A teacher in a Tucker county (West Virginia) public school received the following letter the other day:

"Sir — Will you in the future give my son easier soms to do at nites? This is what he's brought hoam two or three nites back: If fore gallons of bere will fill thirty-to pint bottles, how many pints and half bottles will nine gallons of bere fill? Wel, we tried and coud make nothing of it at all, and my boy cried and laughed and sed he didn't dare to go back in the mornin without doin it. So I had to go an buy a nine gallon keg of bere, which I could ill afford to do, and then we went and borrowed a lot of wine and brandy bottles. We filled them, and my boy put down the number for an answer. I don't know whether it is right or not, as we spilt some while doin it.

"P. S.— Please let the soms be in water, as I am not able to buy any more bere."— *Exchange.*

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THERE are paper specimen books and paper specimen books, but that of the James White Paper Company, 210 Monroe street, Chicago, possesses features unlike any other in the trade. The book is comprehensive and is therefore a large one, 22½ inches long, 9 inches wide, 6 inches deep, and weighs twenty-five pounds. It has a complete reference index on the thumb-index system so that the whole array of contents is disclosed on raising the cover, which, by the way, has a double hinge for greater convenience in making reference. The back cover is extra heavy and is bound in thick dark green velveteen corduroy, so that the book can rest on any polished surface without danger of injuring it. New items in cover-papers and in book paper have been added to this latest specimen book, making a total of 264 additions. The various samples have important value in that handsome designs are imprinted in various color effects, giving suggestive hints to both customer and printer. Eight leaves of the well-known multi-color charts have been added. These charts have been long out of print but are in steady demand, and incorporated in this work have a pronounced and appropriate interest in connection with the 1,372 items shown. The work is not designed for general distribution; its great expense precludes this. A charge of $7.50 is made for it, which is its cost price.

THE RISE AND PROGRESS OF THE BROWN FOLDING MACHINE COMPANY.



IN this issue of THE INLAND PRINTER will be found a sixteen-page insert of the Brown Folding Machine Company, of Erie, Pennsylvania. The insert in question illustrates only a partial number of the great variety of styles of paper-folding machines manufactured by this company.

As an advertisement it leads and stands at the head of all efforts upon the part of any manufacturing concern in this country — we mean in the sense of a single advertisement in a technical journal pertaining to any line of machinery.

The Brown Folding Machine Company is the oldest continuous advertiser of paper-folding machinery of any concern in that line of manufacture. They have been represented in our columns for over twenty-two years, and have always had something new and up-to-date to place before our readers.

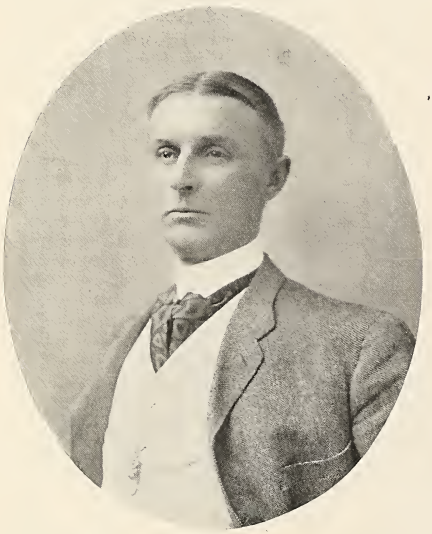
In 1882, the original Brown Folder Company, as it was then called, commenced business. There were two brothers by the name of Hirt and Richard Brown who comprised the partnership. The capital invested did not exceed $4,000. A short time afterward Mr. Wellington Downing, of Erie, Pennsylvania, was induced to purchase a one-quarter interest, and to become active manager.

After about three years' time, Mr. Downing purchased the Hirt interest, reorganized the concern's affairs and, as a firm name, adopted that of the Brown Folding Machine Company.

The business commenced to grow at once, and has continued to do so. Mr. Brown remained as a partner until ten years ago, when Mr. Downing purchased his interest. The present company is a chartered concern with a capital of $100,000.

During the past month, plans have been drawn, ground broken and a contract let for an entire new plant. The new works will be the largest in the country given to the sole purpose of manufacturing folding machinery. Every modern appliance will be used in its equipment. All machines will be run by separate motors. A complete plant for generating electricity for power and light will be installed. The building will be 135 by 135, one story, and 45 by 135 as three stories, and practically fireproof. The style of architecture will be such as to resemble a modern business block rather than the usual shop design.

Since 1882, as previously mentioned, Mr. Downing has been connected with the concern, and it is due to his personal efforts that the progress attained has been secured. It was hard work at first to introduce new ideas. What is now known as the "drop-roll marginal feed system," was

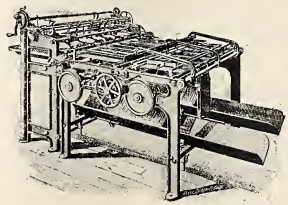


WELLINGTON DOWNING,
Manager Brown Folding Machine Company, Erie, Pennsylvania.

an innovation upon the part of the Brown Folder Company, and its value scouted by the majority. The old point method of feeding has been the only way to do things right for many years, consequently it takes much arguing to even secure a trial to-day; the point feed is a thing of the past.

The drop-roll feed was first used on newspaper and periodical machines, and having given satisfaction in that direction the next step was to apply it to a higher class of work, such as books, catalogues, etc. Good register was necessary, something much better than was secured in folding newspaper, and new ideas advanced in construction. Automatic side registers were employed that gave the desired end. Then came the next step, how to overcome "buckling," something the old point machines could not do. Mr. Downing soon met this obstacle by inventing the "head perforator," so that it is now possible to fold heavy coated stock either as a sixteen, twenty-four or thirty-two page section without "buckling."

Of course when it became demonstrated that the "marginal feed" was a "go," all kinds of demands were



FIRST DROP-ROLL DOUBLE-SIXTEEN BOOK FOLDER PLACED IN CHICAGO.

made for its use in various styles of machines. Having proven itself profitable in single machines it became desirable to embody it in the construction of double sixteens, etc. This was soon done and as an evidence we produce an illustration of the first drop-roll double-sixteen book folder placed in Chicago. Two of these machines were sold to the firm known as Donohue & Henneberry, and attached thereto were the two first automatic feeders on a folding machine in Chicago. This was prior to the World's Fair of 1893.

The Brown Folding Machine Company never ceases to anticipate the legitimate wants of the trade, and are always advancing new ideas to meet each demand of the printing and bookbinding trades. They have made paper-folding machinery their *one specialty*, never deviating from the rule that it was better to do one thing and do it right than attempt too many things and make a failure.

Mr. Downing's idea is to keep making his machines better and better, where there is a chance to do so, recognizing the fact that a customer is willing to pay the price if he gets what he pays for. To give more than the contract calls for has been his way of doing business, and to it is due much of the success of his company.

The business of the company has been on the constant increase. Shipments are made to nearly every part of the world. In foreign countries, England, France, Australia, South America, New Zealand and India have given their patronage.

A MONEY-MAKING SIDE LINE FOR PRINTERS.

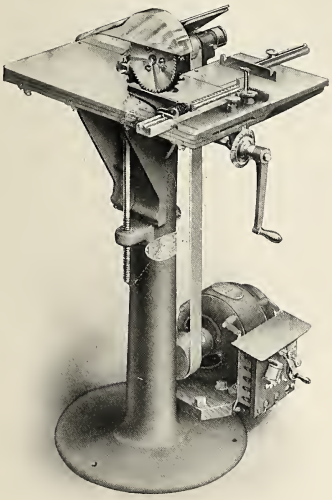
Modern methods of advertising, be it for a local, state or national political campaign, church, lodge, or social functions, or for creating interest in merchandise or other products, call for emblems, buttons and other novelties to supplement the usual printed matter. The printer is ordinarily the first man consulted as to where these novelties may be obtained and the order is frequently placed through him. He may get a small commission for his services or he may not. We have been supplying the trade with these novelties for years. We know just what is required and how the goods should be made. We are now ready to place before the printing trade simple, inexpensive, effective and easily operated machines for making these novelties, so that the printer can add to his profits and increase his efficiency in his community by being equipped to meet every requirement of his customers in this line. His own ingenuity and taste will find a new and

congenial field of development, and by the aid of the machine and supplies which we are offering he can give his own advertising an originality and force that of itself would pay for the small outlay necessary.

Printers interested in this announcement should write to the Parisian Novelty Company, 161 South Canal street, Chicago, and ask for their Machinery and Supply Catalogue, No. 21. Printers are requested to write for these catalogues on their business stationery.

SAWING TO POINT MEASUREMENT.

Prominent among the time and labor saving devices for the printer is the Miller Saw-Trimmer, manufactured by the Miller Saw-Trimmer Company, Milwaukee, Wisconsin. It is specially constructed for use in the composing-



THE MILLER SAW-TRIMMER.

room and built on lines suggested by practical printers. Two interesting points of the machine are brought out by the makers. One is that the machine is equipped with micrometer point gauges so that the product is cut accurately to point and pica measurement; and the other is that it saws and trims in one operation.

To have a cut fit instantly into its place, and to have Linotype slugs sawed and trimmed accurately to fill their destined places, to have every unit in the form justify perfectly with every other unit, will seem at first to be a forerunner of the millennium to the compositor, and a source of great satisfaction to the pressroom.

The Miller Saw-Trimmer is wholly practical in that it performs its functions not only with the necessary accuracy but with remarkable economy of time. It is so simple in operation that any compositor can use it. It is absolutely accurate and saws to the thousandth part of an inch. Every adjustment is made by a simple movement of the hand, no tools being required.

The versatility of the machine seems almost boundless, for it not only saws and trims all material to pica and point measurement, without burring or finning, but it is an outside mortiser, will undercut plates, miter rule to any angle, put on a bevel for tacking or for patent register hooks, trim the ribs from Linotype slugs so that case type can be used with slugs, or to gain space, and does a hundred and one other things the printer wants. It is substantially constructed and good for years of hard service. It will pay for itself in a short time, besides improving the character of the work turned out by the shop. The Miller Saw-Trimmer Company also build a router and jig-saw attachment for the Saw-Trimmer, which can be thrown in or out of operation in a few seconds, and enables the printer to do all the necessary machine repairing of plates, mounted or unmounted, such as drilling, jig sawing, routing, inside mortising and type-high planing, making a machine for the composing-room that is strong and compact, taking up but little space, and of great utility.

In order to meet the demand for a smaller saw specially for the sawing and trimming of Linotype slugs, leads, reglets, etc., squaring of cuts and cutting up plate-matter, they are now placing on the market a Saw-Trimmer combining the same good points of saw and trimmer, and point end-gauge, but more limited in its work. This machine is built in two styles, bench and mounted on a pedestal, and is equipped with a direct current motor and cord all ready to be attached to an electric light socket, so that it can be moved around to the work.

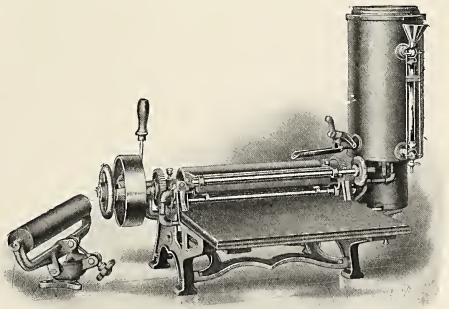
Printers who have used these Saw-Trimmers are enthusiastic over the work turned out by them, and consider them great savers of time and labor.

GUMMING MACHINES.

The M. D. Knowlton Company, Rochester, New York, make a specialty of machines for applying semi-liquid adhesives to paper, cloth, leather, or any other flat pliable substance, and are manufacturing a very large number of machines for doing this work.

For a number of years their "Perfection" Gumming Machine has been well known to bookbinders, novelty, toy and paper-box manufacturers, and all others who have occasion to use glued sheets either as labels, covering papers or for another purpose.

For years there has been a demand for a gumming machine to apply adhesives that would come within the



THE "PERFECTION, JR.," TABLE GUMMING MACHINE.

means of those whose output does not warrant a considerable outlay. In order to meet this demand, they have recently put on the market their "Perfection, Jr." Table Gummer, which, while low in cost, embodies the main features of their larger machine. This small machine is meeting with a very considerable demand, and is one of the most useful and economical labor-saving machines.

The work is done much cleaner and much more uniform than it is possible to produce by hand. The machine will gum and deliver upon the canvas carrier work of all sizes, small or large, from any width to the width of the machine, and will apply the adhesive evenly in a thin coating without soiling the outer surface. It is equally useful and convenient on large or small orders, and a number of different sizes and kinds may be coated at the same time. It is unsurpassed for top labeling, wrapping or for especially fine packages, and any and all kinds of work that requires a glued sheet of paper or cloth can be done on this machine at a very low cost. It is saving in gum, brushes, pots and heat, and enables the inexperienced worker to be of immediate use in the factory and the handworker to more than double her production. It is always available to gum any size, shape, quantity or quality of stock, applying a thinner and more even coating of gum than it is possible to do by hand-dipping, brush or any other method.

The M. D. Knowlton Company, Rochester, New York, will be pleased to forward you circulars, illustrating and describing their gumming machines, or furnish you a complete catalogue of the machines they manufacture for gluing, treating, forming paper board and sheet fabrics, as well as machinery for manufacturing paper boxes.

NEW FACTORY OF THE C. W. SEAWARD COMPANY.

The C. W. Seaward Company, makers of Linotype parts and supplies and Linotype rebuilders, have developed rapidly from very small beginnings until now they are established in a fine large new fireproof building on the corner of Causeway and Washington streets, North, Boston, Massachusetts. The business has increased to over four times its size a year ago, and with the largely increased space, machinery and facilities and the prompt and businesslike methods which have characterized the company, it bids fair to increase in the same ratio in the future. The Linotype repairing department is in the hands of the most skilled operatives, and the facilities for rebuilding machines are of the very best. A largely increased staff of skilled mechanics is in charge of the latest improved machinery and the company will in the future give even better service than it has in the past, its motto being prompt and adequate service at reasonable prices. Several new lines have been added to the company's service, including nearly everything pertaining to a Linotype machine: Linotype motors, matrix cabinets, Linotype metal, ingot casting-machines, melting furnaces and saw and trimmer machines. Comprehensiveness is a dominant idea with the company, so that a customer's wants may be supplied promptly and under one responsibility. In consultation the Seaward Company aims to so deserve the confidence of patrons by sincerity, promptness and good service that it may be well said, "Once a customer always a friend."

HIGH-GRADE ELECTROTYPES.

The Beuster Electrotyping Company has moved into new and commodious quarters at 373 Dearborn street, Chicago, in the heart of the printing district. The Beuster Electrotyping Company is an enlargement of the H. T. Beuster Company. Mr. Howard Glenn and Mr. W. J. Champion purchased the entire interest of Mr. H. T. Beuster and changed the name of the corporation from the H. T. Beuster Company to that which it now holds, and also increasing the capital stock from $15,000 to $50,000. The Beuster Electrotyping Company have carefully studied the condition of the electrotyping and the printing trade, and it is their purpose to meet certain conditions that are the subject of complaint. Quality and promptness is the keynote of their efforts. The equipment is all new of the latest and best, and each machine is operated by its own motor. The staff has been carefully selected from the most expert workers in the trade. With these the company propose to *guarantee* work when promised. Electrotyping, nickel-



HOME OF THE BEUSTER ELECTROTYPING COMPANY.

typing, wax-plate engraving, and the highest character of designing and engraving will be executed. Among the new processes introduced in this thoroughly modern plant is the Dr. Albert process of molding in sheet lead, which produces absolutely perfect duplicates of the finest engravings in absolute register with the original. These electros have extremely hard shells due to the character of the solution, and last three or more times longer than the ordinary electros. The company is not tied down by the foibles of back numbers; it is new, up to date and aggressive, and proposes to build up a valuable business connection by meritorious work.

AMERICAN publications going to Canada are now required to pay 4 cents a pound, in accordance with the new postal agreement which went into effect May 9. This is an increase of 3 cents a pound and was brought about by the Canadian authorities objecting to the rapidly increasing number of periodicals circulating in their country to the detriment of the home product. This new law will affect newspapers very little, except the few which are located near the Canadian border, but it means an increase in the subscription rate of from 25 to 50 cents a year on the magazines to cover the increased cost. It is thought that this will not noticeably decrease circulation, as the Canadians, as a rule, are eager to secure American publications. At the same time that this rate was increased from 1 to 4 cents a pound, that on Great Britain publications was reduced from 8 to 2 cents.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DIVIDEND-PAYING COMPOSITION — The book you have been looking for; 9 by 12-page size, 20 pages in all, every specimen in colors; money refunded if not satisfied; only 300 numbered copies. Address EDWARD W. STUTES, 234 Felix block, Spokane, Wash.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest-known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping" department of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY, Chicago.

FOR SALE — INLAND PRINTER copies, 20 years back; "Ringwalt's Encyclopedia of Printing," "Harpel's Typograph." Address CASH, P. O. Box 448, Elgin, Ill.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1. THE INLAND PRINTER COMPANY, Chicago.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now sent prepaid on receipt of 50c. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the title "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions, full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7¾ by 9¾, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

CONSULTING STONEMAN — To proprietors and superintendents: I will furnish to order by mail special schemes of imposition for work of any character, with diagrams and details, to minimize presswork and folding; color work and "gang" forms specialties; 20 years' stone experience; small fee. Address CONSULTING STONEMAN, 3469 Southside ave., Cincinnati.

FOR SALE — A live and growing printing-office in a good manufacturing city in the Middle West, can be bought for $12,500 cash, or $13,500 with two-thirds down; if interested, and have money to talk business, address F 361.

FOR SALE — An established modern printing plant operating eight machines. For particulars address A. B. MYERS, 135 Grand ave., Milwaukee, Wis.

FOR SALE — Controlling interest (two-thirds) in a live and growing printing-office (incorporated) in a large and prosperous city in the Middle West; will invoice about $36,000; earnings for 1906 $6,500 after proper deductions for wear and tear, and should do as well this year; good opportunity for a young and ambitious man; other business interests reason for selling; correspondence desired from those able to handle deal. F 208.

FOR SALE — Country newspaper and job-printing business in Manitoba town; no opposition; always full of work; clears $2,000 yearly; price, $3,000, two-thirds cash; a snap. F 327.

FOR SALE — Democratic paper in Oklahoma, one year old, 600 paid subscribers, well equipped office; experienced man and boy can run plant. Write for sample copy and terms. F 355.

FOR SALE — Job office, noted for high-grade work; inventories about $6,000, including up-to-date machinery, cabinets and type; southern manufacturing town of 7,000 with four railroads; now does about $1,000 per month on good profit basis; owner has other interests demanding whole attention; price for prompt sale, $4,250, one-fourth cash, balance $50 monthly, with 8 per cent interest; will pay handsome returns on investment; lifetime opportunity for business start with little capital and no risk. Address J. I. BEALL, 315 Crew st., Atlanta, Ga.

FOR SALE — Job printing-office in town of 16,000 population; central part of anthracite coal region; one cylinder (26 by 42), one quarter, and one eighth medium presses; owner has other interests; price, $2,500; last year's business was $3,000. F 348.

FOR SALE — Owing to other investment which requires all my attention, will sell the controlling interest in a well-established Linotype plant (incorporated); must be cash; for information address F 344.

FOR SALE — Photoengraving plant; complete, up to date and practically new; machines equipped with individual motors; will be sold at bargain, or will consider leasing to responsible parties, providing they operate it in building now installed; Chicago. Investigate. F 387.

FOR SALE — Printing, stationery and newspaper business, established 25 years, located in thriving mid-west city of 35,000; modern plant; 5 presses; everything in first-class condition; steady growing patronage in all departments; paper carrying heavy line of advertising; if you want to step into a business that is already "worked up" address F 386.

FOR SALE — Weekly newspaper and job office, established 40 years, town of 4,000, county of 20,000; well-established business, good plant; excellent place for good man; Middle West. F 334.

OUT IN THE BOOMING NORTHWEST where fortunes are made, printing plant in city of 20,000 for sale at a bargain; made $4,600 in one year; automatic and platen presses; $5,000 cash takes it; owner has mining interests demanding attention. F 364.

PHOTOENGRAVING PLANT in eastern manufacturing city; reputation of first-class work; large illustrating business; full information on request. F 360.

SMALL BOOKBINDERY — Well established and equipped, in thriving western city; must sell at once. For particulars address F 356.

STOCK IN WELL-ESTABLISHED TRADE PAPER — We have $10,000 worth of stock in a well-established trade paper that will pay good returns on the investment; this stock can be sold either to an investor or a young, active business man, who would have charge of one of the departments in the publication, on good salary; this ought to appeal to any one familiar with trade publications or having had experience in grain or hay business, either in the city or country station. For further information address U. S. BROKERAGE COMPANY, Bullard building, Decatur, Ill.

WANTED — Young men to learn Linotype operating; printing experience helpful, but not essential; good operators earn $30 to $50 weekly; Los Angeles Times conducting school with equipment costing $100,000; 3 months' course, limited enrollment; write for terms. TIMES LINOTYPE SCHOOL, Los Angeles, Cal.

$200 buys complete photoengraving plant; a great sacrifice. F 323.

Publishing.

OUT SOON — New Bulletin indicating excellent publishing businesses obtainable; request one to-day. EMERSON P. HARRIS, Broker, 253 Broadway, New York.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.
Style A—With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.
Style C—Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A HOE two-roller drum press, bed 27 by 34, in first-class condition; price, $350. STYLES & CASH, 135 W. 14th st., New York city.

CHEAP FOR CASH — Four-roller, two-revolution, tapeless-delivery Cottrell in good condition; speed, 1,800; suitable for newspaper or jobwork. GAZETTE PUBLISHING COMPANY, Springfield, Ohio.

FOR SALE — A BARGAIN — One Universal combination printing and embossing press, good as new, size of tympan 10 by 18, one two horse-power motor, 2 small card beveling machines, and one large power card beveling machine, will bevel 10,000 a day; also about 30 steel embossing dies for photographic cards and fancy designs; will sell any part or whole; we will also instruct parties buying beveling machine to do round cornering on a bevel and matching edges. For further particulars, address FEASLEY & WENNINGER, 622 Third st., Milwaukee, Wis.

FOR SALE — A Hoe two-roller drum press, bed 27 by 34, in first-class condition; price, $350. STYLES & CASH, 135 W. 14th st., New York city.

FOR SALE — Almost complete file of THE INLAND PRINTER from 1896 to date; for further information address F 329.

FOR SALE — Brass rule, almost as good as new; samples of its work in present condition, with full particulars, will be sent to those interested. THE SHAW-WALKER CO., Muskegon, Mich.

FOR SALE — Brown jobbing folder, will fold, paste and trim 8, 12, 16, 24, 32-page forms up to 32 by 44, first-class condition; also one 1¾ Monitor wire stitcher and one 2½ Monitor wire stitcher, both machines in good repair; conditions of our work demand larger machines; can be seen in operation. REX B. CLARK CO., 127-129 Woodward ave., Detroit, Mich.

FOR SALE — Hoe No. 3½ lithograph press in excellent condition, takes stone 28 by 42, rollers for black and color work, in perfect condition. F 369.

FOR SALE — Kidder's roll feed quarto press, 10 by 15, two colors, $250. TAKVORIAN, 42 Thayer st., Boston, Mass.

FOR SALE — One Blackhall embossing press; takes dies 1½ by 3½ inches; one No. 2 King stamping press with a Freund & Turner inking and wiping attachment; all in excellent condition. TRADE ENGRAVING COMPANY, Sheriff & Prospect aves., Cleveland, Ohio.

FOR SALE — One Cottrell two-revolution printing press with folder, bed 38 by 56; 2,500 copies an hour; also 3 Linotype machines with German magazines and display type; all in first-class condition. Apply to NEW ORLEANS PUBLISHING COMPANY, in Liquidation, 532 Poydras st., New Orleans, La.

FOR SALE — One Donald, brass-frame, hand-power ruling machine, 36 inches between rails, 32-inch cloth nearly new, in good running order, $40; one 3-horse-power 110-volt alternating current electric motor with rheostat, in running order; price, $15; quotations are F. O. B. Muncie. HOOSIER PRINTING COMPANY.

FOR SALE — Several double news racks with cases, as good as new; also a number of fonts of job type in good condition, 300 lbs. of 7-point and 500 lbs. of 8-point. FRED L. KIMBALL CO., Waterloo, Iowa.

FOR SALE — Volumes 7 to 32, inclusive INLAND PRINTER; good as new. Address H. R. COTTER, 4914 Myrtle ave., Cleveland, Ohio.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now sent prepaid on receipt of 50c. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. INLAND PRINTER COMPANY, Chicago.

TRIMMER. Seybold double-headed automatic, practically new. A. F. WANNER & CO., 340 Dearborn st., Chicago.

WE PAY CASH for second-hand printers' machinery; also have a full line of rebuilt machinery; will trade or sell cheap for cash. CHICAGO NEWSPAPER UNION, 87-97 S. Jefferson st., Chicago. (Phone Monroe 1126.)

3 Hickok 36-inch faint-line ruling machines,
1 Hickok power round-cornering machine,
1 Latham lever embossing press,
1 Sanborn No. 5 lever embossing press,
1 each, style C and F Morrison wire stitcher,
1 24-inch Latham foot-power perforator,
1 28-inch steam-power Rosback perforator,
1 White steam-power paging and numbering machine,
1 Champion foot-power paging and numbering machine,
1 Brehmer leather paring machine;
all machines guaranteed in good working order. For further particulars and prices, address GANE BROTHERS & CO., 312 Locust st., St. Louis, Mo.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 13; machinist operators, 9; Linotype operators, 13; foremen, 2; all-around men, 5; bookbinders, 6; make-ups, 3; ad.-man, 1; stoneman, 1; compositors, 7; photoengravers, 2; pressmen, 7; proofreader, 1; reporter, 1; circulation manager, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

Bookbinders.

FIRST-CLASS PAPERCUTTERS; open shop, St. Louis; best of wages. F 315.

WANTED — One ruler and one forwarder to work in, and manage bookbindery; permanent place and good wages for energetic, sober and reliable men; married men preferred; state references, experience and wages expected. Address Box 258, Tampa, Fla.

Compositors.

WANTED — Beginners who would learn printing trade and learn it right, to enter SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis. Best instruction, fine equipment, easy terms. Particulars on application.

Engravers.

PHOTOENGRAVERS WANTED — Positions open for 4 zinc etchers, 3 half-tone operators; steady jobs, best pay; open shops; no strike; give full particulars, wages expected, etc. EMPLOYING PHOTOENGRAVERS' ASSOCIATION, Milwaukee, Wis.

Foremen, Managers and Superintendents.

A-1 FOREMAN to take charge of cylinder pressroom; must be sober and have some experience on three-color processwork; open shop. F 314.

WANTED — Printing-plant manager to take half interest in a modern printing plant operating 8 presses. A. B. MYERS, 135 Grand ave., Milwaukee, Wis.

WANTED — Up-to-date foreman and assistant foreman, the former tactful, of executive ability, energetic and thoroughly conversant with all modern methods; the latter a small edition of the former, with ability to lay out and execute from start to finish the better grades of catalogue and booklet work; both of these situations with a union establishment of 45 years' standing; give full particulars, references, salary expected, etc. F 363.

Operators and Machinists.

WANTED — Machinist-operator; steady job to right man; good wages; union office. HERALD, Spartanburg, S. C.

WANTED — Machinist-operators may learn the Linotype in eight weeks at SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis; now is the time, for the demand for operators grows heavier every day; instruction given women. Write for full information.

WANTED — Non-union Linotype operator who can assist in jobroom if necessary; 9-hour shop, good town; none but a good operator of good habits will do; ready about August 15. F 324.

WANTED — Young men to learn Linotype operating; printing experience helpful, but not essential; good operators earn $30 to $50 weekly; Los Angeles Times conducting school with equipment costing $100,000; 3 months' course, limited enrollment; write for terms. TIMES LINOTYPE SCHOOL, Los Angeles, Cal.

Pressmen.

CYLINDER AND GORDON PRESSMAN WANTED to take charge of pressroom; one Pony cylinder and 5 Gordons; work 9 hours; will sell working interest if wanted. Address "GRIT," Wichita, Kansas.

FIRST-CLASS CYLINDER PRESSMEN familiar with colorwork; open shop, St. Louis; best of wages. F 173.

WANTED — By afternoon daily, 4,000 circulation, pressman on brand-new Hoe, also stereotyper; none but man who knows press thoroughly desired, also stereotyper. F 385.

WANTED — Pressmen turned into specialists by high-grade instruction in make-ready and colorwork; we can show you how to increase your ability and how to earn more money. SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis.

Salesmen and Solicitors.

WANTED — A first-class salesman with a thorough knowledge of all grades of paper; you must satisfy us regarding your ability as a salesman, otherwise do not reply. F 370.

WANTED — Salesman to sell printing-ink in Chicago and Middle West; must have thorough knowledge of goods; old-established house with high-class line well-advertised trade; established business in territory; give references, salary expected, etc. F 279.

Miscellaneous.

BOOKKEEPER WANTED — Will sell working interest to competent experienced man; must be able to figure on work; an opportunity to the right party. Address "GRIT," Wichita, Kansas.

JOB PRINTERS, Monotype and Linotype operators, bookbinders, photoengravers, artists, pressmen, proofreaders, rulers, feeders, if you want situations in union offices, 8 hours, high scale, fine climate, address H. F. BUNDY, Denver, Colo.

STOCK CUTTER WANTED — One who has had some experience as a forwarder to take charge of stockroom. Address GRIT, Wichita, Kansas.

INSTRUCTION.

AD.-WRITING — LEARN TO WRITE, place and plan profitable advertising in three short months; our unique method is simple, practical, fascinating and thorough; cost but a fraction of any correspondence school and doubly effective; send five (5) two-cent stamps for first three complete lessons and other valuable information, or send postal for booklet. J. B. MENZ, Sec'y. Ad.-writers' Association, 235 Mint Arcade, Philadelphia, Pa.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. The following are now listed with us, seeking employment: job printers, 5; ad.-men, 3; compositors, 2; all-around men, 3; advertising and business managers, 8; proofreaders, 4; machinist-operators, 7; Linotype operators, 15; Linotype machinists, 7; superintendents and foremen, 19; inkmaker, 1; photoengraver, 1; make-ups, 3; pressmen, 17; stereotypers, 2; bookbinders, 5; editors and reporters, 2; artists and cartoonists, 2. THE INLAND PRINTER COMPANY, Chicago.

Artists.

ARTIST — Relief lettering and designs straight from type print or pen and ink by a photographic process of my own; this, together with the originating of particularly suitable designs, is my specialty; good all-around experience on magazine advertising. F 362.

SITUATIONS WANTED.

Artists.

YOUNG ART STUDENT desires position in art room where practice can be obtained; good talent; Northern or Eastern States preferred. F 330.

Bookbinders.

BOOKBINDER desires position as working foreman. For particulars address L. H. KINDER, East Aurora, N. Y.

Compositors.

COMPOSITOR, up-to-date, capable of handling better class of job composition, wants position with reputable firm; 14 years' experience. F 59.

PRINTER (German), capable of taking charge of small office, desires position; can estimate all kinds of work, etc.; good references. F 176.

Foremen, Managers and Superintendents.

EXECUTIVE in Linotype plant for several years, now at liberty, wishes to take charge of plant, or would consider proposition to install one or more machines where regular work can be furnished; New York or vicinity preferred; best of references. F 326, care New York Office INLAND PRINTER.

FIRST-CLASS PRINTER, capable of taking charge medium office, desires correspondence with reliable firm seeking a thoroughly reliable, competent, all-around foreman possessing tact, push, and principle; 17 years at business, 9 of them in executive capacity; up-to-date in method, systematic and a hustler; non-union; age 33; go anywhere; immediate change desired. F 109, care New York Office INLAND PRINTER.

FOREMAN — A first-class, up-to-date, all-around man, one that can produce the goods and show results; 22 years' experience, a hustler, sober and reliable; non-union. F 357.

FOREMAN OF PRESSROOM desires position in West — California or Oregon preferable; experienced man; 28 years, married, familiar with high-grade half-tone and color work; splendid references; steady and reliable. C. E. SHREFFLER, 2933 Vernon ave., Chicago, Ill.

MANAGER, SUPERINTENDENT — Open for engagement August 1; 20 years' experience; can estimate, systematize; executive ability; best of references; wish to engage with firm where ability and faithfulness will be appreciated; state full details of position and salary. F 121.

PRESSROOM FOREMAN — 12 years' experience handling large pressroom; understand all grades of catalogue, color and commercial work; sober, steady. F 110.

PRINTING SUPERINTENDENT, fine experience, practical, successful, will change; go anywhere; competent estimator. F 78.

SITUATION WANTED as manager or assistant; 15 years' experience in printing and lithographing; at present manager of combination plant making money; young married man; would like to become interested if mutually satisfactory after trial. F 365.

WANTED — A superintendent with years of experience and satisfactory results desires to make a change; sober, reliable, systematic; would accept foremanship of a first-class printing plant. Address L. K. L., 747 Court st., Memphis, Tenn.

Operators and Machinists.

A-1 LINOTYPE MACHINIST, capable of handling large plants, news or book office, desires change; day work preferred; can furnish A-1 references. F 381.

EXPERIENCED OPERATOR-MACHINIST wants day situation, California; 6,000 ems hour; union, references; have tools; can rebuild. F 358.

LINOTYPE OPERATOR (German), desires a change; experienced, steady, union; competent to take charge. F 175.

LINOTYPE OPERATOR wants work; 5,800 an hour; union. F 352.

LINOTYPE OPERATOR wishes change; 2 years' machine experience on morning newspaper; 5,000; single, abstainer, union; West preferred. F 339.

MACHINIST-OPERATOR would accept situation; one to three machines; would go anywhere, West preferred; at present have job as operator on large eastern daily; rather speedy, very accurate, and an all-around printer; single and a teetotaler. F 331.

MONOTYPE CASTER-OPERATOR, 4 years' experience, union, desires change of location. F 359.

OPERATOR-MACHINIST, 1,800 to 2,200 lines in 8 hours; temperate and steady. F 371.

Pressmen.

CYLINDER PRESSMAN — First class half-tone and colorwork; 11 years' experience; West preferred. F 332.

Salesmen and Solicitors.

ADVERTISER, age 32, good practical and theoretical knowledge of all photo-reproduction process, requires position in selling department of supply house, or as manager of well-equipped process firm; good business and executive ability; best credentials, and good reasons for making change. Address in first instance F 337.

PRINTING AND ENGRAVING SALESMAN, experienced and successful, will change; go anywhere; practical printer and estimator. F 64.

Miscellaneous.

A PRACTICAL PRINTING INKMAKER is open for a position; attention given to parties wishing to invest in a new plant; best of references furnished. F 349.

WANTED — First-class salesman for large city, thoroughly acquainted with the printing and lithographic trade, to sell printing and litho inks; permanent position for competent man; person with pressroom experience preferred; liberal compensation; references required with first letter. F 354.

WANTED TO PURCHASE.

HALF-INTEREST WANTED by good business-bringing printer in live country newspaper; northern Illinois preferred. BUSINESS, P. O. Box 448, Elgin, Ill.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold-matrix sheets $1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOMAS M. DAY, Box I, Windfall, Ind.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now sent prepaid on receipt of 50c. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. INLAND PRINTER COMPANY, Chicago.

PRINTERS everywhere find the producing of imitation typewritten letters a most profitable side line. Ours is the leading circular-letter firm in Chicago, printing millions of letters weekly on our platen and Harris presses. We make our own inks and typewriter ribbons, and guarantee perfect work in every way. Full instructions for operating the process furnished all users of our supplies. No apparatus of any kind required and no royalties.
Prices: Ink for circular-letter printing, any color, black, blue, green, purple, brown or red, per lb. $2.50
Typewriter ribbons exactly matching, per dozen 4.00
Special prices to large users.
M. M. ROTHSCHILD, Circular Letter Specialist, 96 Fifth ave., Chicago.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 30c., 7 for 50c., 12 for 80c., postpaid. THE INLAND PRINTER COMPANY, Chicago.

THE COMFORT BRACE APRON FOR PRINTERS. Highly recommended; straps stay on back; patented June 19, 1906; 3 sizes — large, medium, small; we pay the postage. HATTON MANUFACTURING CO., Lebanon, N. H.

Type for Ribbon Printing

The large typefounders do not understand much about the art of making typewriter type. You can prove this by the poor imitations of typewriting you get in your morning's mail. You can come pretty near to "fooling all of the people all of the time" (in an honest sort of way) if you will specify our type for your Ribbon Printing. Send for the May issue of the Typemaker, which also shows the job faces we sell at forty per cent off foundry prices.

The Wynkoop Type Foundry 85 Warren St. New York

A Modern Monthly— All About PAPER

The PAPER DEALER

THE PAPER DEALER gives the wanted information on the general and technical subject of **Paper**

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on Enamel book paper.



SPECIAL OFFER—Enclose a dollar bill, or stamps, or money-order, in your letter-head, and remit at our risk, and receive the paper for the balance of 1907 and also a copy of our book, "Helps to Profitable Paper Selling."

The PAPER DEALER
155 WASHINGTON STREET, CHICAGO

"GLACETINE" Ink Reducer

Investigate It!

A perfect ink reducer for colorwork; will not affect stone, zinc or aluminum plates.

Transparent; will leave no hard spots on printed sheets.

Is light in weight; will go further and cover a larger space than any other reducer.

Can be used for thick or thin ink, will mix easily and produce a SOLID COLOR, without streaks, spots, grayish dull appearance, or affect the quality of ink.

"GLACETINE" has passed the experimental stage. It saves you 50 per cent, and a trial order will prove it. We guarantee to satisfy, or money promptly refunded.

Let us tell you the names of the big concerns using "GLACETINE" who are highly satisfied.

GLOBE CHEMICAL COMPANY, Pabst Building, Milwaukee, Wis.

OUR COLOR DESIGNS FOR PRINTERS' BLOTTERS are building business for those who use them. Only one shop in a town can get them. Write for samples and particulars.
CHAS. L. STILES, Printers' Cuts, Live-Stock Cuts, Poultry Cuts, COLUMBUS, OHIO



SPATULA CUT CATALOGUE (8th ed.). Thousands of beautiful and appropriate half-tone and line cuts for ads., booklets, etc. Over 100 pp., 9½ x 12½. 50c. (refunded on $2 order). **BEAUTY BOOK**—Full-page art pictures from photos of 60 of the most beautiful women in the world, 26c. Electros for sale. Both 70c. Stamps taken. SPATULA PUB. CO., 100 Sudbury Building, BOSTON, MASS.

PRINTERS Write on your business letter-head to **R. Carleton Engraving Co., Omaha, Neb.,** for the latest copyright LODGE CUT CATALOGUE

Book, **"When Papa Rode the Goat."** Colored plates. 100 illustrations. Many fearful things. 15c. by mail, to printers only.



LET US SEND YOU A SAMPLE OF OUR

"ESSO"

Molding and Polishing Graphite

Prices furnished gladly.

THE S. OBERMAYER CO.

CINCINNATI CHICAGO PITTSBURG

SUMMER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.



LOOK! WIRE LOOPS

To Hang Up Catalogs or Pamphlets

The Universal Wire Loop

Is the cheapest and best device for "Stringing" Catalogs, Directories, Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out.

Let us send sample and quote you prices.

Successors to Universal Wire Loop Co.

PHONE, M. 4813

WIRE LOOP MFG. CO.
75 SHELBY STREET
DETROIT . . . . . MICHIGAN



Ask your Dealer, or Write for Catalogue

The Printer's Best Friend
for keeping absolute tab on the product of pressroom and bindery, is the
DURANT COUNTER
Simple, durable and absolutely reliable.
W. N. DURANT COMPANY, Milwaukee, Wis.

Any Printer can increase his income if he adds a **Rubber Stamp Outfit** to his plant. Our **VULCANIZERS** for making Stamps are the best in the world.
Write for Catalogue and get started at once.
THE J. F. W. DORMAN COMPANY, BALTIMORE, MD.

Dennison's
TAGS AND BUSINESS HELPS
will put you in touch with more business. There's a possible customer in every commercial enterprise. Information and catalogue sent on request.
Dennison Manufacturing Company
Boston New York Philadelphia Chicago St. Louis

EXCEPTIONAL BARGAIN

One 44 x 64 "Gray" Litho. Stone Planer, packed in original cases as received from makers, $500 f. o. b. Liverpool, or offer.

John Haddon & Co., Salisbury Square, London, E. C.

All Linotypes are kept running smoothly and easily when lubricated with Dixon's Special Graphite No. 635. Get booklet and free sample. JOSEPH DIXON CRUCIBLE CO. JERSEY CITY, N. J.

WHITFIELD'S
CARBON PAPER

Has a sort of "Mustang" wear; outlasts and holds on longer than 90% of competitive goods. Most printers stay with us once their customers get the habit of using good carbon paper. Strange to say, our prices are no higher than competitors'. We'd like to have our samples and discount in your peg-hole for future reference. By this foresight we'll get the order and save you delay.

WHITFIELD CARBON PAPER WORKS, 123 Liberty St., New York City

"LINO" "MONO"
"STEREO" "AUTO"
"ELECTRO" "COMPOSO"

TYPE METAL

We are manufacturers of the highest grades of Printers' Alloys.

"Reg. in U. S. M & E Pat. Off."

Merchant & Evans Co.
Successor to MERCHANT & CO., Inc.
SMELTERS
REFINERS
PHILADELPHIA, PA.

New York
Brooklyn
Baltimore
Chicago
Kansas City
Denver

GORDON PRESS MOTORS

JUST perfected friction drive, variable speed alternating and direct current Motors for Gordon and Universal Presses. Variation 100 to 3,000 impressions per hour. :: Write for Booklet "A."

GUARANTEE ELECTRIC CO., Chicago, Ill.

HEADQUARTERS FOR
EMBLEM CUTS
YATES BUREAU of DESIGN
263-269 Dearborn St. CHICAGO, Ill.
Send Stamp for Booklet: Write on your Business Stationery

Auld's Bodygum

Guaranteed to overcome mottled and blurry half-tones, type forms, rule forms and solid plate printing. Also warranted to make any printing ink take sharply, smoothly and firmly to highly glazed papers. It makes an ink print on top of other inks. **Large trial sample, postpaid, 25 cents.**

AULD'S INK GLOSS gives a high gloss to inks.
AULD'S POWERFUL TRANSPARENT BODY DRYER dries in three hours.
AULD'S PASTE DRYERS don't pick on coated papers.
AULD'S TRANSPARENT GOLD AND SILVER SIZE holds the bronze without rubbing off, also makes the Bronzes appear brighter.
AULD'S FINISH and **BODY VARNISH** and **INK REDUCER.**
Samples, postpaid, 25 cents.

MANUFACTURED BY
HAMPTON AULD, 859 Mt. Prospect Avenue, NEWARK, N. J.
SINCLAIR & VALENTINE, Selling Agents for BODYGUM, NEW YORK CITY

? ARE YOU AN INVENTOR?

Have you a patentable idea, and do you need expert advice or assistance in developing it? If it is a question involving procedure in securing a patent, novelty or mechanical construction of your invention, consult us. Expert opinions will be rendered, patent office or working drawings executed, legal advice given, and applications for patents made by reputable specialists in typesetting, printing, binding and like machinery and appliances, in the graphic and allied arts. All matters strictly confidential.

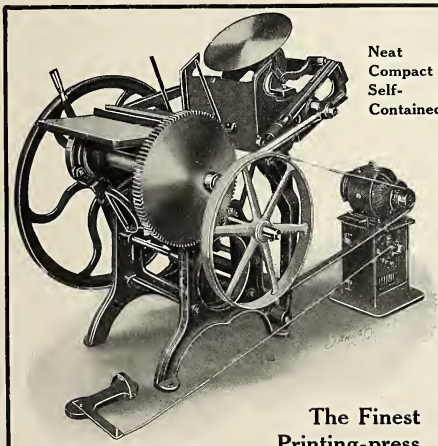
John S. Thompson & Co., 130 Sherman St., Chicago

References: THE INLAND PRINTER CO., Chicago; HILL & HILL, Patent Attorneys and Mechanical and Electrical Engineers, Monadnock Building, Chicago; R. B. MACINTOSH & CO., Mechanical and Consulting Engineers, 130 Sherman Street, Chicago; W. H. SCHUYLER, Expert Machinist, 139 Lafin Street, Chicago.

"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color halftone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD COMPANY
120-130 Sherman Street, CHICAGO



Neat
Compact
Self-
Contained

The Finest
Printing-press
Control and Drive You Ever Saw

ROTH BROS. & CO. 27 S. Clinton St. CHICAGO, ILL.

Something New IN CALENDARS AND FANS FOR 1907

Make them yourself. Big sellers. Big profits. We sell to only one printery in each city.

We charge $5 for the information, $1 when you send for samples and instructions, and $4 when you finish your first order. Money refunded if not satisfied. Our references: any firm here.

Address **ARMSTRONG PRINTERY, Walla Walla, Wash.**



A GOOD point about **Burrage Padding Glue** —it doesn't get sticky in hot weather.

Besides it melts freely, dries quickly, is strong and extremely flexible.

Try it, and note the improvement in your pads.

ROBT. R. BURRAGE, 83 Gold St., NEW YORK



Solid Gold Matrix Stick-pin



Machinists and Operators who have pride in their calling are buying and wearing it.

Employers can make no more suitable or pleasing present to their employees.

Sent postpaid on receipt of **$2.00**

THE INLAND PRINTER CO.
120-130 Sherman St., Chicago

Tympan Gauge Square



3¾ x 8½ inches.

For quickly and accurately placing the gauge pins on a platen press.

Made of transparent celluloid, ruled in picas.

By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once. Will save its cost in one day's use.

Twenty-five cents, postpaid to any address.

THE INLAND PRINTER CO.
130 Sherman St., Chicago

We advise the use of Walley's Glueine Padding Cement in Binding Pads or in place of glue for every purpose. "It is better than the best," being stronger, more flexible and more durable than any other cement on the market. Write for Points on Pads.

C. P. Walley Co., 11 Frankfort St., N. Y.

Agencies
Kingsley Paper Co., 174 St. Clair St., Cleveland, O.
John Carter Co., 102 Federal St., Boston, Mass.
American Standard Paper Co., 23 N. 6th St., Philadelphia, Pa.
W. W. McBride Paper Co., 3rd Ave. & Ross St., Pittsburgh, Pa.

Star Black

The best all-round Book and Cut Ink on the market to-day. Made in three grades—Regular, Long and Q. D., all the same high quality.

Use the Star Brand of Printing Inks.

Red Star Label.

F. A. BARNARD & SON
349 Dearborn Street, Chicago, Ill.

THE PEERLESS PERFORATOR



IT is distinguished for the rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

SELLING AGENTS

E. C. FULLER CO. . . . . NEW YORK, N.Y.
GANE BROS. & CO. . . . . CHICAGO, ILL.
T. W. & C. B. SHERIDAN . . . . CHICAGO, ILL.
THE J. L. MORRISON CO. . . TORONTO, ONT.
T. W. & C. B. SHERIDAN . . . . LONDON, ENG.
S. KOCHANSKI . . . . . BERLIN, GERMANY
MIDDOWS BROS. . . . . SYDNEY, N. S. W.
JOHN DICKINSON & CO., CAPE TOWN, S. AFRICA

Manufactured by
A. G. BURTON'S SON
133 to 139 South Clinton Street
CHICAGO, ILL., U. S. A.

E. C. FULLER CO., 28 Reade St., NEW YORK } Sole Eastern Agents
THE J. L. MORRISON CO., Sole Agents for Canada
JOHN DICKINSON & CO., Agents for South Africa and India

THE CARTER DUCKS



No. 1 MOTHER DUCK

Watch for the brood—they are hatching—

THE CARTER COLORED DUCKS SHOW

THE CARTER INKS

¶ We are going to make you familiar with our Inks, by making you familiar with the pictures of our Ducks, each one of which will be colored (a different color each month), as no other Ducks have been colored since the world began.

This illustration shows our Mother Duck with a coat like Joseph's Coat of many colors, hatching her brood; watch the "hatch" each month; study the colors.

THE CARTER PRINTING INK COMPANY
INCORPORATED
Cleveland, Ohio, U. S. A.



INK FACTS

¶ We are makers of printing inks—inks that we believe are 'way ahead of anything ever put on the market. We know that if you once use CARTER'S PRINTING INKS you would become just as enthusiastic over their merits as we are. A test is the "proof." Just try a small order, we know you'll be convinced as to "quality."

CARTER
PRINTING INKS

are World's Standard—the quality that you can absolutely depend upon. Mind you—if the price were as high as the quality we would charge double.

Write us. Let us tell you all about our World's Standard Inks.

THE CARTER PRINTING INK COMPANY

INCORPORATED

Cleveland, Ohio, U. S. A.

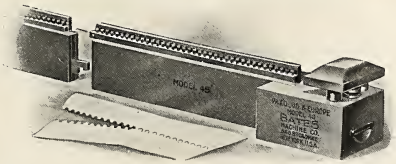
THE
BATES MACHINE CO.
GENERAL OFFICES
696 to 710 Jamaica Ave.
BROOKLYN, N.Y., U.S.A.
NEW YORK
346 BROADWAY
CHICAGO
315 DEARBORN ST.
LONDON—63 Chancery Lane.

Automatic Hand-Numbering Machine Model No. 50



123456
FACSIMILE IMPRESSION.
WITH INDICATOR.
Consecutive-Duplicate-Repeat
1 to 1,000,000
Automatically

Model No. 45—Type-High Perforating Machine
Saves one operation. Perforates while you print.



Our Machines are carried in stock by Dealers everywhere



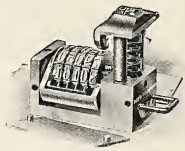
The Largest Factory in the World Devoted Exclusively to the Manufacture of Numbering and Perforating Machines.

Model No. 27



№ 12345
FACSIMILE IMPRESSION.
Made to number backward to avoid collating.

Type-high—for General Job Work.



Model No. 27
NO SCREWS
View, showing parts detached for cleansing.

The Largest Electrotype Foundry on Earth - - - - - -
- - - - - - - An Engraving Plant Equal to Any on Earth

GLOBE ENGRAVING & ELECTROTYPE COMPANY

407-427 Dearborn Street Chicago

IF YOU are a buyer of Engravings you should have our ***Revised Scale of Prices,*** the most complete, comprehensive and consistent scale ever issued. With it on your desk, the necessity for correspondence is practically eliminated. Use your letter head in writing for the scale and samples of our work.

BOSTON GOTHIC

One Line, Point Body, Uni¹ Set

72-Point 3A 4a $12.50 Caps $7.75 l.c. $4.75

ONE Line

18-Point 12A 18a $3.20 Caps $1.75 l.c. $1.45

GREAT ADVANTAGES
Over Competitors may
signify shrewdness 2

Telephone 30 Maine

Portland, Me. 190

M

To DOUGLAS & MANNING, Dr.

Our Clothing is all made by first-class workmen under direct supervision

Clothiers
Men's Furnishers

28 Vestry Street

ESTABLISHED 1872 'PHONE, 2738 MAIN

The H. C. Hansen Type Foundry

TYPE
Manufacturers and Designers

190-192 Congress Street, Boston, Mass.

AGENTS WHO CARRY OUR GOODS IN STOCK

C. I. JOHNSON MANUFACTURING COMPANY, St. Paul, Minn.
GRAND RAPIDS ELECTROTYPE COMPANY, Grand Rapids, Mich.
CHARLES BECK PAPER COMPANY, Ltd., Philadelphia

Boston Gothic

Is a practical, all around good sense letter for jobwork, and may be kept moving continually, as it is also very adaptable for advertising.

BOSTON GOTHIC IN COLOR WORK

Hansen's Medium Gothic No. 7 will register accurately with the Boston Gothic for color. The two series in conjunction will produce some very fine color combinations

48-Point 4A 6a $7.30 Caps $4.00 l.c. $3.30

A COMPLETE Series 8

THE H. C. HANSEN TYPE FOUNDRY

190-192 CONGRESS STREET, BOSTON 43 CENTRE STREET, NEW YORK

BOSTON GOTHIC

One Line, Point Body, Unit Set

24-Point 9A 12a $3.75 Caps $2.00 l.c. $1.75

ROAD TO WEALTH
Has Few Secrets 3

60-Point 3A 4a $9.50 Caps $5.75 l.c. $3.75

High ART

36-Point 6A 9a $5.00 Caps $2.75 l.c. $2.25

ADVERTISING Patronage

SALE OF MEN'S FINE

HATS

BLACK & GREY

36 HIGH STREET, PEORIA, ILL.

Tuesday, Jan. 2

WE inaugurate the greatest sale of Men's high grade Hats ever known in the history of our business. We guarantee these goods to be in perfect condition and all going this week at

$1.50

30-Point 7A 10a $4.25 Caps $2.15 l.c. $2.10

CIRCULATION for May 12,345

42-Point 5A 8a $6.50 Caps $3.50 l.c. $3.00

BOSTON GOTHIC Letters 5

THE H. C. HANSEN TYPE FOUNDRY

190-192 CONGRESS STREET, BOSTON 43 CENTRE STREET, NEW YORK

Ah raise mah voice ter sing



Make your own cuts

The printer, the publisher and the designer should learn to make Chalk Plate cuts.

Our system is simple and inexpensive. The Weather Bureau Maps are made on our Chalk Plates. The daily papers printed on the big ocean steamboats use Chalk Plates. The leading daily newspapers use our system.

Note what little capital it requires to equip a complete outfit.

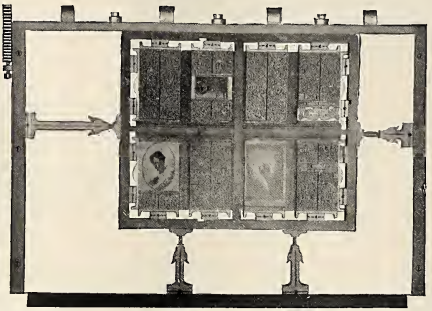
Complete equipment for 5 x 8 in. plates - - - - - $42.00
Complete equipment for 8 x 10 in. plates - - - - - 55.00
Including apparatus for stereotyping illustrations as well as ordinary stereotyping.

HOKE ENGRAVING PLATE CO.

62-64 Ludgate Hill, London, E. C., Eng.
304 N. Third Street, ST. LOUIS, MO.

THEY ARE ALL HERE!

EXPANSION LOCKS
MORTON LOCKUPS
WITH
WICKERSHAM QUOINS



THE PERFECT LOCKING DEVICES

Send for Booklet

Wickersham Quoin Co., Boston, U. S. A.

Agencies
America: Leading Dealers in Type and Printing Materials
Great Britain: Caslon Letter Foundry, London
Australia: Alex. Cowan & Sons, Melbourne and Sydney
South Africa: John Dickinson & Co., Cape Town

HANSEN'S NEW DESIGNS IN BRASS RULE

The Superiority of Hansen's Brass Rule is acknowledged the world over. They are made on machines specially designed for this purpose which are used and controlled by us exclusively. For accuracy and superior finish they are positively unequaled. Made in two foot lengths

BELOW ARE SHOWN A FEW OF THE MOST POPULAR STYLES FOR JOB OR NEWSPAPER WORK

No.	Per Foot	No.	Per Foot	No.	Per Foot
2 550	12 cts	4 618	25 cts	10 627	60 cts
3 551	18 cts	6 619	40 cts	12 628	70 cts
3 554	18 cts	6 620	40 cts	3 629	20 cts
4 552	22 cts	8 621	50 cts	4 630	25 cts
5 553	27 cts	10 622	60 cts	6 631	40 cts
5 555	27 cts	12 623	70 cts	4 632	25 cts
5 556	27 cts	12 624	70 cts	6 633	40 cts
6 603	40 cts	6 625	40 cts	8 634	50 cts
6 604	40 cts	6 626	40 cts	10 635	60 cts
6 605	40 cts			6 636	40 cts
3 617	20 cts				

190-192 Congress Street BOSTON

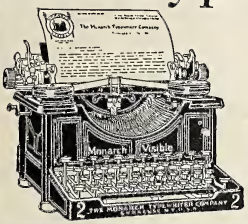
THE H. C. HANSEN TYPE FOUNDRY

No. 43 Centre Street NEW YORK

24-Point University Border

Display in Boston Gothic and Medium Gothic No. 7

The Monarch Typewriter Wins!



Cable dispatches from Paris report that the MONARCH VISIBLE won against all visible writing machines in the Endurance Contest just held.

MONARCH VISIBLE

For practical working efficiency, quality and quantity of work, and convenience of operation, no typewriter equals a Visible—and, as the recent contest proves, no visible machine equals the

MONARCH VISIBLE

Send for free Illustrated Booklet.

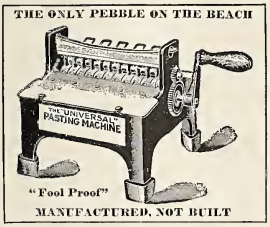
THE MONARCH TYPEWRITER COMPANY

25 Madison St., CHICAGO, ILL.

Factory and General Offices, SYRACUSE, NEW YORK

Meets the need of a GOOD MACHINE at a PRICE FOR EVERYBODY

UNIVERSAL GUMMER



Gums an ordinary shipping label or the finest surface coated stock without injury.

Over Ten Thousand in use.

Can be made to drive from an electric-light socket; other styles and sizes furnished.

5-INCH ROLL, HAND POWER, $10.00

Chas. Beck Paper Co. Ltd.

"THE PRINTERS' STORE"

609 Chestnut St. PHILADELPHIA, PA.

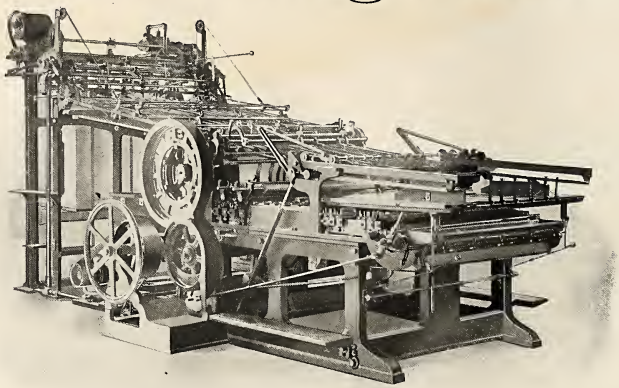
The Supremacy

of the "Boston" Wire Stitcher is more firmly established day by day. Scores of users testify to its superior merits by duplicating orders. Let us tell you about this supreme Stitcher. Write today any house or agency of

American Type Founders Company

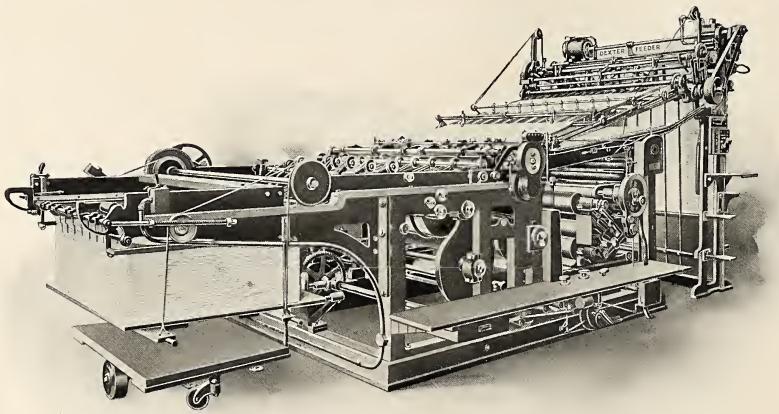
Above in Bewick Roman, with Chap-Book Director, and Brass Squares in corners

Dexter Feeding Machines



The Dexter Automatic Feeding Machine

Attached to two-revolution press.



The Dexter Automatic Feeding Machine

Attached to a sheet-feed rotary press.

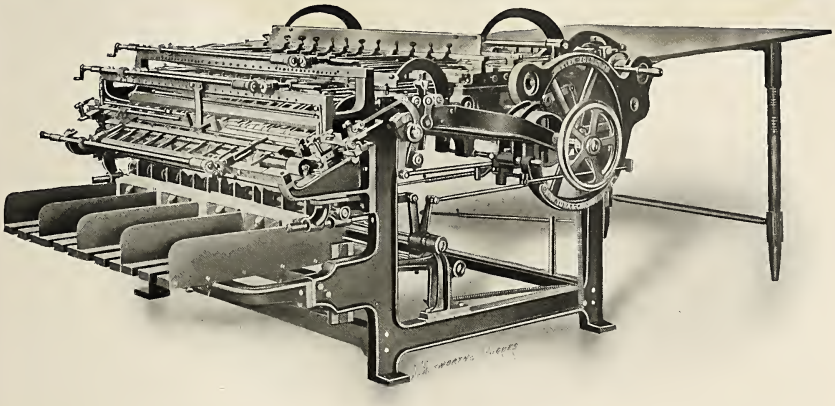
Dexter Feeders are the recognized type of labor-saving feeding machines. Very little time, if any, lost in loading, as they receive in one pile from a loading truck about one day's run. Requires five to ten minutes to reload by the truck system.

NEW YORK
CHICAGO

DEXTER FOLDER CO.

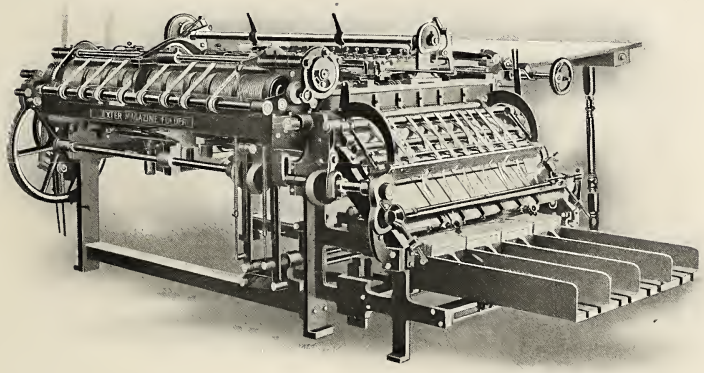
BOSTON
SAN FRANCISCO

Dexter Folding Machines



The Dexter Three-fold Parallel Folder

Folds parallel 8, 12 and 16 page work.



The Dexter Quadruple Magazine Folder

Folds quadruple 8's and 16's, delivering signatures with edges cut open.

FOLDERS OF EVERY DESCRIPTION AND FOR ALL CLASSES OF WORK

S A L E S A G E N T S

Great Britain and Europe
T.W. & C. B. Sheridan Co., London, Eng.
Canada, J. L. Morrison Co., Toronto
Australia, Alex. Cowan & Sons Melbourne, Sydney, Adelaide
South Africa, John Dickinson & Co. Cape Town, Johannesburg and Durban

DEXTER FOLDER CO.

Main Office and Factory — PEARL RIVER, NEW YORK

NEW YORK BOSTON CHICAGO SAN FRANCISCO

Southern Agents—J. H. Schroeter & Bro., Atlanta, Ga.
Southwestern Agent—F. A. Venney, Dallas, Tex.



Whoa, Maud, Whoa!

Consarn your pesky hide—I thought that when a gentleman of the old school took a holt of you that your cussedness would disappear—but wonst a lemon, always a lemon is the correct dope, I suspect—especially with a mule.

And so it is with a manufacturer—no matter how good a reputation he may enjoy in his business world, his advertising literature must be of good, first-class quality.

It is far better to charge more for his wares than to try to economize by riff-raff, scriggle-te-scragglety advertising matter.

Let THE WILLIAMSON-HAFFNER CO., of Denver, execute your work in its entirety and thus enjoy the fruits of your vineyard.

They are Designers, Engravers and Printers—all of quality.

We dare you to do it.

Send for the "Fish" Book.

The Monotype

WE announce that the agency of the Wood & Nathan Company for the sale of the Monotype has terminated.

Believing that the manufacturer should be in closest touch with both present and prospective users of his machines, we feel that we can best serve the interests of the printing trade by selling the Monotype ourselves.

The Wood & Nathan Co. believe that their interests will best be served by devoting their time exclusively to their own machinery, which, owing to the great increase in their Monotype business, has not received the attention it deserves.

We desire to record publicly our appreciation of the untiring and highly successful efforts of the Wood & Nathan Co. on our behalf. Through them we have made many sincere friendships throughout the printing trade, and for these we are especially grateful.

Lanston Monotype Machine Co.

1231 Callowhill Street, Philadelphia
Where *all communications* should be addressed

Represented by

F. H. GREENE, 398 Broadway, New York
J. S. MISKIMEN, 303 Panama Bldg., St. Louis
C. M. SKERRETT, 334 Dearborn St., Chicago
EDW. CUMMINS, 1102 Mission St., San Francisco
J. E. LEWIS, 170 Summer St., Boston
R. L. HUNTER, 1 Bruce Bldg., Nashville
J. S. REINHART, 44 Richmond St., W., Toronto, Canada

SET IN MONOTYPE SERIES NO. 37

The Roth Embossed Printing Press

Automatically and simultaneously embosses and prints from a steel die or plate

IS A REVOLUTION IN POWER EMBOSSING PRESSES

All classes and kinds of work possible to be done on a power press, including hot or dry work

OCCUPIES one-half the floor space, is about one-half the weight of other presses; is four times as strong and will exert four times as much pressure on the die.

Is the fastest-running press ever built.

Greatest output and variety of work.

Accurate and positive register for an indefinite period of years.

Counter dwelling on the impression results in superior work.

Positive and uniform feed on wiping-paper.

Uses the minimum amount of ink and lightest weight paper on varnish ink.

Impression tripped at will.

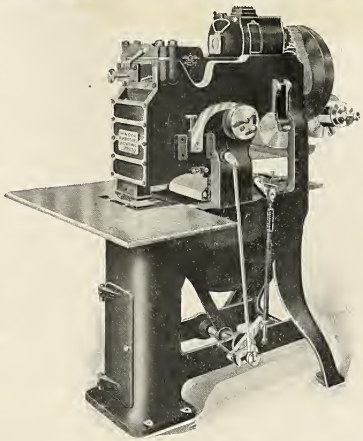
Onion-skin and glazed paper run as commercially as other paper.

Is a triumph of simplicity.

Is the most efficient, durable, compact and rigid.

Main parts and bearings automatic and self-lubricating.

We claim originality in every detail and respect.



THE body is composed of a single carbonized-steel casting, which is eight times the strength of cast iron.

Our No. 3 will emboss in the center of a 30-inch sheet; no limit to length.

Will take a die or plate 7 x 10 inches on regular work and steel-plate effect, and bring up 50 square inches of solid ruled work. 20 x 20 inch dies on hot or dry work.

Built in five sizes; the smallest a hand press, and to receive our seven different automatic attachments for the various purposes.

Instructions complimentary, personal, typewritten and otherwise.

The variety of work that can be done on it is so great that the smallest printing concern can easily secure sufficient work to keep at least one press running steadily.

Over fifty of our style "A" presses are being successfully operated by over forty different concerns in the United States, Canada and Mexico, including one sold Tiffany & Co., and H. G. Alford Co., of New York; all of which were sold without personal solicitation.

SOLE MANUFACTURERS OF

Roth's Cyanide Case-hardening Furnace and appliances.

Send for descriptive pamphlet, etc. Correspondence solicited. No payments required until all guarantees and representations are fulfilled; everything we write or say to be considered as such, including circular matter.

Est. 1857

B. ROTH TOOL COMPANY

Sole Owners and Manufacturers

ST. LOUIS, MO., U. S. A.

BRONZING MACHINES

FOR LITHOGRAPHERS AND PRINTERS

GUARANTEED IN EVERY RESPECT

OTHER specialties manufactured and imported by us:

Reducing Machines,

Stone-grinding Machines,

Ruling Machines,

Parks' Renowned Litho. Hand Presses,

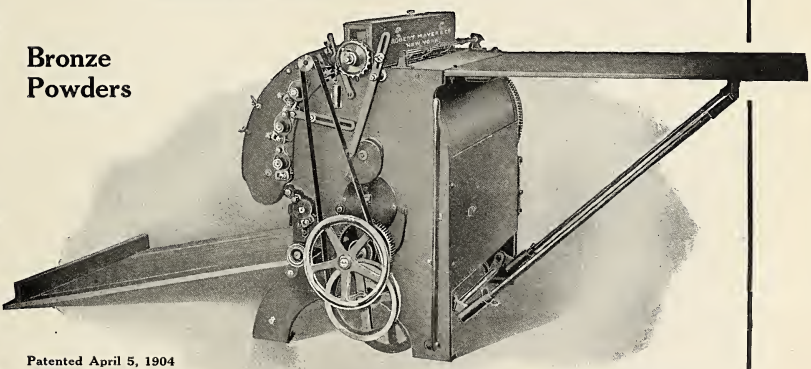
Steel Rules and Straight-edges,

Lithographic Inks,

Lithographic Stones and Supplies.

¶ Sole agents for the United States and Canada for the genuine Columbia Transfer Paper — none genuine without the water-mark on every sheet.

Bronze Powders



Patented April 5, 1904
Patented May 30, 1905
Patented April 7, 1906
Other patents pending.

We do Repairing

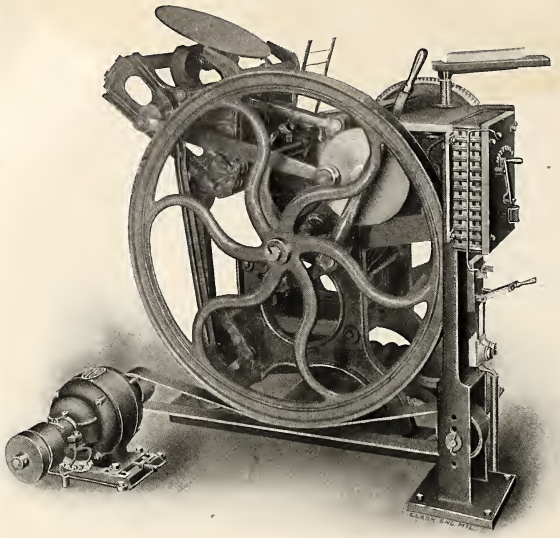
MANUFACTURED BY

ROBERT MAYER & CO. 19 EAST 21ST STREET, NEW YORK

Factory — Hoboken, N.J. San Francisco

Chicago Office — Monon Bldg., 324 Dearborn St.

WATSON MOTORS



WATSON MOTOR DRIVING JOB PRESS

Are Successfully Driving

PRINTERS' ENGRAVERS' *and* BOOKBINDERS' MACHINERY

in every State in the Union.

They are adapted to either Belted or Direct-connected Drive.

They are steel-frame, multi-polar Motors, built to sell on Quality instead of Price.

While their price is as low as is consistent with the highest grade of workmanship and material, they effect a saving through economy in operation and maintenance rather than first cost.

They are Economical because they are designed and built for the work by engineers who "know how."

MANUFACTURED BY

The Mechanical Appliance Co.

FACTORY AND GENERAL OFFICE

MILWAUKEE, ... WISCONSIN

THE SEAL OF THE
ADVERTISER'S APPROVAL
A SIGN OF SATISFACTION

JUERGENS BROS. CO.
ARTISTS ENGRAVERS
JB
ELECTROTYPERS
140-146 Monroe St., Chicago

Do you Appreciate Intelligent, Careful Co-operation and Prompt Service in your Catalogue Work, your Ad Designs, Half-tones and Engravings?
OF COURSE YOU DO!
THEN LET US HELP YOU.
Phone Nos., Randolph 747-748, Auto 6940.

RELIANCE BLDG, 32 UNION SQUARE, NEW YORK.

GILBERT, HARRIS & and COMPANY

MAIN OFFICE & FACTORY
158-164 E. HARRISON St CHICAGO.

PATENT METALLIC OVERLAYS

ADJUSTABLE
TEMPORARY
CROSS BAR

CHICAGO & NEW YORK

GET BEST RESULTS FOR GOOD PRINTERS.

RELIANCE BLDG, 32 UNION SQUARE, NEW YORK.

The Finishing Touch to Platen Presses is the



Eckman Vibrating Distributor

It increases the output, saves double rolling, gives perfect distribution. The attachment rides the regular roller-carriage of the press, as shown. The vibrating movement overcomes the streaks, etc., in half-tone and tint forms, which heretofore were only partially overcome by double rolling.

Write NOW. Made and sold by

A. W. HALL & CO., 327 Dearborn St., Chicago

Any machinist can attach it in a few minutes.
Afterward you can remove or replace it in an instant.

We move, rebuild and repair all Folding and Feeding Machinery.

Wetmore Patent Glue Heater

Shipped on Trial. No Expense.

If it don't convince you it will pay for itself *once* per year for twenty years,

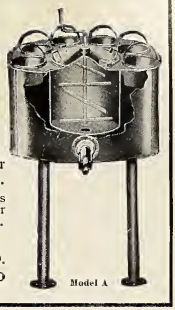
It Won't Cost You a Cent!

No Scum—No Crust—No Dirt—No Sour Glue—No Glue on Floor—No Bad Work.

Prepares glue in one-quarter and enables you to handle it in one-tenth the time of other heaters. *Over 200 styles. ALL sizes.*

Get Catalogue and Proposition.

THE ADVANCE MACHINERY CO.
519-525 Hamilton St., TOLEDO, OHIO
Ask *The Inland Printer.*


Model A

USE

"The Standard" MOTORS

For operating all machinery used in printing and allied trades.

The Robbins & Myers Co.

MAIN OFFICE AND WORKS
SPRINGFIELD, OHIO

NEW YORK, 66 Cortlandt St. CHICAGO, 1107 Fisher Bldg.
CLEVELAND, 337 Frankfort Ave., N.W. PHILADELPHIA, 1103 Arch St.

Litho Stationery Blanks

Lithographers to the Trade:

By using our stock of Litho Stationery you can supply your customers with letter-heads, bill-heads, etc., that can hardly be distinguished from full lithographs, and give them a two-color job if you wish, at almost the cost of regular printing.

Our stock is lithographed on white bond, also on white superfine writing paper, and supplied in any quantity, and for any business you desire. Send for free samples and price-list.

Salesmen Wanted Everywhere.

W. W. HIXSON & CO., Rockford, Ill.

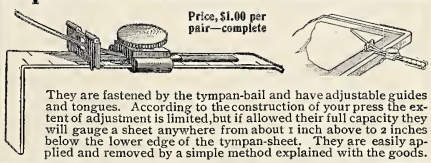
Dinse, Page & Co.

Electrotypers
Nickeltypers and
Stereotypers

167 ADAMS STREET, CHICAGO
Telephones: Main 260; Auto 8279

You have large sheets to print on your jobber. You have no room on your tympan-sheet to fasten a gauge. Nothing to feed to. What are you to do? Look into these

Improved Extension Feed Guides


Price, $1.00 per pair—complete

They are fastened by the tympan-bail and have adjustable guides and tongues. According to the construction of your press the extent of adjustment is limited, but if allowed their full capacity they will gauge a sheet anywhere from about 1 inch above to 2 inches below the lower edge of the tympan-sheet. They are easily applied and removed by a simple method explained with the goods.

Sold by all leading typefounders and dealers, or by

E. L. MEGILL, *Patentee & Mfr.,* **60 Duane St., New York**

For smaller sheets, use any of MEGILL'S GUIDES or GAUGE PINS. MEGILL'S AUTOMATIC REGISTER GAUGE for colorwork is a simple and effective device for setting sheets to absolutely perfect register.

James White Paper Co.

(FORMERLY JAMES WHITE & CO.)


TRADE-MARK

COVER AND BOOK PAPERS

210 MONROE STREET - - - CHICAGO

Founded and Edited by H. SNOWDEN WARD, F. R. P. S.
Established January, 1894.

THE PROCESS ENGRAVER'S MONTHLY

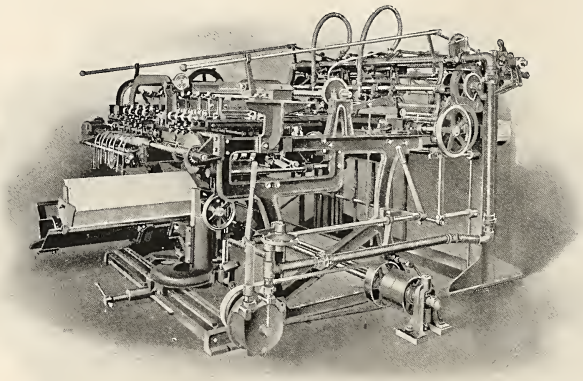
THE PROCESS PHOTOGRAM — ESTABLISHED JAN. 1894

Deals only with the Illustration side of Printing, but deals with that side thoroughly.

Post free, $2 per Annum.

DAWBARN & WARD, LTD., 6 Farringdon Ave., LONDON, E.C.

THE CHAMBERS Paper-Folding Machines



No. 440, Drop-roll Jobber, with Automatic Feeder

This jobber marks a distinctive advance in paper folders, and embodies more folding-machine value than ever before incorporated in a single machine. The range is from 35 x 48 to 14 x 21 inches.

Folded Page, 12 x 17½ to 3½ x 5¼ Inches

All the standard right-angle deliveries, together with long 16's and long 32's two on, made into one packing-trough. As many trick folds and odd make-ups as possible on any machine, provided customer cares to use them.

No oiling of tape-pulleys, nor shifting of cams required for any sheet within the scope of the machine.

Best Construction...Great Flexibility...Convenience and Simplicity

CHAMBERS BROTHERS COMPANY

Fifty-second and Media Streets, Philadelphia, Pa.

Chicago Office, 59 West Jackson Boulevard

"THE PRINTING ART," for May,

is printed on

"Champion No. 1 Pure White"

Coated Paper. You can see it at the Advertising Show, Madison Square Garden, New York City, from May 16 to 23. Please compare it with April number of *The Printing Art*, which was not printed on "CHAMPION NO. 1 PURE WHITE."

THE CHAMPION
COATED PAPER CO.
HAMILTON, OHIO

WE MANUFACTURE THE *FINEST GRADES* OF

Onion-skin and Typewriter Papers

and we are the leading manufacturers in the United States for this class of papers

We also make a fine line of Light-weight Papers for Tablet Companies and Manufacturing Stationers

Printers and Stationers will not go astray if they ask their dealer for our papers. Our goods are handled by the leading houses of the country. Correspond with us. Get our samples, and let us prove our assertion as to the quality of the papers we manufacture

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FOR EVERY PURPOSE

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And, in fact, any and every thing of the very best relating to the Art of Printing

Buffalo Printing Ink Works

BUFFALO, NEW YORK

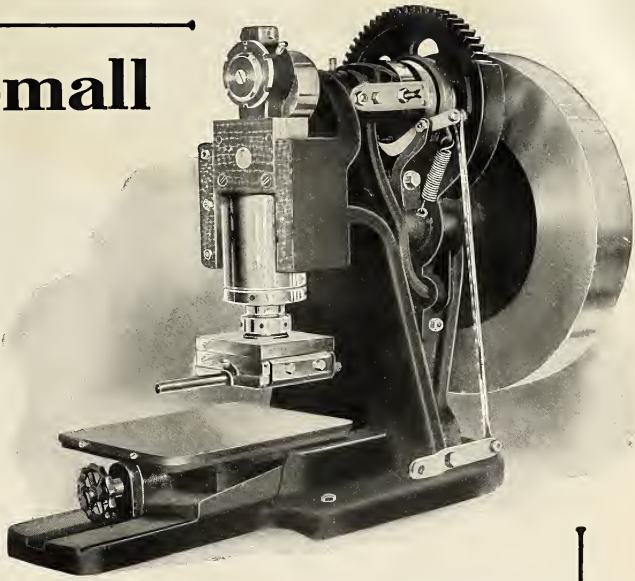
For the Small Printer--

An embossing machine made to do the many embossing jobs---Cards, Wedding Announcements, Letter-heads, Envelopes, etc., that you would like to produce, but you do not feel like buying a big, expensive machine.

Ours will do the work

Simple in operation and substantially built. Besides --- no better Bookbindery Embossing Machine is made.

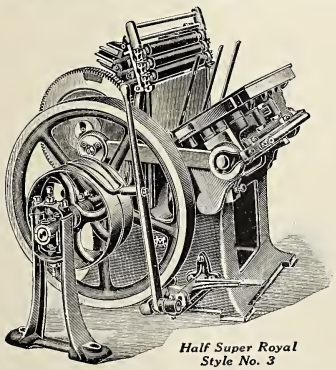
Let us figure with you. Write for full particulars, sizes, prices, our terms, etc.



The Robert Mitchell Machinery Company

GRAND RIVER AND STANTON AVENUES, DETROIT, MICH.

The Gally Improved Universal Printing Presses



Half Super Royal Style No. 3

FOR HIGH-CLASS LETTERPRESS, HALF-TONE AND THREE-COLOR PRINTING ARE UNSURPASSED

Adaptable to many special purposes.
Made in many sizes and styles.

The Gally Universal Cutter *and* Creaser

"The Standard"
ALL THE WORLD OVER

FIVE SIZES

No. 4	30 x 44	inches,	inside chase.
No. 3	27 x 40	"	" "
No. 2	23¼ x 31	"	" "
No. 1½	22½ x 30¼	"	" "
No. 1	20 x 30	"	" "

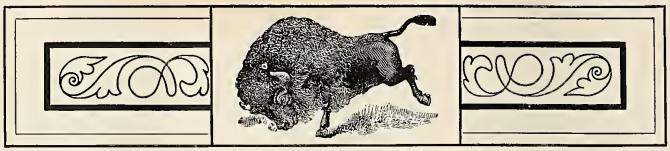
UNIVERSAL EMBOSSER (Two sizes) AND **UNIVERSAL STAMPER**

MANUFACTURED BY

The National Machine Co.

HARTFORD, CONN.

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BUFFALO COATED PAPER CO.

KENSINGTON, BUFFALO, N. Y.

HIGH-GRADE

SURFACE COATED PAPERS

ESPECIALLY MADE FOR LITHOGRAPHING
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NOW AT 45-47-49 RANDOLPH STREET



STEEL DIE EMBOSSING and COPPER PLATE ENGRAVING & PRINTING to the TRADE

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Everything for Printers

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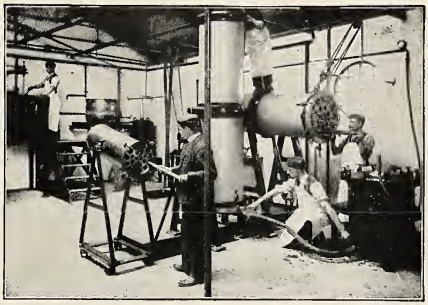
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FULL EQUIPMENTS OF THE LATEST AND MOST IMPROVED

Roller-Making Machinery

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LINOTYPE & MACHINERY COMPANY, Ltd., European Agents, 189 FLEET STREET, LONDON, ENGLAND.

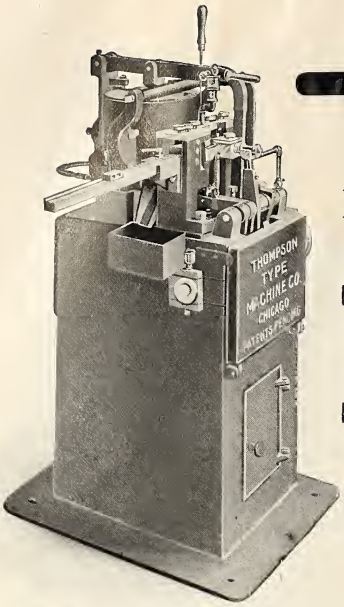
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CHICAGO ROLLER CO.

MANUFACTURERS OF

PRINTERS' ROLLERS

114-116 SHERMAN ST., CHICAGO, ILL.



Every printer can make his own type with the

Thompson Typecaster

It is specially designed for printers.

It uses the most inexpensive matrix—the ordinary Linotype matrix—and casts from 50 to 150 type per minute. A complete font of matrices costs but *Two Dollars.*

We adapt the Thompson Typecaster to make type from Monotype, Compositype or foundry matrices. Casts all sizes of type up to 36-point and quads and space material up to 48-point.

Our first lot of machines is already contracted for. We are now booking orders for future delivery.

A descriptive booklet will be mailed on request

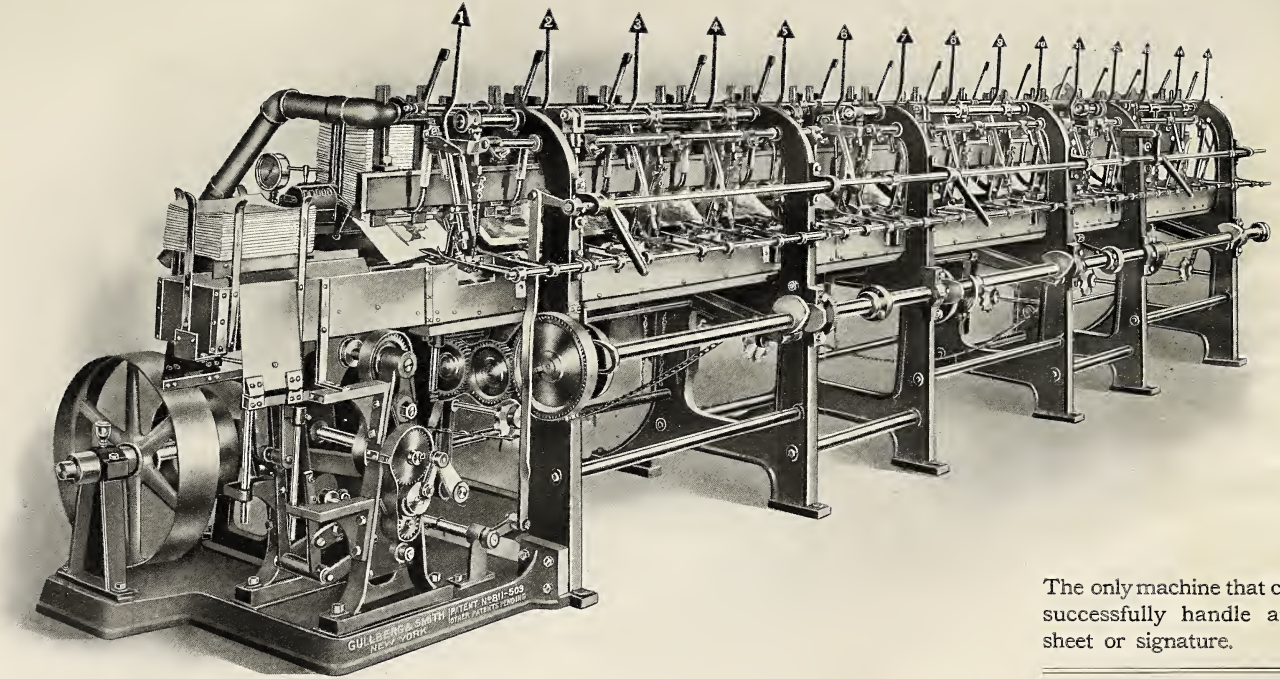
ADDRESS

Thompson Type Machine Co.

130 Sherman Street, Chicago

P. R. HILTON, *President.* A. H. McQUILKIN, *Secretary.* A. W. RATHBUN, *Treasurer.*
JOHN S. THOMPSON, *Vice-President and General Manager.*

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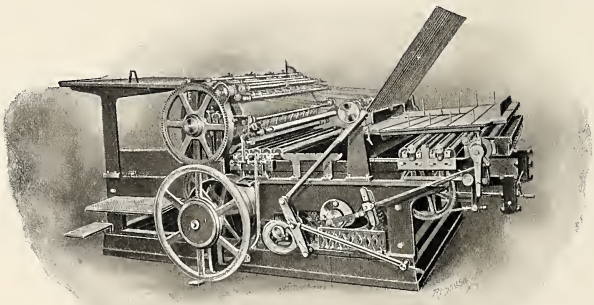
The only machine that can successfully handle any sheet or signature.

BUILT IN ALL SIZES.

GULLBERG & SMITH, 478-80 Pearl Street, New York, N. Y., U. S. A.

EVERY DAY THE WHITLOCK WINS

It Wins Friends. *It Wins Sales.*
It Wins Reputation.



WHITLOCK success has been achieved by undoubted merit in production, by honesty in business dealings, and by constant energy and push. The career of THE WHITLOCK has been one of increasing growth in good will, in number of presses produced, and in satisfaction the press has given users. Orders and re-orders attest the value of the press and the favor with which it is looked upon by those in position to know the requirements of an up-to-date printing-press. Do not think of adding to your pressroom without at least considering THE WHITLOCK. Ask for literature about it or inquire of our agents concerning the press. It will be money in your purse.

AGENCIES COVERING AMERICA AND EUROPE

AMERICAN TYPE FOUNDERS CO. Chicago, St. Louis, Cleveland, Cincinnati, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Dallas.

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MESSRS. T. W. & C. B. SHERIDAN, 10 Johnson's Court, Fleet St., London E.C.

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONNECTICUT

NEW YORK, Fuller (Flatiron) Building, 23d Street and Broadway
BOSTON, 510 Weld Building, 176 Federal Street

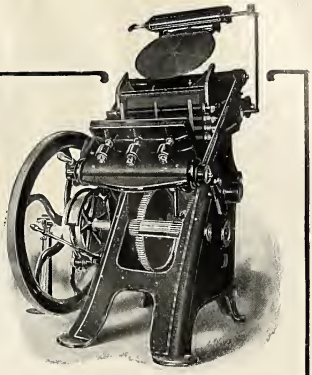
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Perfected Prouty Press

Produces Quantity as well as Quality

And continues to a good old age, at that.



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Boston Printing Press & Machinery Co.

176 FEDERAL STREET, - - - - - - BOSTON, MASS.



Real Recreation

En route between

Detroit and Buffalo

The D. & B. Line steamers leave Detroit week days at 5:00 p. m., Sundays at 4 p. m. (central time) and from Buffalo daily at 5:30 p. m. (eastern time) reaching their destination the next morning. Direct connections with early morning trains. Superior service and lowest rates between eastern and western states.

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All classes of tickets sold reading via Michigan Central, Wabash and Grand Trunk railways between Detroit and Buffalo in either direction will be accepted for transportation on D. & B. Line Steamers.

Send two cent stamp for illustrated pamphlet and map of Great Lakes. Address,

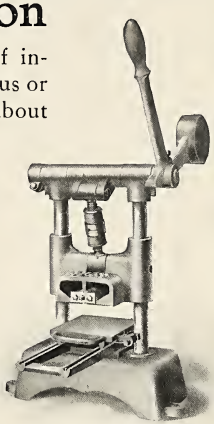
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will doubtless be of interest to *you*. Ask us or our nearest agent about



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COLUMBIA EMBOSSING PRESS

"The Boss of all Embossers"

which stands for

EXPERIENCE

as against

EXPERIMENT

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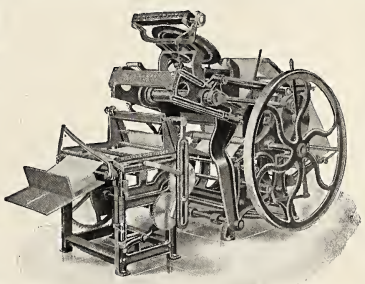
A. DEWES COMPANY

247 Center Street, NEW YORK

A Continuous Free Performance!

WILLIAMS WEB FEEDER *vs.* COB-WEB FEEDER

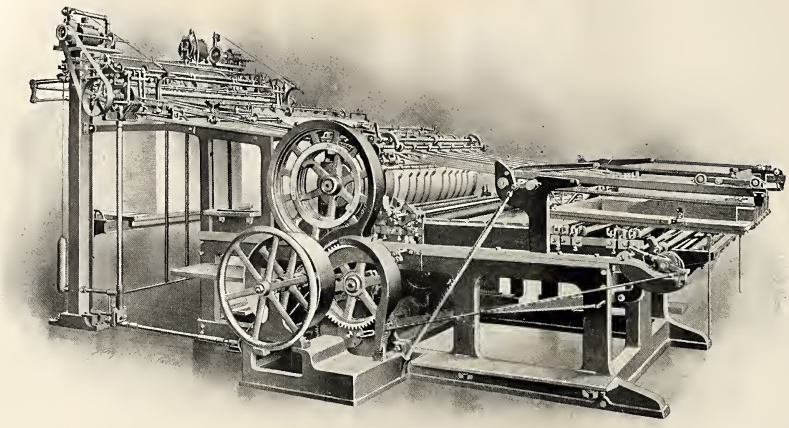
	MISPRINTS	MISFEEDS	USE OF THROW-OFF
The Williams Web Feeder	None	None	None
The Cob-Web Feeder	Estimated	Estimated	Estimated
	CIGARETTES	LOAFING	PERFECT PRINTS
The Williams Web Feeder	None	None	1800 to 2500
The Cob-Web Feeder	Estimated	Estimated	800
	WAGES	STRIKES	RELIABILITY
The Williams Web Feeder	None	None	100%
The Cob-Web Feeder	Estimated	Estimated	40%



THE WILLIAMS WEB COMPANY

Office and Factory: 124-128 Fontain St., PHILADELPHIA, PA.

Fuller Folders *and* Feeders

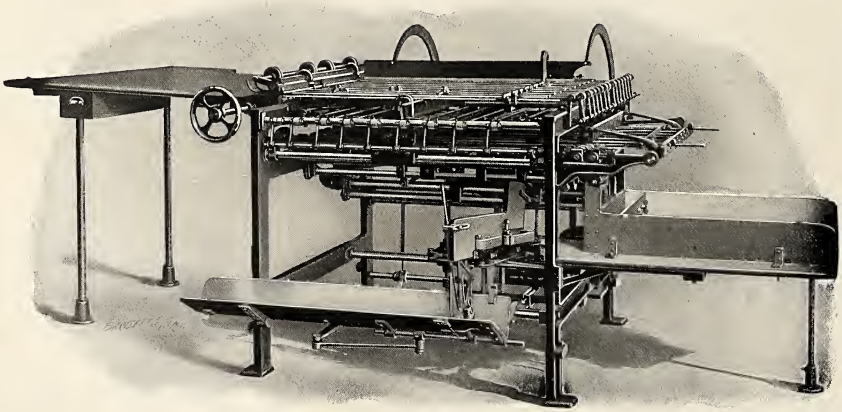


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

THOUSANDS IN SUCCESSFUL OPERATION.



FULLER COMBINATION JOBBING FOLDER

Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

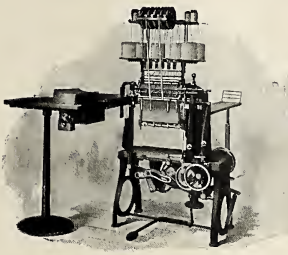
E. C. FULLER COMPANY

Fisher Building
CHICAGO

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NEW YORK

Works
NEW HAVEN, CONN.

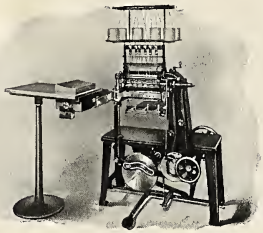
Smyth Manufacturing Company's Specialties



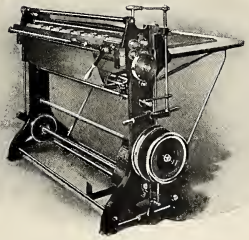
No. 3 Sewing Machine



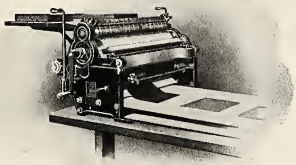
No. 4 Sewing Machine



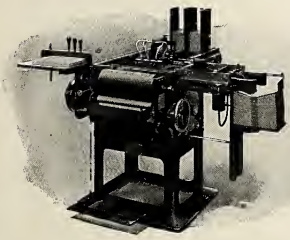
No. 7 Sewing Machine



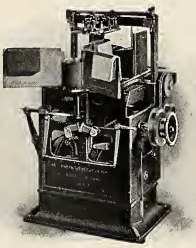
Cloth-cutting Machine



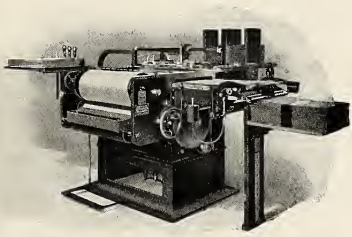
Gluing Machine



No. 1 Case Machine



Casing-in Machine



No. 2 Case Machine

THE **best constructed,** the **most satisfactory** and the **most profitable** machines for the purposes for which they are designed.

Write for descriptive catalogue

E. C. FULLER COMPANY

SOLE SELLING AGENT

FISHER BUILDING, CHICAGO 28 READE STREET, NEW YORK

ANNOUNCEMENT

ON June 1, the United Printing Machinery Co. transferred to the Williams Lloyd Machinery Co., of Chicago, that part of its business hitherto devoted to the manufacture and sale of machinery and supplies for electrotypers, stereotypers and photoengravers. The latter Company will continue this business at the factory formerly occupied by the United Company in Chicago. The United Company will continue the development and manufacture of special printers' machinery at its Boston factory and will act as sales agent of the Williams Lloyd Co. in the East, being in turn represented by that Company in the West. Under this arrangement it will be the aim of each Company to care for the needs of its customers in the best possible manner.

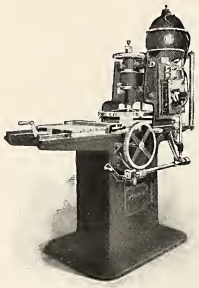
UNITED PRINTING MACHINERY COMPANY

246 SUMMER STREET, BOSTON 12-14 SPRUCE STREET, NEW YORK

WILLIAMS LLOYD MACHINERY COMPANY, *AGENTS*

337 DEARBORN STREET, CHICAGO

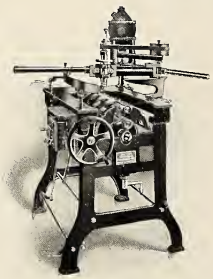
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Daniels Planer



Wax Kettles, Tables and Steam Generator



Combination Router

THE BEST IN CONSTRUCTION

MOST PRACTICAL IN DESIGN

MOST SATISFACTORY IN OPERATION

A complete line for electrotypers, stereotypers and photoengravers.

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UNITED PRINTING MACHINERY COMPANY, *AGENTS*

BOSTON NEW YORK

PUBLISH A HIGH-CLASS MAGAZINE IN YOUR OWN TOWN

You can do it under the Brooks Syndicate Plan and build up a good paying business on small capital.

WE furnish 64 pages of illustrated fiction and special articles. These pages are printed in standard magazine size, then folded and sent out in loose sections, ready for binding together with your local reading and local advertising sections. We also furnish a new cover each month, in colors, with space left at the top for printing in the name of your magazine. Advertising space on the covers is left blank for you to sell to your local advertisers. We also sell a 16-page illustrated advertising sheet, on which are printed illustrations covering practically all lines of business to be obtained on a good local magazine. You get a franchise for the exclusive rights to both the BROOKS MAGAZINE SERVICE and the BROOKS ILLUSTRATED ADVERTISING SERVICE.

Our Company has demonstrated by years of experience that the plan we offer is practical and successful, and we have condensed this experience into a book which we want to send you. It tells the main details of magazine publishing, gives plans and prices to be charged for local advertising, the cost of production and estimated profits. You can make from $150 to $250 per month with very small working capital. If you are already publishing a monthly periodical you can enlarge and improve it by changing the form to fit our service. If you are running a printing-office you can put out a monthly magazine without adding to your monthly expense, and thereby increase your net profits. If you are an advertising man, here is your opportunity to become your own publisher in a new field. Or, if you are in some other line of business or profession and wish to make a change to get into a field where there is practically no competition, the BROOKS MAGAZINE SERVICE is worth your immediate attention. Any one with energy, fair business experience and good reputation can take up this work and make it pay handsome returns. We have a competent editorial staff to assist you with suggestions in handling your local literary features, and our advertising and circulation departments will assist in pushing circulation and advertising.

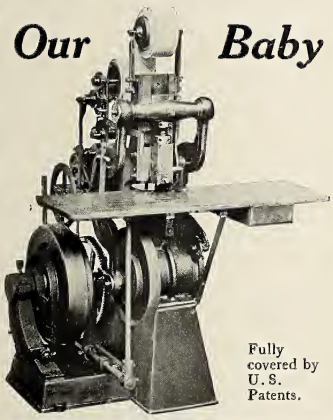
Our book on magazine publishing and samples of magazines using our service will be sent on receipt of ten cents to cover postage. Write at once and secure a franchise for your territory.

THE BROOKS PUBLISHING CO., Granite Bldg., St. Louis.



JAMES W. BROOKS
President and Editor-in-Chief

Our Baby



Fully covered by U. S. Patents.

A Marvel of Speed, Strength and Accuracy.

¶ A job can be gotten ready and executed quicker on our presses than on any other press on the market.

The Baby Curtis Power Embossing Press

will emboss a die 3½ x 2¼ inches. The following is a list of some of the firms who have bought Improved Curtis Power Embossing Presses:

THE AMERICAN BOOK & PRINTING CO.,	Mexico, D. F.
MOSLER, BOWEN & COOK,	Mexico, D. F.
GILBERT-JONES-RUGG CO., Second and Rose Sts.,	Los Angeles, Cal.
UNION BANK NOTE CO.,	Kansas City, Mo.
SIEGRIST ENGRAVING CO.,	Kansas City, Mo.
THE JENNINGS ENGRAVING CO., 2511 W. 38th Ave.,	Denver, Colo.
THE CRESCENT ENGRAVING CO.,	Minneapolis, Minn.
THE F. L. REEG CO., 214 Woodward Ave.,	Detroit, Mich.
THE S. W. WRIGHT CO., Lakeside Building,	Chicago, Ill.
MR. L. R. BROCHON, 206 Wabash Ave.,	Chicago, Ill.
P. F. PETTIBONE & CO., 44-50 S. Desplaines St.,	Chicago, Ill.
MR. DUNCAN R. DORRIS,	Nashville, Tenn.
McQUIDDY PRINTING CO.,	Nashville, Tenn.
THE M. P. EXLINE CO.,	Dallas, Texas.
WINTER BROS.,	St. Louis, Mo.
GEO. D. BARNARD & CO.,	St. Louis, Mo.
MONTGOMERY ENGRAVING CO., 14-16 Hooper Bd.,	Salt Lake City, Utah.
CENTRALIA BOOK, STATIONERY & PRINTING CO.,	Centralia, Ill.

WRITE TO-DAY for complete description of our **Baby Standard** and **Special** presses. The most complete line of Embossing Machinery in the world.

MODERN MACHINE CO.

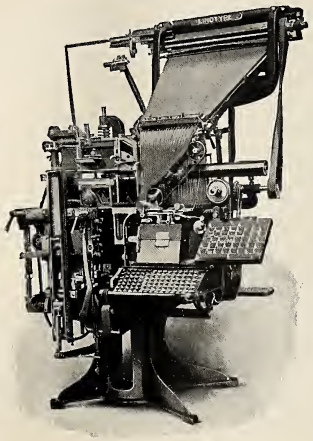
214 Spruce Street . . . . ST. LOUIS, MO.

Eastern Representative—MANSFELD MACHINE CO., 81 Center St., New York City, N. Y.

Rebuilt Linotypes

Model 1, Two-letter Linotypes. All worn parts replaced by new. Guaranteed to produce as good a slug as from a new machine.

Price, $2,000.00, f. o. b. Chicago



Prompt delivery. All machines sold with new matrices and new spacebands. ¶ This is the only company that rebuilds Linotypes exclusively, that maintains a regular force of machinists and is equipped with up-to-date machinery. ¶ If you want other model Linotypes, write us. We may have what you want.

We have an Exclusive Special License

to use patented attachments in rebuilding Linotype Machines. ¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the UNITED STATES.

If you have a Linotype to sell
If you wish to buy a rebuilt Linotype } ***WRITE US***

Gutenberg Machine Company

WILL S. MENAMIN,
President and General Manager.

545-547-549 Wabash Avenue, CHICAGO

Service *and* Quality Guaranteed

Mr. Printer: When you want an electrotype — you want it quickly. You have a rush job depending; you can't fool with promises. You want an electrotype of "quality." **Good paper, good ink or good press-work will not cover the "sin" of a poor electrotype.**

Dependable Service

Means simply this: When you order an Electrotype, Nickeltype, Waxplate, Design or Engraving delivered at a certain day, at a certain hour, and you get it — that's **dependable service.**

Electrotypes of perfect quality at prices no higher than you pay for inferior work means **dependable service.** Why pay tribute to poor quality? Place your orders with an Electrotyping establishment conducted on a business basis, adequately equipped to handle large or small contracts, and be assured of quick service and prompt delivery.

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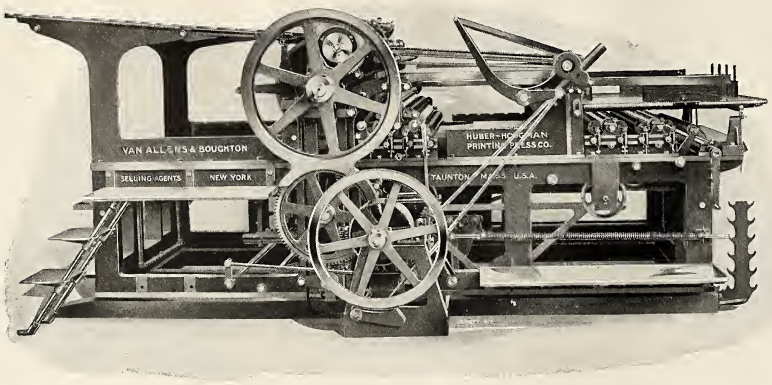
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THE HUBER-HODGMAN PRINTING PRESS



LET us have a heart-to-heart talk with you on the merits of printing presses, and tell you why the Huber-Hodgman machine is the best ever offered the printer. The first point to which we call your attention is that this Company is thoroughly equipped with a shop of new and latest designed tools, used by the most efficient mechanics; every press is built with the greatest care, of selected materials. The frame-work is the most rigid made, the driving mechanism being a straight shaft, turning perfectly true, with a keyed gear on one end driving the cylinder, the other driving the bed; these gears do not slide, nor does the shaft lift. A six-inch block working through a broad-faced, straight shoe reverses the bed; it does not cut the shoe like a roller, causing noise and rattle, and lost motion. The tracks are four inches wide, hardened steel faced, with ball-bearing rollers; the longer used the smoother the face of the track. The pyramid distribution of nine rollers with the angles geared and all interchangeable, makes the most efficient service; and the print-side-up delivery with the fly in combination will deliver all kinds of stock at full speed of machine, and can be changed in less than half a minute.

The Huber-Hodgman Press might not give you better service than some other machines while they are new, but after a few years' service is when you will congratulate yourself on its possession. It wears well and will maintain its register, and be as efficient as when new long after its competitors are in the scrap-pile. You can not afford to overlook these claims, by a simple examination, unless you are blind to your interests.

The Huber-Hodgman is not imitative; it is built on new lines, and every customer has endorsed our claims. Can't you, before placing an order, look it over? We sell it on its merits.

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WESTERN OFFICE, 277 Dearborn Street,
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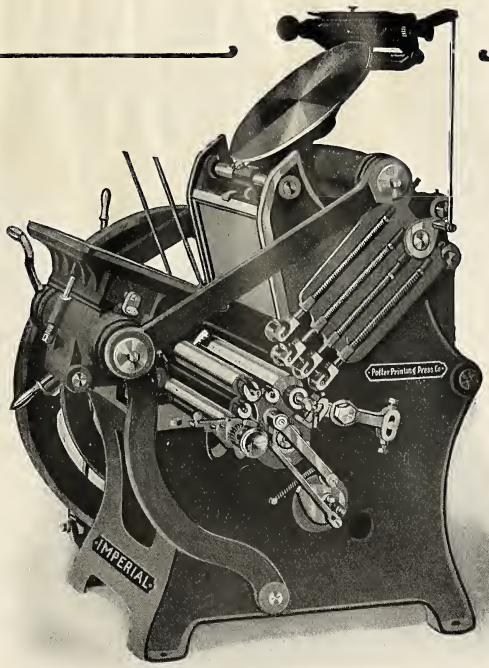
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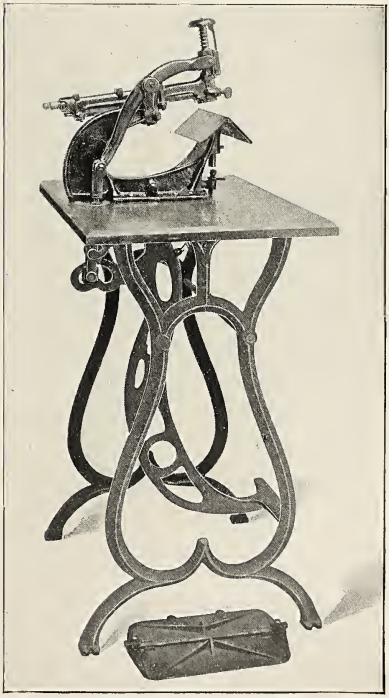
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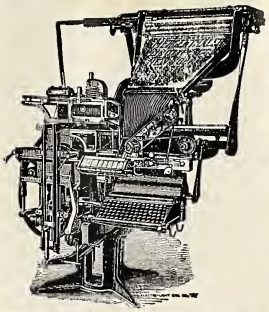
WE take pleasure in announcing the addition of the latest member to the Caslon family, viz: the Condensed Caslon, in which the body of this specimen is set. Besides the 24-Point, used here, all the leading sizes are either completed or under way. We think you will agree with us that it is a most useful and handsome face. Further specimens on application. The Caslon family is now one of the largest extant, comprizing as it does, in addition to the Condensed Caslon, the original Caslon Old Style—which, by the way, we alone are authorized by the English originators to produce,—the New Caslon, Heavy Caslon, Caslon Old Style Italic, New Caslon Italic and Caslon Text.

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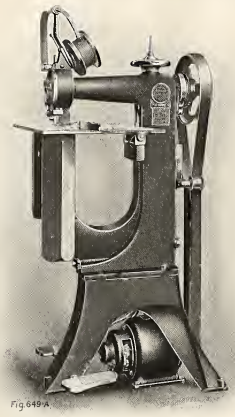
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Cor. Causeway and Washington Street, North, BOSTON, MASS.

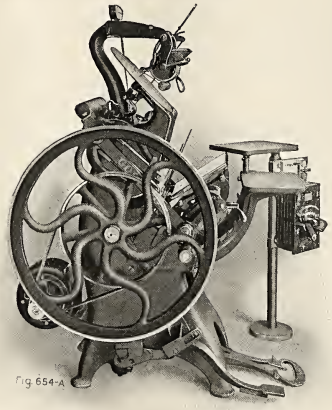
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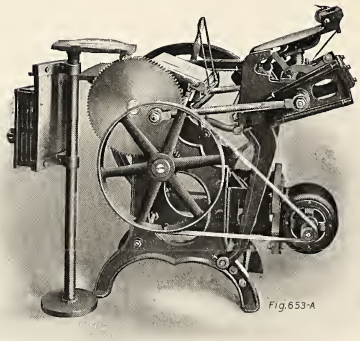
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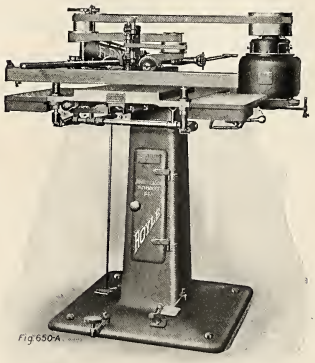
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PHOTOENGRAVERS' SCREENS.

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CRESCENT EMBOSSING Co., Plainfield, N. J. See "Crescent Goods."

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PRESSES—JOB PRINTING.

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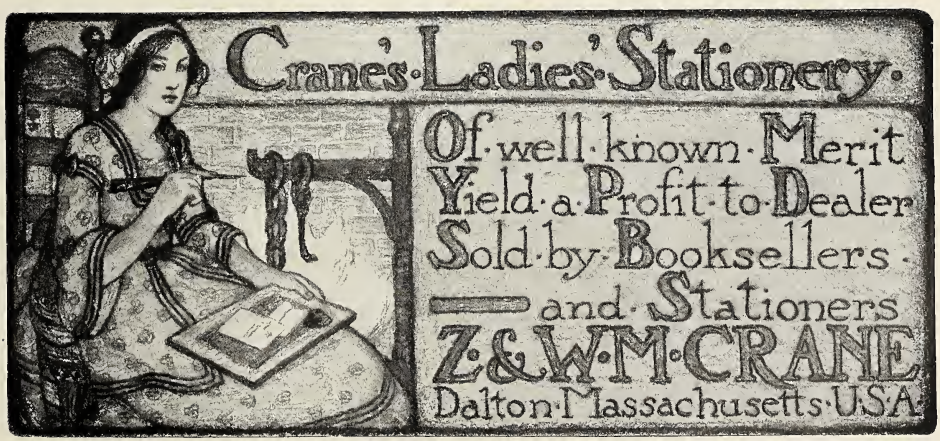
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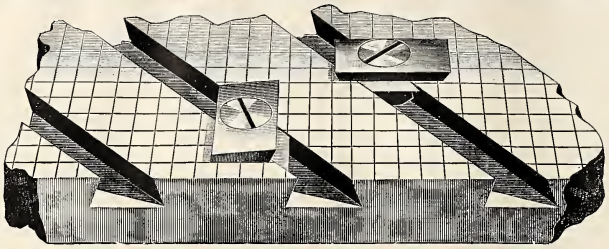
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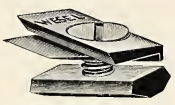


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Sectional view of Wesel Patent Iron Grooved Block showing Hooks in position.

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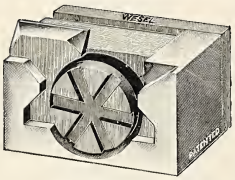


Wesel Patent Hook with Drop-in Nut.



Sectional view showing how Drop-in Nut is inserted into the Grooves.

The only Block which successfully meets all the requirements of those who print from plates. This is proven by the repeat orders we are constantly receiving. Those who have tried out the block by actual experience will not be satisfied by any other device. Its use will save labor in making-up and make-ready, and save wear of plates. Every consideration which should be given weight by the manufacturing printer is in favor of the Wesel Patent Iron Grooved Block. We will be pleased to estimate on a block equipment to fit your press. Hooks for every purpose can be provided.



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Tubbs Thumbnail News

LUDINGTON, MICHIGAN — JUNE, 1907 — 536-538 PEARL ST., NEW YORK

Tubbs Thumbnail News
BY BASH TUBBS
THE TUBBS MFG. CO.
LUDINGTON, MICHIGAN

ANNOUNCEMENT

For the reason that the printers have been so unusually kind to us in the East, we have found it necessary to establish a warehouse in New York. It would be our purpose to carry an immense stock of printers' goods, which will make it possible to fill all orders without delay, with the exception of specially designed furniture, which will necessarily have to come from the factory at Ludington, Michigan. As a result, printers in New York, New England, and other Eastern States, should send their orders direct to the Tubbs Manufacturing Company, 536-538 Pearl street, New York, N. Y.

* * *

We are consulting engineers as well as manufacturers, and printers who are contemplating modernizing their establishments might profit by consulting this department. We originate, design and equip composing-rooms throughout. We make no charge for consultation or advice. We have thousands of drawings showing specially designed imposing-stone frames, cabinets and other equipment that might be interesting in selecting new equipment. Before deciding upon your new arrangement we would be glad to have you write us.

* * *

That the Tubbs quality is being approved in New York is evidenced by three unusually large orders for composing-room equipment secured in the first half of May. Among the number is the composing-room of the Charles Scribner's Sons. Tubbs furnished every piece of furniture in this establishment, consisting mostly of special designs. The finish is weathered oak. It would please any printer to make a visit to that establishment. You will find printers' furniture like you never saw before.

We are also building about four carloads of cabinets, imposing-stone frames with iron tops and other equipment for the new office of the Isaac H. Blanchard Company. This material will have the weathered-oak finish, and it will be among the largest composing-rooms in New York.

Tubbs is also furnishing all the furniture for the Federal Printing Company of New York, and judging from the size of this order it will undoubtedly be by far the largest composing-room in America, aside from the Government Printing-office. There will be sixty special stone frames of one design with iron tops; cabinets by the hundred. Tubbs designed every piece of furniture for the composing-room, pressroom, foundry and bindery. It will require about eight cars to transport this order. This material is all weathered-oak finish.

* * *

About two years ago Tubbs originated weathered-oak finish for printers' furniture, which is on the mission order. That printers approve of this style of finish is strengthened for the reason that practically every large equipment during the year has selected this style. Among other very large outfits for May finished in weathered oak, in addition to those mentioned above, are the Buffalo Typesetting Company of Buffalo, complete equipment; Pittsburg Printing Company, large number of cabinets, etc.; Bowman Publishing Company, Evanston, Illinois, and hundreds of others. We would be glad to have you inspect this style of furniture in our New York salesroom.

* * *

The *Printing Machinery Record* for April, published in London, has the following to say among other things regarding Tubbs's goods: "The Tubbs printers' joinery, particularly the 'New Idea' type cases, has proved a revelation to the British printer. The reign of King Paper and attendant dust is doomed through the introduction of the polished rock-maple veneer, that forms the top layer of the three-ply bottom. The great increase in durability which the lock corners provide is apparent at a glance, and the ugly gaps at the corners, resulting in loss of valuable type, are no longer inevitable after a few months' use of a type case."

* * *

Having had many requests for Teddy Bears in wood, we have made patterns for three styles, which we can furnish in any size



wanted from four-line up. In sending in your order please mention size line wanted.

DOUBLE EXTRA

The Tubbs Mfg. Co., of Ludington, Michigan, has opened a large Salesroom and Warehouse at 536-538 Pearl Street, New York—one minute from Broadway.

That the printers in New York and the East may have promptness in delivery of the Tubbs famous product, an exhibition floor and wareroom has been established at 536-538 Pearl street, where a large and complete stock of Printers' Modern Furniture, Wood Type and Supplies will be on hand for immediate delivery. This establishment will be under the management of Mr. C. W. Moore, who was previously manager of Golding & Co's New York branch. Mr. Moore's extended acquaintance in New York and eastern territory will serve as a most excellent recommendation. Printers are invited to visit the new quarters and inspect the Tubbs idea of Modern Printers' Furniture.

The Cornell Printing Company, of Syracuse, New York, who are exclusive show printers, sent us this letter last month: "The outfit of wood type, imposing-stone frames and cabinets which you furnished us over a year ago has proven so unusually satisfactory that we are going to have you duplicate this material throughout. Send your representative to see us at once. Your Uniform Set Gothic is the greatest time-saver we ever saw in a printing-office. We have discarded every font of wood type in our shop made by other concerns and we want nothing but Tubbs's Uniform Set System. So far as we know we have never stopped one moment to make-ready a single form with your wood type, and we are running several presses continually on posters and nothing else. We are able to appreciate the excellent type you manufacture."

NOTE.— Since the above was received we have completed their order for another thousand dollars' worth of wood type, in addition to other equipment. The Tubbs quality is the real quality.

* * *

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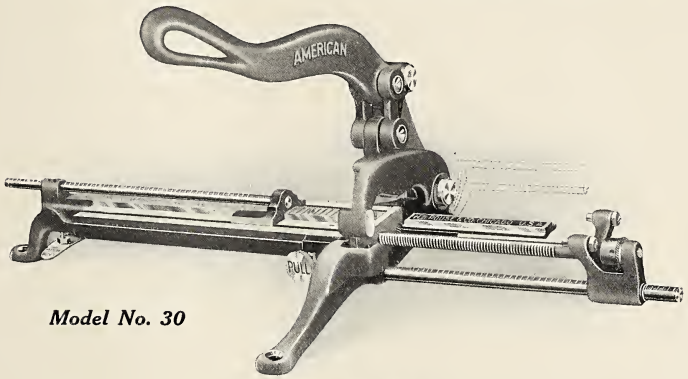
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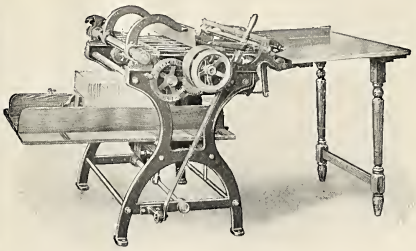
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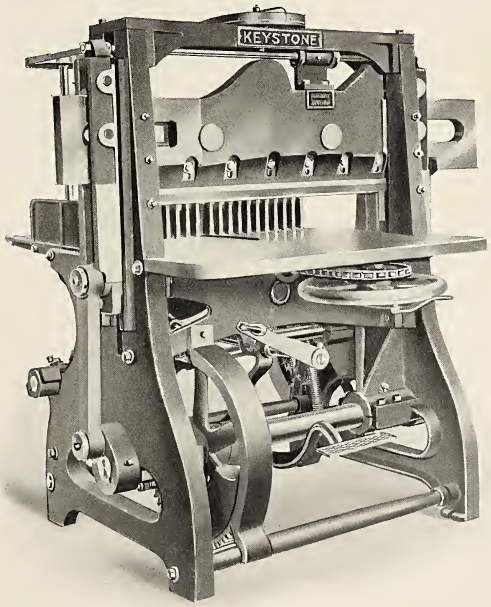
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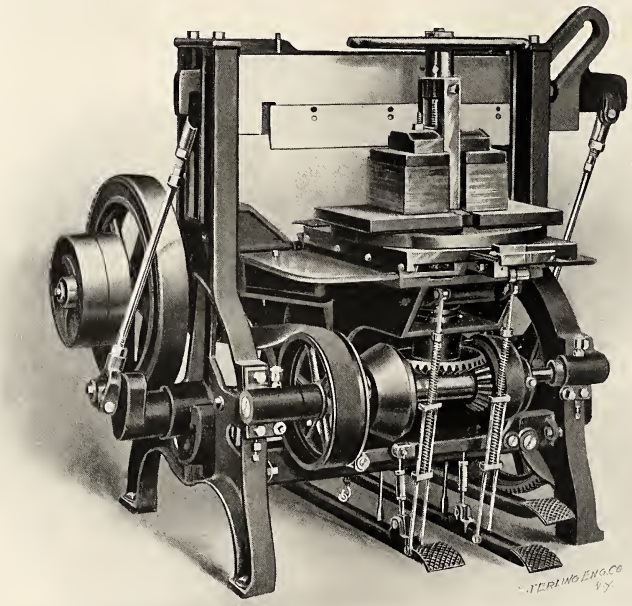
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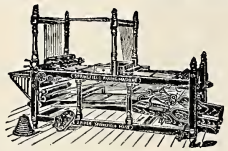
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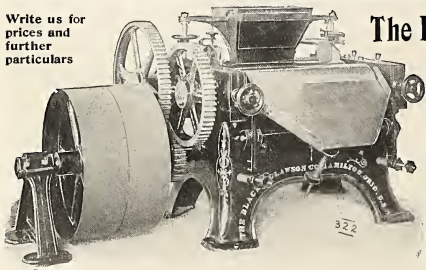
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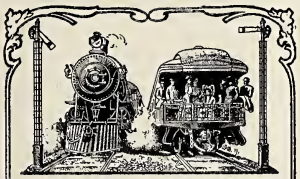
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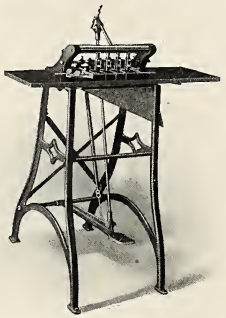
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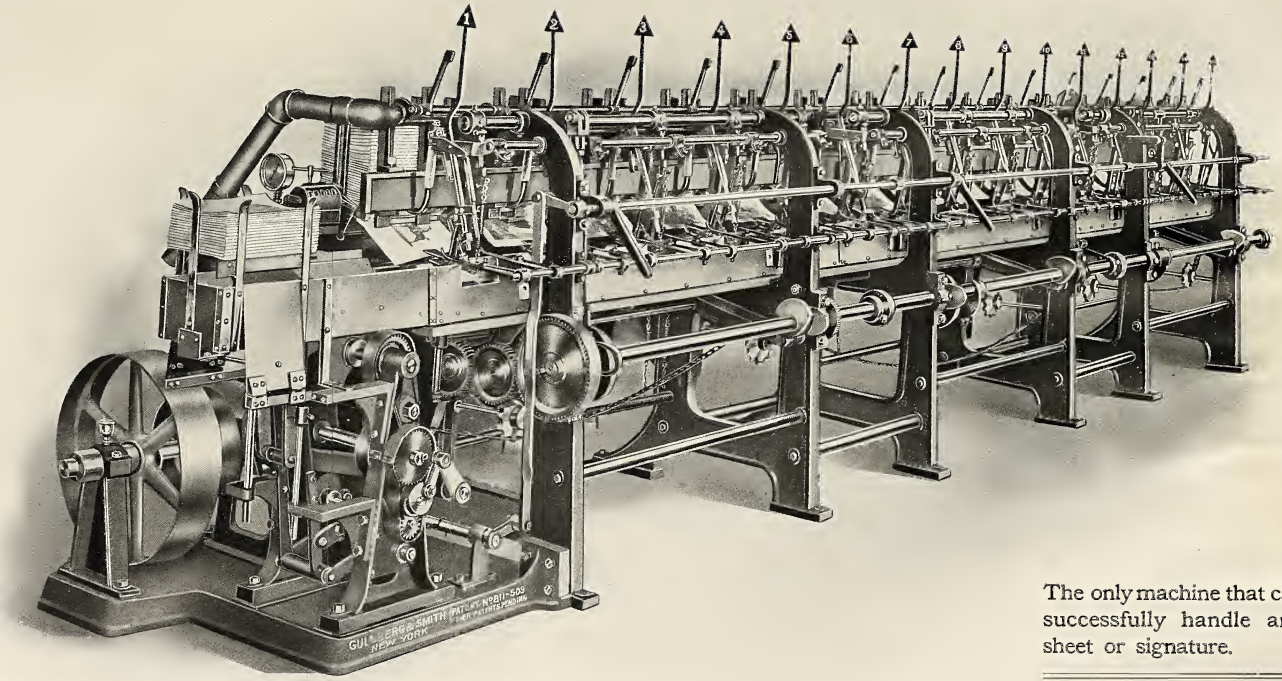
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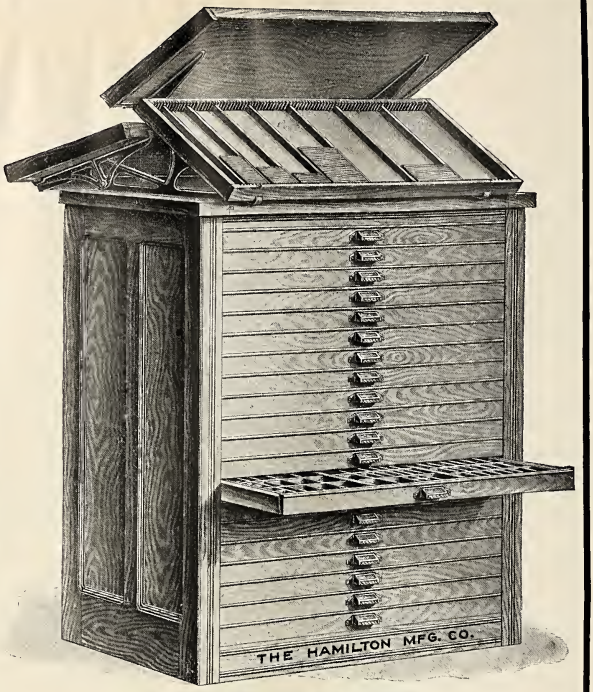
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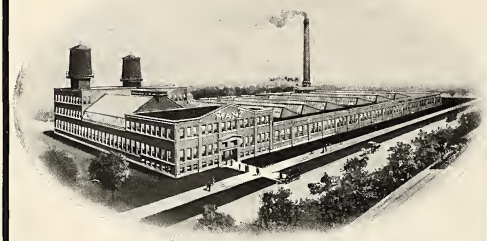
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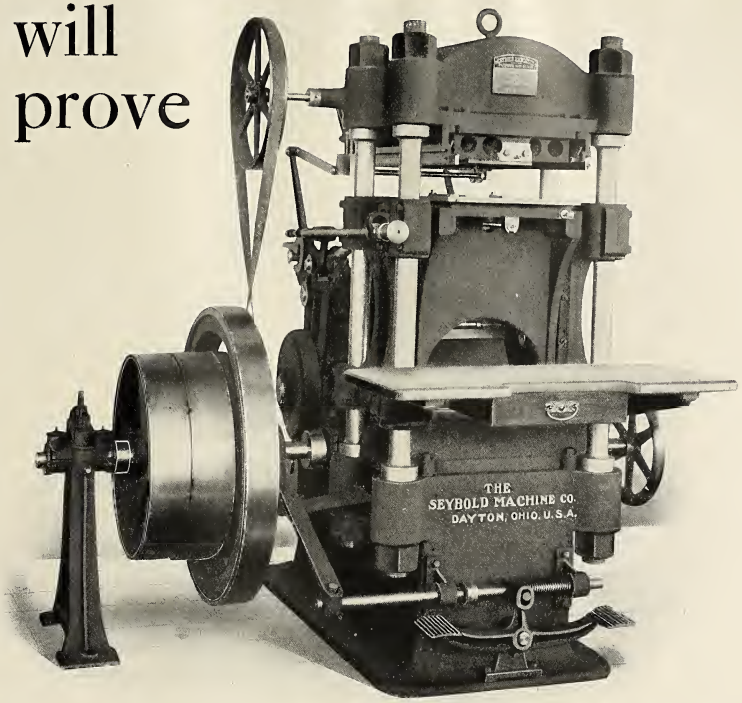
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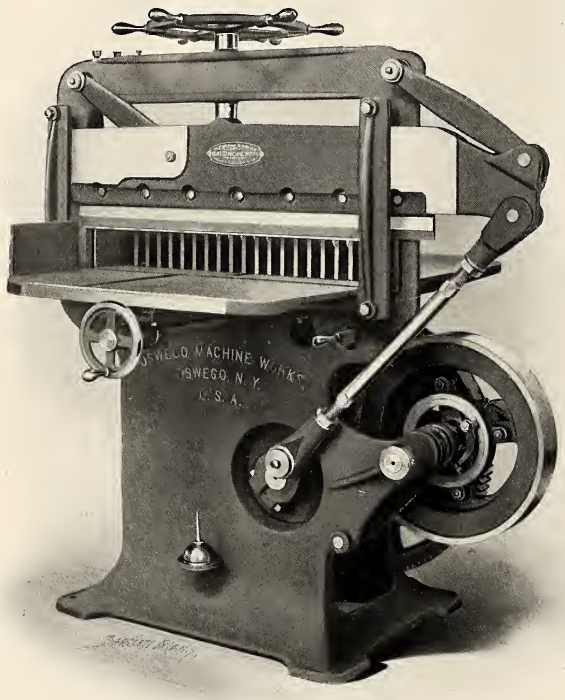
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An honorable record of thirty-six years building cutting machines as a specialty is your guarantee of good service.

Oswego Machine Works is the only factory making cutting machines exclusively, and the only one making a complete line of cutting machines. We build in all the commercial sizes—Automatic Clamp Cutters, Semi-Automatic Clamp Cutters, Hand Clamp Cutters, Small Power Cutters, Hand-wheel Drive Cutters, Hand-lever Cutters, Bench Cutters, Die-cutting Presses.

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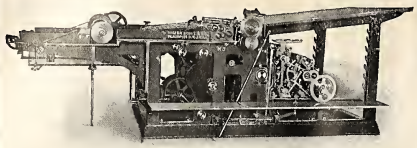
PEERLESS

I AM THE THE PEERLESS CARBON BLACK COMPANY BLACK IMP

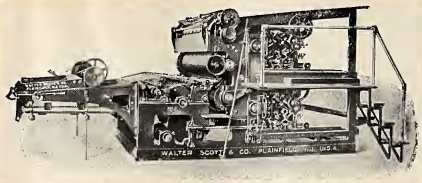


I am the Black used in the ink that printed The Inland Printer.
I am the pinnacle of perfection in making fine art printers' inks.
I mix in varnish without thickening—make inks flow and distribute, and print perfectly.
Send for my book—it tells you what I am, who uses me, and why *you* should use me.
A sample package will be sent to those who wish to try me.
I am made by the Peerless Carbon Black Co., of Pittsburg, Pa.
I can be obtained from

Binney & Smith Co.
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YOU OUGHT TO WRITE

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SCOTT SHEET-FEED TWO-REVOLUTION ROTARY

WITH AUTOMATIC FEEDER ATTACHED

WHICH PRINTS FROM CURVED PLATES ON ONE SIDE OF SHEET AT A SPEED UP TO

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The Scott All-Size Rotary

WHICH CUTS OFF AND PRINTS

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AT A SPEED UP TO

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IS A VERY GOOD PROPOSITION

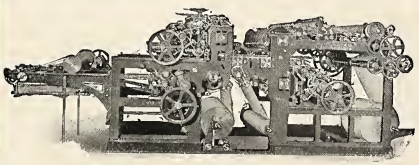
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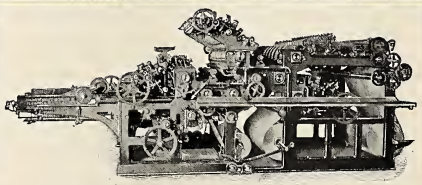
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Walter Scott & Co.

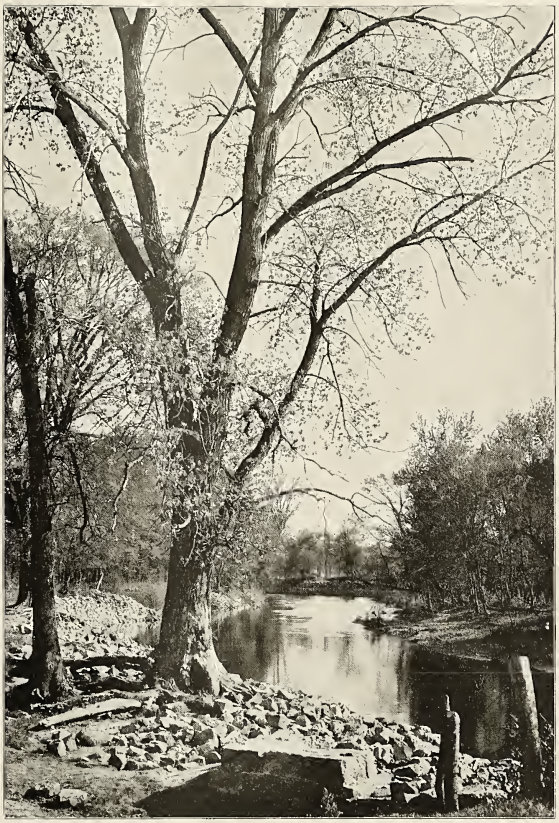
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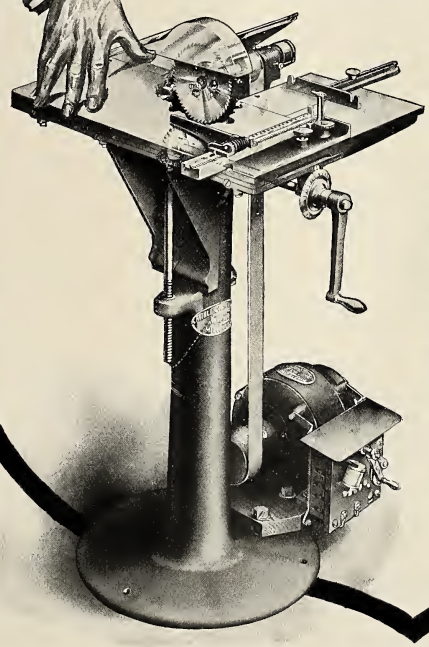
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Was sold to the Government Printing Office on its Merits, and accepted after a thirty-day trial.



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The Miller Saw-Trimmer Saws and Trims in one Operation.

Reduces every component of the printer's form to Point Measurement.

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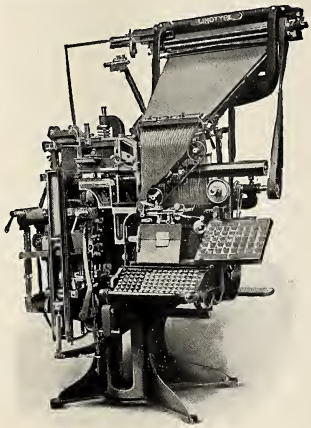
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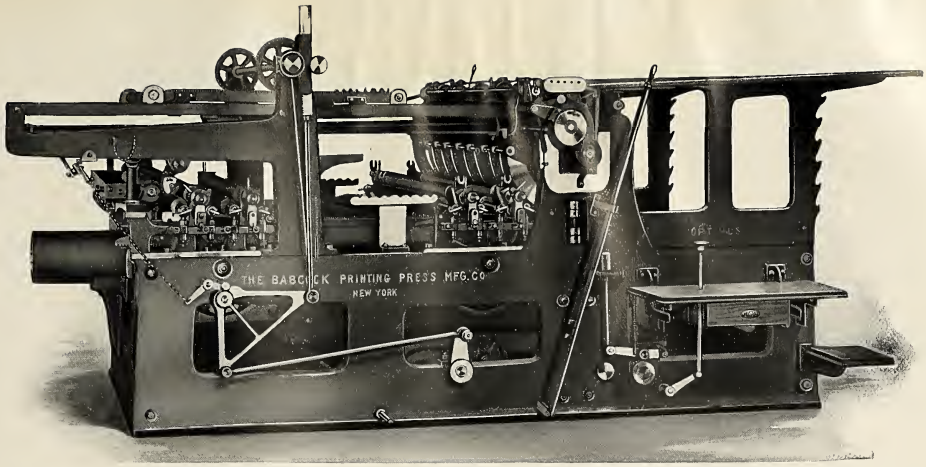
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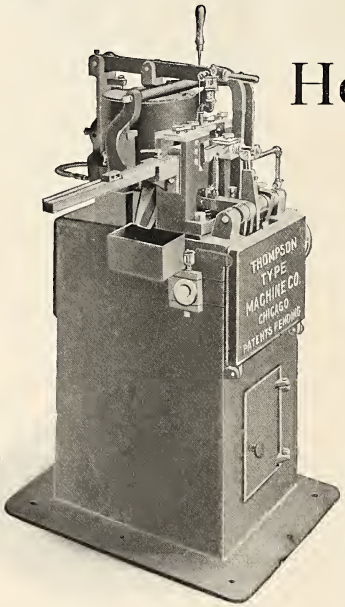
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Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply Company, Seattle; Pacific States Type Foundry, San Francisco.

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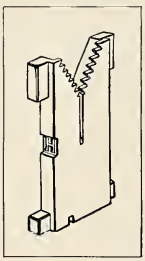


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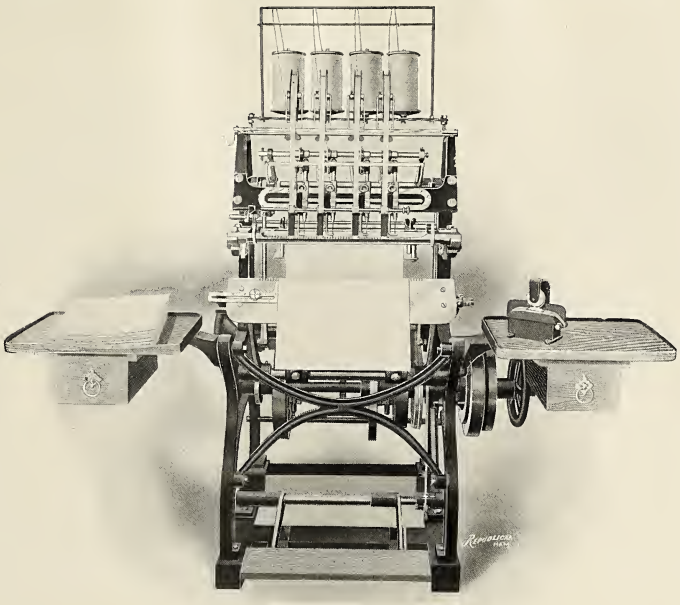
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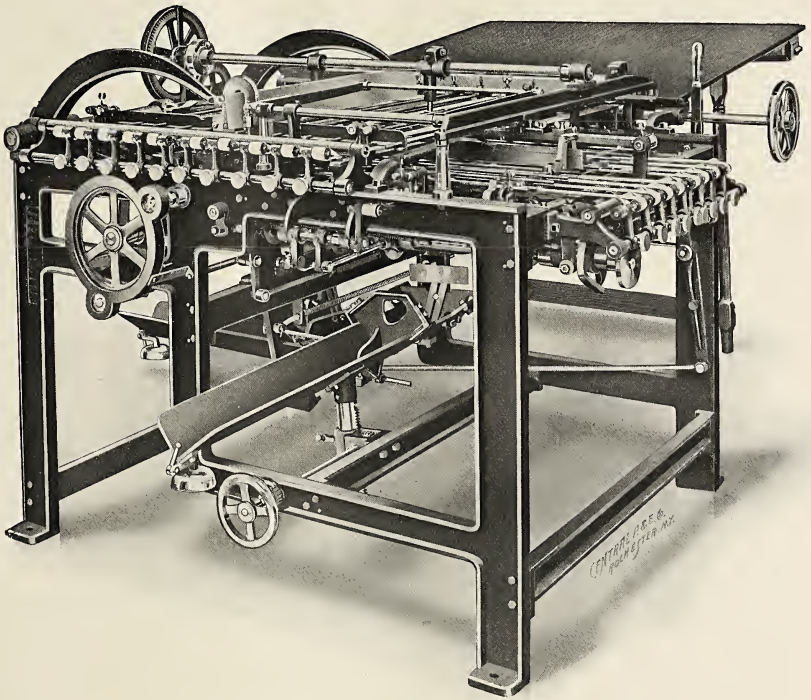
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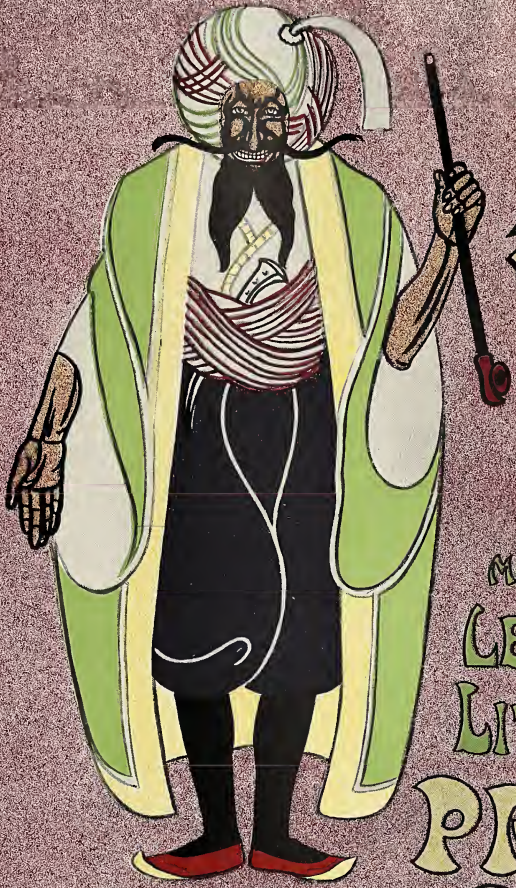
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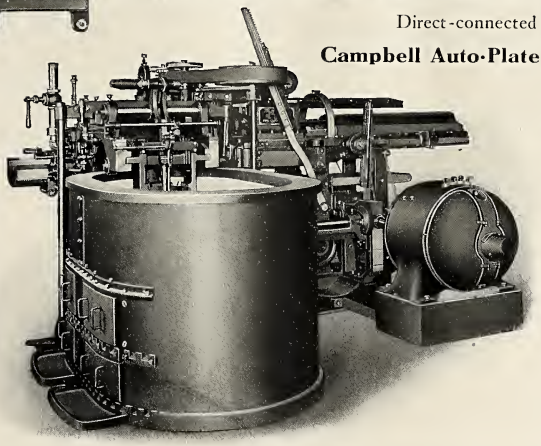
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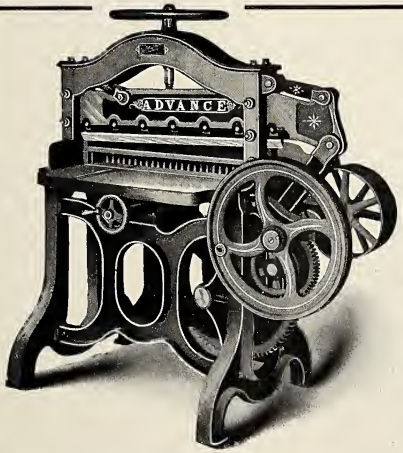


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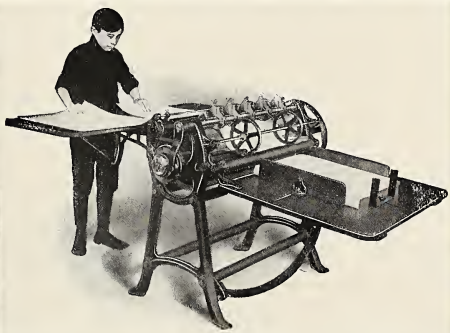
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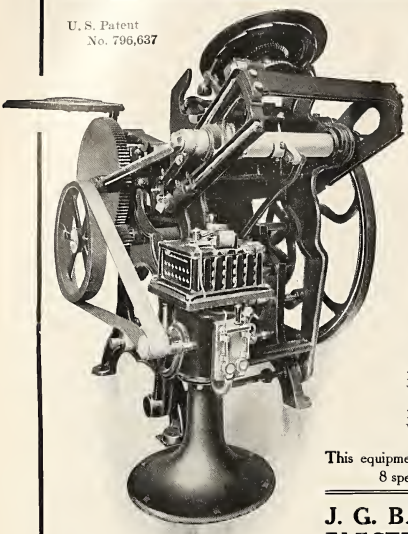
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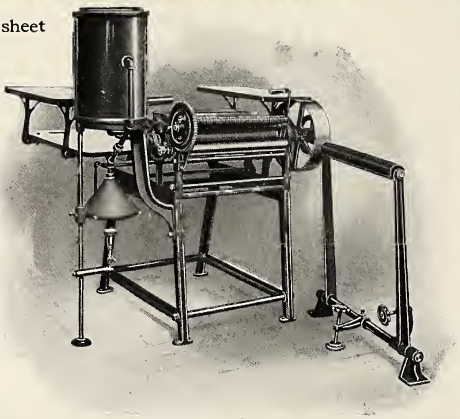
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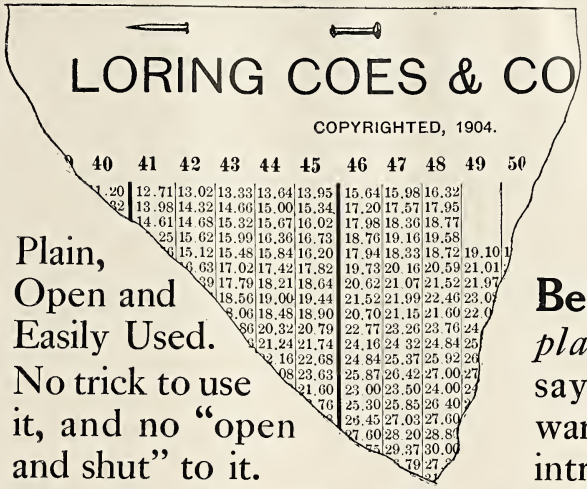
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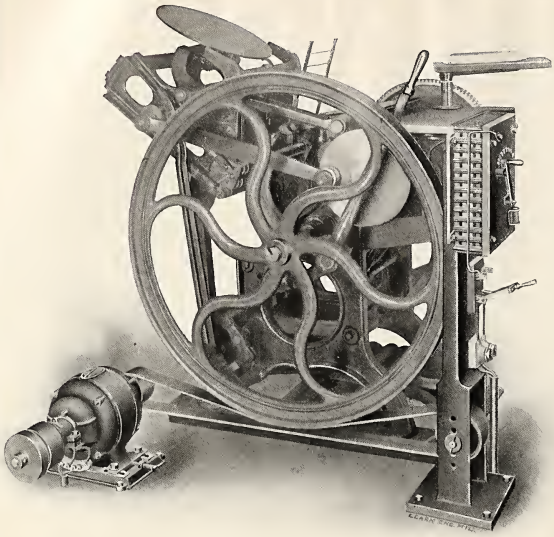
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While their price is as low as is consistent with the highest grade of workmanship and material, they effect a saving through economy in operation and maintenance rather than first cost.

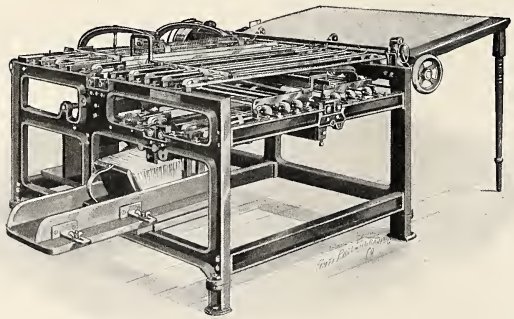
They are Economical because they are designed and built for the work by engineers who "know how."

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The Mechanical Appliance Co.

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MILWAUKEE, ... WISCONSIN



1907 Pattern
Twentieth Century Model Eclipse Newspaper Folders

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Write for full particulars and our "Special Trial Proposition."

THE ECLIPSE FOLDING MACHINE COMPANY

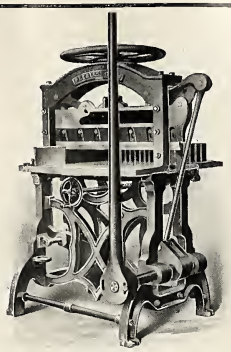
ESTABLISHED 1884. **SIDNEY, OHIO**

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Can be fed at higher speeds, because the sheet is laid on an *inclined* platen at *absolute rest.*
The Peerless runs without noise and jar and is easily operated by treadle.
The throw-off is the most convenient — eccentric, self-locking, either off or on.
There are no obstructions to the feeder.
Sheets can not touch the gear-wheel to be spoiled by oil and grease, as on other types.
We've been building these presses twenty-nine years.
Built in six sizes. Send for Booklet.

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Superior in every detail — compare it with others.
Superior leverage, cutting easily and returning easily, because of the perfect counter-balance, within the frame, out of the way and saving floor space.
Not a back-breaking cutter.
Frame strong, heavy, doubly braced.
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Four sizes — 23, 25, 30 and 32 inches.
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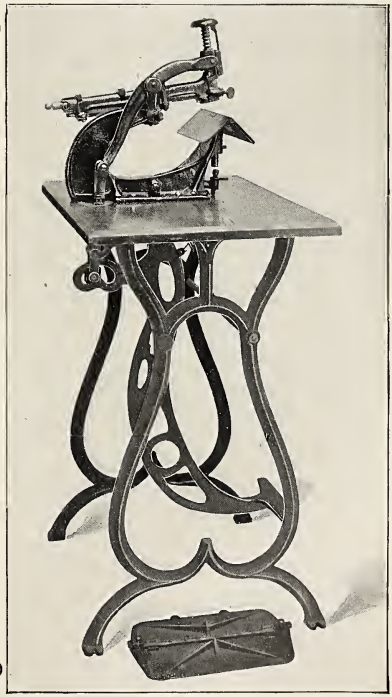
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The

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¶ Printers that are using the **Old Ribbon Process** will admit that it is complicated and high-priced.

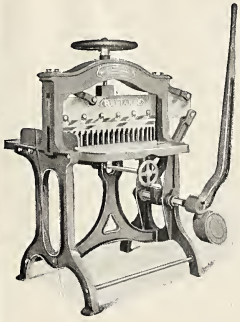
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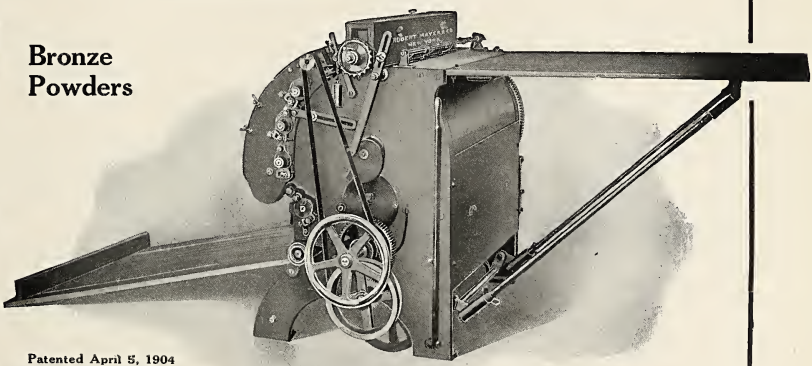
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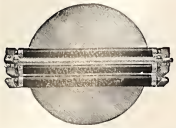
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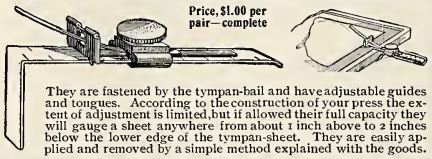
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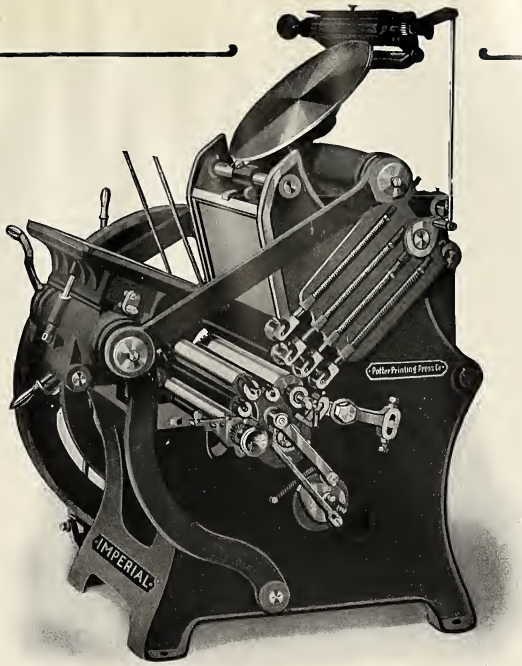
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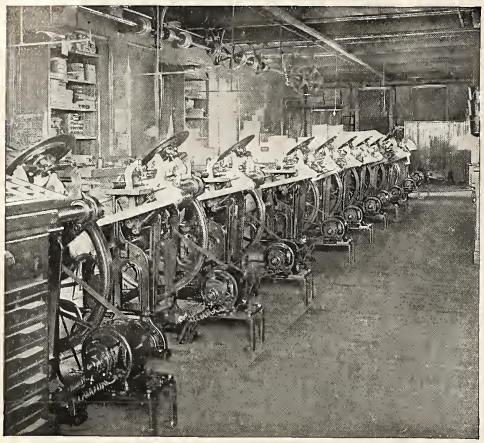
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There are other reasons why **electric power is best** adapted for printing machinery.

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The reliability of the *Boston Wire Stitcher* is what commends it to the practical printer and binder. They know it can be depended upon to do the work for which it was purchased. It is always ready with an excellence in stitching unequalled. Sold by the *American Type Founders Co.* everywhere.

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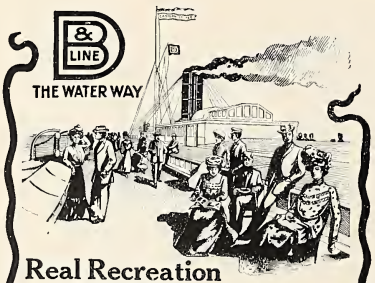
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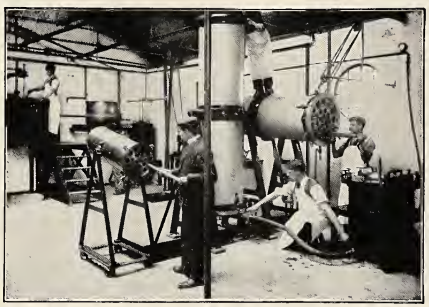
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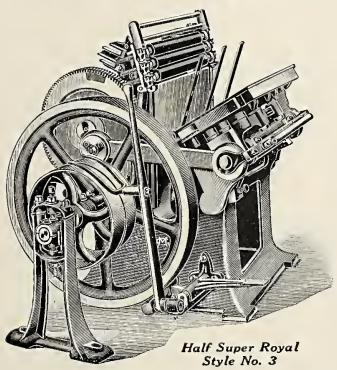
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Quick Change Double Magazine Linotype

OUR SPECIAL FEATURES ARE

A solid base, which prevents vibration of distributor.
No jamming of matrices.
Quick change of length of line.
Improved assembler with instantaneous quick change.
Improved line delivery carriages, with instantaneous quick change.
Wide magazine mouth.
Gas governor attached directly to pot, with holder immersed in the metal.
Every part of the machine easily accessible.

Quick as a Flash

In any part of a line of Roman the operator can compose a word in Small Caps, Boldface or Italic, by touching a lever which throws in the two-letter attachment.

Quick as a Flash

The upper or lower magazine can be thrown into action by the touch of a lever and two entirely different faces are ready for use.

Quick as a Flash

In less than a minute, if a still greater variety of faces is required, either lower or upper magazine can be moved, and a fresh magazine can be put in place in a remarkably short space of time.

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Testifying to the SUPERIOR QUALITIES of our English-depth Matrices.

THE MONETARY TIMES PRINTING CO. OF CANADA, Ltd.

TORONTO, CAN., Nov. 8, 1906.

The Canadian-American Linotype Company, 70-72 York street, Toronto:

GENTLEMEN,— In reply to your inquiry regarding the Simplex Standard two-letter Linotype machine you installed for us a few months ago, I may say we are well pleased with it. The English-depth matrices which came with the machine can not be beaten, the shoulder left on the slug being fully as deep as any foundry-cast type, makes it much easier for the pressman, and I would recommend English-depth matrices every time in preference to American. I remain, Yours truly, A. E. WHINTON,

Superintendent, The Monetary Times.

THE WINNIPEG TRIBUNE.

WINNIPEG, MAN., Nov. 2, 1906.

J. H. Hardie, Mgr., Western Branch Canadian-American Linotype Corporation, Winnipeg, Manitoba:

DEAR SIR,— Replying to your query over the telephone, I have pleasure in reporting that the new style Standard Pica machine installed by you in our composing-room a few months ago is giving every satisfaction. The new device for quick change, together with the wide range of faces (5 to 14 point) which can be used, renders the machine invaluable in the composing of advertisements, headings, etc.

We find that the machine requires no more power to operate than your old 11-point Standard newspaper machines. It runs very smoothly and accurately and in our opinion little is left to be desired in the production of a perfect Linotype machine.

Yours faithfully,
THE TRIBUNE PUBLISHING COMPANY,
R. L. RICHARDSON, *Secretary-Treasurer.*

THE CENTRAL PRESS AGENCY, Ltd.

TORONTO, CAN., Nov. 14, 1906.

The Canadian-American Linotype Corporation, Toronto, Ontario:

GENTLEMEN,— In reference to your inquiry, we are delighted with the 14-point Linotype machine you have erected in our office. It runs perfectly and the English-depth matrices give the best of satisfaction, and we are producing from them the best stereo molds we have ever made, this owing to the great depth of the matrices; we are sure every office that stereotypes will use your English-depth matrices in preference to the American, after giving them a trial.

Yours respectfully, CENTRAL PRESS AGENCY,
Per F. DIVER, *Manager.*

THE WILSON PUB. CO. OF TORONTO, Ltd.

TORONTO, CAN., July 19, 1906.

Canadian-American Linotype Corporation, Limited, Toronto:

GENTLEMEN.— In reply to your letter of the 14th instant, regarding the working qualities of your English-depth matrices, am pleased to say that they have given the best of satisfaction both for working in the machine and the face of the slug.

We have two machines here, both using English-depth matrices, and will never use any other if they can be secured at all. I remain, Yours truly,

(Signed) E. B. ARMSTRONG,
Linotype Superintendent.

THE COURIER.

BRANTFORD, CAN., Dec. 10, 1906.

The Canadian-American Linotype Corporation, Toronto, Ontario:

GENTLEMEN,— We have much pleasure in testifying to the excellent work done by the second Standard machine we installed last week. Your Mr. Priest had this machine erected and its first slug cast in three hours' time. How is this for a record? We can not speak too highly of our two Standard machines. They are doing splendid work and have never given a moment's trouble. Yours truly,

RALPH H. REVILLE.

THE EXPOSITOR.

BRANTFORD, CAN., Dec. 10, 1906.

The Canadian-American Linotype Corporation, Montreal, P. Q.:

GENTLEMEN,— I have now three of your Standard machines at work in this office, and they are giving entire satisfaction. I have also found your firm anxious to fill its engagements to the very letter.

Sincerely, T. H. PRESTON.

THE EDMONTON BULLETIN.

EDMONTON, ALBERTA, Oct. 27, 1906.

Canadian-American Linotype Company, 70 York street, Toronto, Ontario:

DEAR SIRS,— We are using five different fonts of your English-depth matrices on our Linotype machines and they are giving us very good satisfaction indeed. They cast a face of type clean enough to do the finest kind of jobwork. Yours respectfully,

BULLETIN COMPANY (Ltd.).
DUNCAN MARSHALL, *Manager.*

THE WORLD.

VANCOUVER, B. C., Nov. 3, 1906.

To whom it may concern:

We have had the English-depth matrices put on our Linotype machine, and are more than pleased with the faces of type, and find the deeper shoulder on the slugs a great advantage.

We expect in time to fit all our machines with these matrices.

THE WORLD PRINTING & PUB. COMPANY, Ltd.
L. D. TAYLOR, *President and Manager.*

H. STEAD, LINOTYPE MACHINIST.

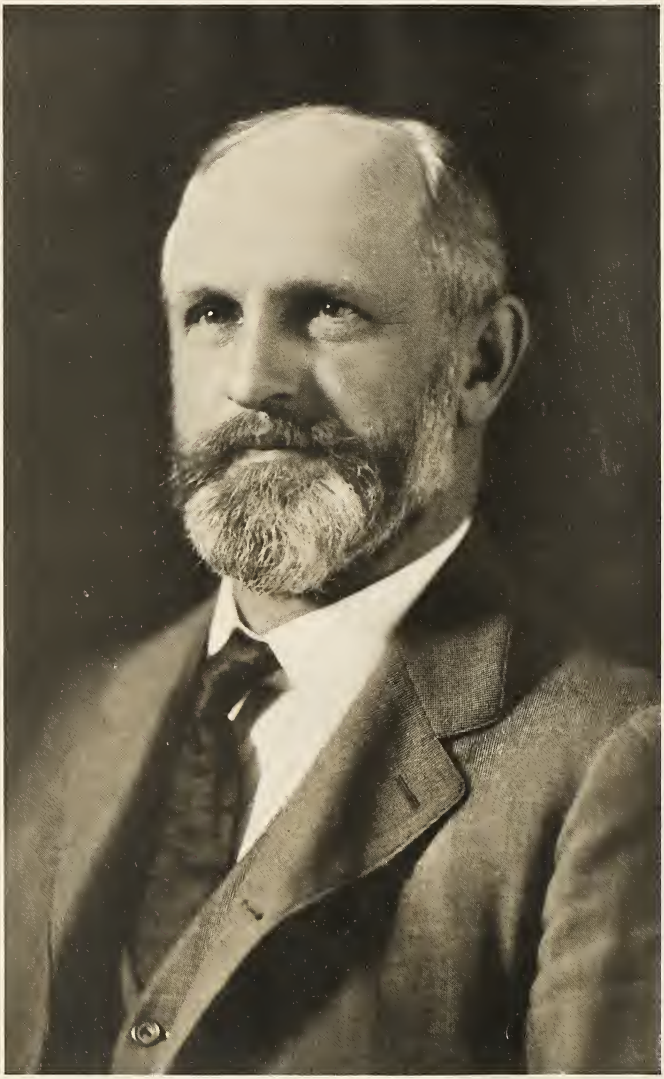
HAMILTON, CAN., May 7, 1907.

DEAR SIRS,— Having recently installed one of your latest Linotype machines, and having worked on both the Canadian and American machines, I find that the Canadian machine is much easier to handle in making a change than is the American-made machine. One feature of the Canadian machine over the American machine is that no labor is required to remove the channel plates, and the assembling of the matrix in the two-letter attachment of the assembly elevator is another improvement. There is also a great saving in the casting and the transferring of the black-letter line. It is a great saving of the combination of the matrix in transferring to the second elevator.

Wishing the Canadian machine every success, I remain, Yours truly, H. STEAD,
Linotype Machinist, Hamilton, Ont.

Canadian-American Linotype Corporation, Ltd.

LONDON OFFICE---8 Bouverie St., E. C. **TORONTO, CANADA**



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The INLAND PRINTER

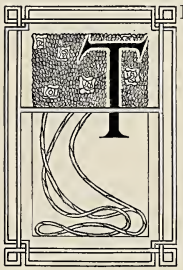
THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

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DISCURSIONS OF A RETIRED PRINTER.

NO. XII.— BY QUADRAT.

THE AMERICAN TYPE FOUNDERS COMPANY — THE CAUSES LEADING TO ITS FORMATION — ITS INITIAL DIFFICULTIES AND FINAL SUCCESS — ROBERT W. NELSON — FOUNDERS OF THE AMERICAN PRESS ASSOCIATION — PRESENT HARMONIOUS RELATIONS AMONG COMPETING LETTER-FOUNDERS — PROGRESSIVENESS OF AMERICAN TYPEFOUNDERS.



THIS is the last of these articles which will relate to letter-foundries. With the exception of the foundry established in New York in 1810 by Elihu White, and now known as the A. D. Farmer & Son Type Founding Company, all the typefoundries established prior to 1869, and in existence in 1892, as well as several started after 1869, were purchased by the stock company known as the American Type Founders Company. My chief object in writing these discursions was to assist in preserving the memory of these old-time typefoundries; and it may now be interesting to observe the results of a consolidation which fifteen years ago was a subject of great misconception and much controversy.

On February 8, 1892, the American Type Founders Company was incorporated, with a capital of $4,000,000 preferred and $5,000,000 common stock, and purchased a majority of the typefoundries in the United States, thus becoming the successor of the eminent houses of MacKellar, Smiths & Jordan (established 1796), Cincinnati Type Foundry (1817), Boston Type Foundry (1817), James Conner's Sons (1827), Dickinson Type Foundery (1839), Marder, Luse & Co., (1855), Benton, Waldo & Co. (about 1860), Central Type Foundry (1870), Palmer & Rey (1875), Cleveland Type Foundry (1881), and, at a later period, George Bruce's Son & Co. (1813). In addition it became the owner of eleven minor typefoundries. With the exception of the Boston, Central and Bruce foundries, which were purchased for all cash, the various owners disposed of all their interests in their individual foundries for part cash and part common stock in the new company.

A formidable competitive opposition was composed of the stock company of Barnhart Brothers & Spindler, established in 1869, members of which held controlling interests in four subsidiary stock companies known as the Great Western Type Foundry, Kansas City; St. Louis Printers' Supply Company, St. Louis; Great Western Type Foundry, Omaha; Minnesota Type Foundry, St. Paul. Prior to the incorporation of the American Type Founders Company this combination of stock companies, ably and cohesively managed, was the greatest single factor in the United States for merchandizing type and printing materials. The other competitors were: A. D. Farmer & Son Type Founding Company (1810), Keystone Type Foundry (1883), and H. C. Hansen (1872). The majority interest in the Farmer Foundry, Messrs. Andrew Little and John Bentley, had entered into negotiations to sell that foundry to the new company when they were stopped by an injunction taken out by Aaron D. Farmer and his son, William W. Farmer, and, as the result of further negotiations, the Messrs. Farmer purchased the interests of Messrs. Little and Bentley. In 1894 the Inland Type Foundry entered the field, strengthening an opposition which has remained intact until the present time. A few small short-

lived typefoundries have since, from time to time, been started; but the conditions of the trade, the gradual lessening of the need for local typefoundries to supply quick demands for sorts or to strengthen fonts, which existed before the Linotype and other machines made publishers less dependent on letter-founders, make it improbable that any further serious competition will arise.

The American Type Founders Company was the outcome of a competitive price war between two Chicago typefounders, which finally involved all, resulting in the disintegration of the Type Founders' Association, which, from its first meeting on June 23, 1854, until its last, in 1888, had regulated the prices of types and, incidentally, of printing materials. It would be an easy task to show that the prices of types have really been largely regulated by the prices of metals and of labor, but an association was necessary to establish standard prices which, by their fairness and stability, would benefit equally manufacturer and consumer. The fluctuations of prices in 1864, as the Civil War was closing, necessitated three meetings of the association, and three changes in prices, in January, May and September. The conflicting interests and rivalries of competing members of such an association were guarantees to the printers that an equitable price-list would be adopted. There were in that association men of differing degrees of probity, and it was well known to the majority that the adoption of prices which would afford a too liberal profit would be a sufficient temptation for secret price-cutting; so that, if equity was not a sufficient reason for fair prices, it could be found in self-interest. These associations have existed from the earliest periods which industrial history records. Unregulated competition lowers quality, reduces wages and degrades commerce to individual bargaining, in which distrust, untruthfulness and trickery too often secure to those least entitled to them, lower prices and better terms than could be secured by those who can not descend to such base arguments. The secret violations of trade agreements, openly entered upon by unprincipled typefounders who doubted their own ability to secure a satisfactory share of the trade at equal prices with their competitors, brought on the price war of 1889, and for years thereafter the printers did not know what prices their competitors were paying for materials. In one building in a small city, occupied by four competing printers, four different discounts were given by one typefounder. A comparison of prices by these four men would have convinced them of the advantages of equitable fixed prices. With fixed prices competition is shifted to quality and service; at equal prices those who give best value secure the most orders. This kind of competition, being one of quality and service, is beneficial. Typefounders' associations for regulating prices have existed from the eighteenth century, and so have printers' associations, but not so consecutively. The first association of printers in America for the purpose was the Faustus Association, Boston, 1802, since which time they never have been uncommon. The earliest complete and systematic price combination among printers is recorded in a twenty-four-page price-list issued and signed by 134 printing houses in New York city, February 11, 1864. Theodore L. De Vinne was secretary, and probably was the compiler of the price-list now before me. It doubtless was the incentive to the publication of Mr. De Vinne's *Printer's Price List*, published in 1871 (pp. 459), which was one of his first important services to the printing trade. The New York printers above referred to signed their names under this declaration: "The undersigned, employing printers in this city, . . . believe the foregoing scale of prices to be fair and equitable, both to the trade and the public, and they therefore agree in good faith to use all honorable means to make said scale the uniform prices for all work executed in this city." It was not those who did the best work, or merited the most respect, or who have in the end succeeded most who violated the voluntary agreement to "play fair" and treat every customer alike.

The plan of consolidating the American typefoundries into one company originated in 1890 with an English syndicate, which proposed to capitalize them at $20,000,000. The bad conditions in the trade in that year induced many typefounders to favor the offers, but the project failed. The prospects of stable prices, with economies in manufacture and administration and selling, set forth in the prospectus, proved attractive to A. T. H. Brower of the Union Type Foundry, Chicago, and John Marder, of Marder, Luse & Co., Chicago, and their combined efforts resulted in the formation of the present company. The management of the new company remained with a board of directors composed largely of the previous owners of the foundries, most of whom were retained as managers of the foundries of which they had been proprietors.

The first officers were Robert Allison (Franklin Type Foundry, Cincinnati), president; William B. MacKellar, vice-president; George R. Turnbull, treasurer; A. T. H. Brower, secretary; John Marder, western general manager, and George Frederick Jordan, eastern general manager. The directors were, in addition to the above officers, Joseph W. Phinney, Linn Boyd Benton, Henry Barth, John J. Palmer, E. F. C. Young, Andrew Hickenlooper, and Cortlandt Parker, Jr. Nine were successful typefounders, and four represented financial institutions which had recom-

mended the stock to their investing clients. Although the printers had to deal with the same establishments and with the same men in charge of them, the sentiment of the press and the printers was generally adverse to the new company. There was at the time a strong political feeling against "trusts," and dire calamities were predicted as the result of their formation. Now the truth is that the gentlemen who were trying to manage the new company had been the most popular men in the trade when they did business under their own signs, and no one who knew them would believe that they intended to oppress any one; nevertheless, they were badly advised to make a contract to buy the entire product of printers' brass for making rules, and thus prevent their competitors from getting any, with the result that the printers who bought the inferior substitutes their competitors were compelled to use were injured. This brass contract was the sole attempt to create a monopoly, and it turned out to be a great burden to the company, which could not dispose of the product, and was ultimately glad to let its competitors have all the printers' brass they would buy. The fierce criticism of the brass contract and the clamor raised by the competitors rattled the management, and in an attempt to allay the furore it issued a reduced price-list of body types which effectively gave away all the profits on two-thirds of its output. This reduction, instead of steadying prices, increased the demoralization, and for three years longer the printers were, on the average, buying types and printing materials at cost and sometimes below cost.

Never did a company need good management more and never was a company less ably managed than the American Type Founders Company during its first two years. It was put on the defensive; its foundries ceased to progress; it had no policy and no head; there was a disposition to cultivate the local interests of each foundry rather than the general interest of the whole company. The progressive spirit which had animated the individual foundries was inert, and little was done to bring out new type-faces or specimen books. Add to these incapacities a lack of free capital and of borrowing capacity and the business depression following the panic of 1893, and it is not surprising that many saw no solution other than the appointment of a receiver. In the second year John Marder succeeded A. T. H. Brower as secretary, an office which at that time was in its power almost equal to that of a general manager, and he adopted a conservative policy. For months the chief resource of the company was the credit of a few of its directors, whose indorsement gave currency to its notes, Messrs. Marder, Benton, Barth, Phinney and Allison being the directors who thus lent their personal credit or funds. These personal indorsements and loans alone saved the company from insolvency. The failure to pay dividends, contrasted with the too glowing promises of the prospectus, created dissatisfaction among the general investors, and an opposition was organized during the summer of 1894 whose object was to oust the management and to make James A. St. John, a non-stockholder, general manager. When affairs were at their seemingly most hopeless juncture Robert W. Nelson, one of the founders of the American Press Association and principal owner of the Thorne Typesetting Machine Company, having sold his Thorne interests to the type company and being its largest creditor, studied the situation and having confidence in the type industry, properly managed, purchased an important interest, was elected a member of the board of directors, and became the largest endorser of its notes. Although an unsalaried director, Mr. Nelson gave his time for months preceding the stockholders' meeting of 1894 to save the company. He knew that the directors were hardworking, conscientious men, anxious to do their duty to the stockholders, but that an ability different from typefounding ability was needed to successfully operate so large a concern. The chief danger of so-called "trusts" or large companies is the scarcity of men competent to manage them. Boards of directors, composed of men each competent to successfully manage a smaller business, generally prove collectively incompetent to successfully manage businesses which cover a continent. The American Type Founders Company was a headless corporation. Mr. Nelson succeeded in forming a coalition with the leading men of the opposition. This was done so adroitly that the newspapers on the morning after the annual meeting of 1894 reported that the old management had been ousted; but the new directors, acting with the old directors who held over, elected John E. Searles president, as Mr. Nelson had planned, and Mr. Nelson general manager with extensive powers. The directors holding over or elected in October, 1894, were John E. Searles, president; Robert M. Janney, vice-president; Robert W. Nelson, general manager; Benjamin Kimball, general counsel; George Frederick Jordan, Henry Barth, Linn Boyd Benton, A. T. H. Brower, Joseph W. Phinney, Edward F. C. Young, Edward D. Candee, Charles S. Conner, William B. MacKellar, John Gill, and Monroe Smith. Of these eight represented the acquired typefoundries and seven the general investors.

Under Mr. Nelson's administration the anti-trust clamor, shrewdly instigated and cleverly maintained by interested competitors, was ignored, and he proceeded to reassume the leadership in typemaking and merchandizing which belonged to the new company as the successor of the oldest

and most famous American letter-foundries. The various managers of these foundries, who had previously owned them, were, however, slow to appreciate the changes in their status from proprietors to employees. The public was to a great extent justified by this attitude, and the persistent subordination of the new company's name to the old-time local designations, in believing that the former owners were still in control of the local properties. This belief fostered the idea that the company was in reality a trust, administering individual properties for joint benefit, and that a reversion of the various foundries to their original owners might be effected if the objects of the alleged trust were not attained. The fact is that every original owner had parted absolutely with ownership and was no more a proprietor than any of the numerous investors in the company's stock who had never seen a piece of type. As a company owning twenty-two branches under one act of incorporation, with one board of directors and about thirteen hundred shareholders, it was no more a fair subject for criticism than a combination of five incorporated companies owned by about a score of stockholders and governed by the members of the parent corporation, which manufactured all the type sold by the five companies. It was one of the humors of the trade fifteen years ago that the first absolute irrevocable combination of type merchants formed in America should so fiercely assail another combination. If there was any culpability in combining several businesses under one management one was as blamable as the other. If either was a monopoly, that was truly a democratic monopoly in which, before the incorporation, the net profits of these twenty-two businesses purchased by the American Type Founders Company were divided among less than a hundred proprietors, while after incorporation the profits were distributed among several hundred. Nevertheless, the misconception prevailed and to some extent injured the new company. Two years after it started, the American Type Founders Company was practically created, and its component parts subordinated to it when Mr. Nelson, a few weeks after becoming its general manager, ordered the old local sign boards to be removed and the name of the new company to be put up instead.

It is a pleasing duty to record that for the past seven years the trade animosities of 1892-98 have been forgotten. Harmony in personal relations now prevails, and this good feeling among American typefounders is a guarantee that the methods and manners of the so-called "anti-trust" period will never again be descended to.

Mr. Nelson's administration took control at a time when the company, after two years of unprofitable business, was heavily in debt, and in a period of great financial depression. Notwithstanding these unfavorable conditions he started an advertising campaign of a vigor and extent unprecedented in typemaking annals, with the purpose of familiarizing the printers with the name of the new company. He kept printing-presses at work night and day producing carloads of specimen books and catalogues. A less courageous manager would have curtailed expenditures under the circumstances, but it was necessary to success to make the company a leader and to regain the lost prestige. The company owned several patents for labor-saving inventions for typemaking, but few of these machines were in use, the various foundries being equipped with less effective machinery. It was decided to reëquip the foundries as speedily as new machines could be made in the company's machine shops in Cincinnati and Philadelphia. These improvements not only involved large expenditures but seriously depreciated the value of the equipment which the company had started with. It was the policy of substituting expensive new labor-saving equipments for dearly purchased assets in the face of a financial situation that compelled heavy borrowing that made the American Type Founders Company the successful and valuable property it is to-day.

Foresight, a definite policy energetically carried out, liberal expenditures to secure permanent economies, extensive and effective advertising, an insistance on everything done conforming to the highest standard of quality, were the characteristics discovered in Mr. Nelson's administration, and these earned for him the confidence of the stockholders, and induced them almost unanimously to agree to a readjustment of the capital stock, which was effected in 1896 by retiring the preferred stock and reducing the capital stock from $9,000,000 to $4,000,000, and the issuance of bonds for $1,000,000, which were sold to provide working capital and were largely taken by the stockholders.

In 1898 the first earned dividend was declared at the rate of four per cent per annum, and at that rate dividends have since been regularly paid on the common stock. In 1901 there was a further issue of $2,000,000 of seven per cent preferred stock to provide further capital for the rapidly growing business. That issue was a success, all the stock selling at par, and the quarterly dividends of 1¾ per cent have been regularly paid. These financial operations were managed by Mr. Nelson who, in 1901, had been elected president as well as general manager. At the time of the Baltimore fire credits of over $300,000 were immediately given to the burned-out printers, and within a few months after the San Francisco disaster the credits to printers whose plants had been destroyed exceeded $600,000. Many printing

firms in both cities would have been unable to resume if this prompt assistance had not been offered. The promises of the original properties have been ultimately realized, with the exception that the profits have been much less than predicted.

In 1903 Mr. Nelson's manufacturing policy was completed by the erection in Jersey City of a central typefoundry, by far the largest in the world, equipped with the latest improved machines and appliances, in which nearly all the general type-faces of the company are made. Although typefoundries are still operated in Boston, Philadelphia, Cincinnati, Chicago, St. Louis and San Francisco, the Jersey City foundry has in 1907 exceeded its estimated maximum output by twenty per cent, and an extension is now being built which will enable the company to increase the present output fifty per cent.

In 1907 the officers of the American Type Founders Company are: Robert W. Nelson, president and general manager; Robert M. Janney, vice-president; Joseph W. Phinney, assistant general manager; Morris H. Smith, treasurer; John T. Murphy, secretary, a well-earned promotion given in 1896 to an able young man who entered the company's service in the capacity of stenographer; and Benjamin Kimball, general counsel. The directors are Joseph W. Phinney, Linn Boyd Benton, Walter S. Marder, H. O. Barth (recently succeeding his late lamented father, Henry Barth), Charles S. Conner, and A. T. H. Brower, all typefounders; and Benjamin Kimball, Robert W. Nelson, Robert M. Janney, George Cleveland, Charles B. Whiting, W. W. Witmer, E. R. Hoyt, and Charles R. Forrest, representing the numerous general investors. The Typographic Department, which is responsible for the issue of specimen books, catalogues and other advertising matter, is in charge of Frank B. Berry, formerly one of the owners of the Cleveland Type Foundry and afterward manager of the Cleveland and Cincinnati branches; and the typographic style of the company's printing, done in a perfectly appointed printing-office in the Jersey City factory, is supervised by Wadsworth A. Parker, a one-time Illinois printer, whose typographical art has influenced the work of thousands of American printers. L. B. Benton is in charge of the general manufacturing, Morris Benton of the type-designing department, Walter S. Marder of the business between branches, and William F. Capitain is superintendent of the typefoundry department in Jersey City.

The company has branches in Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburgh, Cleveland, Cincinnati, Detroit, Chicago, St. Louis, Minneapolis, Kansas City, Dallas, Denver, Portland, Seattle, Spokane, Vancouver, Los Angeles and San Francisco. The foreign business extends to every country in the world. The products of the company are marketed in Mexico, Cuba and Central and South America by the National Paper and Type Company, in which the company is a large stockholder and of which Mr. Nelson is president.

In 1907 the foundries competing with the American Type Founders Company are the same as in 1894, and all have progressed in extent of business and merit of product. The companies and branches subsidiary to Barnhart Brothers & Spindler have increased from four to eight, known as Great Western Type Foundry, Kansas City; St. Louis Printers' Supply Company, St. Louis; Minnesota Type Foundry, St. Paul; Great Western Type Foundry, Omaha; Barnhart Type Company, New York; Barnhart Type Foundry Company, Dallas; Southern Printers' Supply Company, Washington, D. C.; Pacific Printers' Supply Company, Seattle. The Keystone Type Foundry of Philadelphia has branch houses in New York, Atlanta, Chicago, Detroit, and San Francisco. The Inland Type Foundry of St. Louis has branch houses in New York, Chicago, and Philadelphia. H. C. Hansen Type Foundry of Boston has a branch house in New York. A. D. Farmer Type Founding Company has a branch house in Chicago. The American Type Founders Company operates seven letter-foundries, and Barnhart Brothers & Spindler, Inland Type Foundry, Keystone Type Foundry, A. D. Farmer & Son Type Founding Company and H. C. Hansen one each. The Western Type Foundry of St. Louis has just entered the field.

Robert Wickham Nelson was born in Granville, Washington county, New York, September 20, 1851. His parents were of old American lineage and British descent, his ancestors settling in Norwich, Connecticut, at the end of the seventeenth century. His father had learned the jeweler's trade, but became a clergyman and farmer. After receiving a public-school education, with a little final polish in the Union School of Schenectady, the subject of this sketch became a druggist's assistant, until at the age of twenty he went to Chicago, where he engaged in merchandizing. When he was twenty-six he purchased a second-hand printing outfit which he set up in Braidwood, Will county, Illinois, and started the Braidwood *Phoenix*. Since that time (1877) he has been constantly engaged in business related to printing. That the beginning in Braidwood was small is shown by the following copy of the original bill of sale, which is inserted here to point the moral that a successful career may be started with very little cash or material as a stepping-stone, provided the proper kind of man is behind it.

Robert W. Nelson, of Braidwood, Ill. Bought of Lewis Kenyon, of Dwight, Ill.: The following described goods and chattels, to wit: One Washington Hoe hand press, one Gordon job press, three pairs cases bourgeois type, one pair cases brevier type, one pair cases nonpareil type, twenty-four fonts metal type, six fonts wood type, two imposing-stones, one office desk, and all the type and materials pertaining to the printing business (being the same as bought by me at the sale on chattel mortgage executed by Jacob H. Warner on the twenty-third day of May, 1872).

Received payment in full, as follows: Cash in hand $50, one note payable in six months, one note payable in nine months, one payable in twelve months, and one payable January 1, 1879. The three first-mentioned notes being each for the sum of $100 and the last note, due January 1, 1879, for the sum of $200, all bearing interest at the rate of ten per cent per annum.— Lewis Kenyon.

There were four *Phoenixes* in Will county and one in Cook county, eight-page weeklies, seven pages being uniform in all of them, and those were printed at Joliet by James H. Ferriss. George F. Seeley printed one page at Lockport; Frank H. Hall, now manager of the Dayton (Ohio) *Journal*, printed another at Wilmington, and other pages were printed in Plainfield and Lamont, Cook county. None of these now exist, but out of this association the firm of Nelson, Ferriss & Co. was developed, which started the Joliet *Daily News*, which still continues to prosper under the ownership of James H. Ferriss, H. E. Baldwin and George F. Seeley. In 1881 Mr. Nelson returned to Chicago and started Nelson's Ready Print. While so engaged he made the valuable acquaintance of Major O. J. Smith, then proprietor of the Chicago *Express*, and with him and G. W. Cummings founded the well-known American Press Association in 1882. Major Smith was the president and managed the business and editorial departments; R. W. Nelson was vice-president and started and had the general management of the various branches; G. W. Cummings was secretary and treasurer, and W. S. Cappelar, now owner of the Mansfield (Ohio) *Daily News*, was one of the original directors. This company was immediately successful. Mr. Nelson opened branches in Cincinnati, St. Louis, New York, Boston, Buffalo, St. Paul and Des Moines. In most of these he personally superintended the installation of plant and made the first plates and contracted with most of its first customers for a daily news service. The whole method was novel and operators had to be instructed. He invented and patented the base and plateholder used by the company, and with characteristic enterprise and energy contributed his full share to a remarkable success, visiting nearly every newspaper office in the wide territory covered by the branches named above. Major Smith still remains at the head of the American Press Association, which is capitalized at $1,600,000, and has extended its operations all over the United States. Major Smith is a man of great executive ability, and from him Mr. Nelson received his first lessons in that rare quality. In 1885 Mr. Nelson made a three months' visit to England in the interests of the American Press Association. In 1886 he became interested in the Thorne Typesetting Machine, withdrew from his connection with the American Press Association, started the Thorne Typesetting Machine Company, and commenced to manufacture in Hartford, Connecticut. From a monetary point of view this was a mistake, but, nevertheless, the Thorne (and its successor, the Simplex) is the only machine ever successfully put on the market for composing foundry types, over one thousand being now in use. The introduction of the Linotype in 1889 prevented the Thorne machine from realizing the sanguine expectations of Mr. Nelson, as in 1886 the Linotype was unknown and therefore could not enter into his calculations. In 1887 Mr. Nelson exhibited the Thorne machine in London and sold a number to influential publications, among them being the Manchester *Guardian* and Dublin *Freeman's Journal*.

Success, we see, had followed every undertaking with which Mr. Nelson has been connected in connection with the printing trades. In 1896 when the Thorne Typesetting Machine Company was at the height of its success the American Type Founders Company was in its worst estate. Several gentlemen who were alarmed at the prospect saw the necessity of a change of management, and induced Mr. Nelson to purchase an interest and become a director. The Thorne Typesetting Machine Company, which was one of the largest purchasers of type, formed an alliance with the American Type Founders Company and later on united with the Cox Typesetting Machine Company, in which members of the company of Barnhart Brothers & Spindler owned a controlling interest, under the title of The Unitype Company. Some changes were made in the machine, and it was renamed the Simplex. I have related some of the labors of Mr. Nelson by which the American Type Founders Company was rescued from financial disaster. He has given his entire time and great labor to develop that company and to make it worthy of the support of the printers. The printers have benefited by his enterprise and liberal and able management as a manufacturer; the stockholders of his company have benefited by his successful financial management.

R. W. Nelson is an executive genius, born to lead and to instill energy and successful enthusiasm in his associates and subordinates. His business policy is broad and far-seeing. In all the social and political movements with which he has from time to time identified himself he has invariably been a leader, because he insists upon progress and is never deterred by hard work. Modest

and democratic in his manners, his leadership has always been one of harmony. Avoiding the labors of detail he has, with the assistance of the secretary, John T. Murphy, perfected a system of statistics and accounts which gives him and the directors knowledge at a minute's notice of every important transaction in every branch of the company. His broad spirit, good humor and absolute truthfulness and square dealing have given him an influence with competitors which has been invariably used to maintain clean, fair and impartial dealings with the printers. He has proved that strenuous competition is not incompatible with harmonious personal relations among competitors.

In concluding the comments on typefounding which have appeared during the past year, I wish to do justice to the efficient progressiveness and enterprise with which the typefounders of America have served the printers. The types and materials now made are greatly superior to those of twenty years ago, in every respect, in design and in mechanical detail. The types and material are more efficient and economical, because more labor-saving. The reforms in typemaking, the point system of bodies, the unit system of widths, the standardization of line, have unquestionably resulted in great economies to the users of the types, but entirely at the expense of the makers. The adoption of the point system involved remelting hundreds of thousands of dollars' worth of old body type, causing the loss of all the labor cost, loss of interest and depreciation of the metal value, without increasing the profit on the new type made to take the place of the old. Similar losses were incurred in introducing the standard lining system. Before the corporations organized respectively by the Barnharts, the American, Keystone, and Inland companies established their numerous branches the printers had to buy their materials in a few of the larger cities; now every section of the country has equal facilities of supply from well-located branches, and the printer of Dallas, Seattle, Los Angeles and a score or more of lesser centers of population is as well catered to as the printer in New York or Chicago. The big companies have benefited the lesser centers and the small towns even more than the greater cities. The most perfect printing is that issued by the typefounders in their specimen books and specimen sheets. This excellence is a real benefit to the printers, and elevates the standard of typography. The earnings of the companies engaged in letter-founding (and all are incorporated companies, except H. C. Hansen's) are matters of record, which prove conclusively that the net profits are moderate and affords the best evidence that prices are fair. Typemaking is a business of infinite detail, requiring highly skilled and experienced workmen and expert overseers; the erratic requirements of the printing-offices necessitates carrying a large stock, much of which moves slowly; the expenses of cataloguing and advertising are unavoidably heavy; the line of credit required by the printers is enormous; the business is distinctly retail in character, made up of a multiplicity of small orders, with few large ones — all these causes explain why the ultimate profit in letter-founding has never been great.

(To be continued.)

Written for The Inland Printer.

DISCIPLINE IN THE PROOFROOM.

BY F. HORACE TEALL.



IN almost any kind of work the beginner is almost sure to find words that he has never seen before, and as he goes on from one kind to another he will find this difficulty increasing rather than diminishing in quantity. It can make no real difference to the proofreader whether the words are pronounced correctly or not, if they are pronounced in some way so that he can not fail to know what they are. If he is possessed of a sensitive ear that is offended by mispronunciation, and is not such a crank as to frighten the youngster by growling at him — as only too many are — he will correct them in a helpful way. A beginner, or any copy-reader, will do well to make the most of such help, for all such learning will add to his equipment for the work he has undertaken, and be a great aid toward advancement. Almost every proofreader has some peculiarities in his way of working, and this fact shows plainly in connection with pronunciation and enunciation. The best thing a copy-holder can do for his own interest is to catch these peculiarities as quickly and effectually as possible and conform to them, whether they involve what seems positively erroneous or not; for that is the surest way to get the work done right and to secure the friendship of the proofreader. Friendly feeling between the proofreader and his assistant is valuable to both of them.

A good illustration occurs in the remembrance of an occurrence. A young lady was reading copy to the writer, and came to the name Penelope. She read it in three syllables — Pen-e-lope, and was told that it should be Pe-nel-o-pe, four syllables; but, instead of merely listening and learning, she insisted that her way was right, because it was what her high-school teacher taught her, and that teacher knew all such things perfectly. She was told that she must be mistaken about her teacher telling her that, and had a good cry over it. But the next day she said she had met the teacher and told her of it, and had been well

laughed at, with the assurance that the teacher had never told any one to pronounce the name in three syllables. Young people get many impressions in their school life that cling persistently afterward, and the mere fact that some of these impressions are not right is one of the hardest obstacles to the learning of the things that are right. Moreover, right and wrong are not always clearly distinguishable as such, and the words are often only relatively proper — that is, what a commanding officer (in this case the proofreader) says is right for his subordinate (the copy-reader) to do, that the subordinate should do while under the direction of the one who says it.

FAKE NEWS.

What was the most amazing newspaper "scoop" ever made? asks the London *Daily Chronicle*. A correspondent plumps for an achievement which had nothing to do with Fleet street. It happened over seventy years ago in New York, and sprang from an imaginative editor. His paper wanted a fillip. So he made some discoveries about the moon and wrote out the details. The article purported to describe discoveries made by Sir John Herschel at the Cape of Good Hope, and related by him to the Edinburgh *Journal*. Sir John was then at the Cape with a new telescope. The story ran that his telescope had revealed everything on the surface of the moon, and had discovered inhabitants, houses, soil, crops, animals, and modes of living. Every one believed this story, and every one bought the *Sun* to read about it. Rival papers were completely deceived. One of them said Sir John had added a stock of knowledge to the present age that would immortalize his name, and place it high on the page of science. Others claimed to have received the news as soon as the *Sun* did, but asserted that it had until now been crowded out. Another stated that it had read in an Edinburgh scientific journal an account of discoveries by Sir John Herschel, discoveries that filled the editor, so he said, with "unspeakable emotions of pleasure and astonishment." Finally a contemporary exposed the hoax, but the *Sun* had made its reputation, and had to introduce steam power into its printing-office in order to keep up with the demand for copies. Another most startling newspaper "scoop," writes a correspondent of the *Daily Chronicle*, was made quite accidentally a few years ago by the editor of a London newspaper, who was firmly convinced that its special news was being used by other dailies. He therefore had a cable from Italy concocted, recording the assassination of King Humbert, who was not killed until about two years later. It was put into type, with a startling headline, and proofs were allowed to lie about the office during the evening, so that the traitor in the camp might use them. Next morning, strange to say, the only paper to publish the story was a country one, owned by the London daily that had set the trap. Between the two offices was a special wire, and it was the duty of the sub-editor in charge of the London end of this wire to see that all important news was sent to the newspaper in the provinces. Receiving no warning that the Humbert message was bogus, he sent it on as important news. Mr. Robert Barr, when a gay journalist in America, must have seized the record as the purveyor of "spoof" news. One evening he remembered that he had seen the Ice Palace at Montreal. What was the most astounding thing that could happen to that Ice Palace? "It shall be burnt," said Robert Barr. And the description of the burning of the Montreal Palace "sold" the American Continent.

Written for THE INLAND PRINTER.

IMPRESSION.

NO. II.— BY FRED W. GAGE.



WHILE unquestionably the unyielding metal base, as shown in last month's article, is the ideal mount for halftones and electrotypes, it will still be found in regular practice that wood bases of all shapes and conditions are of necessity kept in service. And as the pressman must be prepared to handle everything that comes to him, let us consider the methods by which good impressions may be secured from such imperfect blocks.

Evidently all the work that can be intelligently done on any given form to aid in securing a level impression before the form goes on the press, by just that much decreases the idle time of the press. And as a modern cylinder press represents a snug investment in itself, its productiveness should be increased in every reasonable way.

Hence it is the writer's contention that make-ready proper must begin in the composing-room — the stoneman, if given the opportunity, being the one to detect and remedy many of the defects which might later prove of great annoyance and delay to the pressman. In particular let the stoneman test all blocks as to their being level, type-high and trimmed square on all edges, for by attention to these essential details his own labors will be correspondingly lightened. But in all these matters let him work in harmony with the pressman, for there are many details wherein each may consult the other to good advantage, and nothing is gained by an attitude of fault-finding and captious criticism between these important departments.

Comparatively few printing-offices have an electrotype foundry as an adjunct, but of course in such shops the foundry is supposed to see that only perfect new blocks are delivered to the printing rooms. But even at the best, many lots of blocked plates are held in storage for a time, and when gotten out for use, are found more or less "out of shape," and must have some degree of skilled attention before they are ready to be printed from.

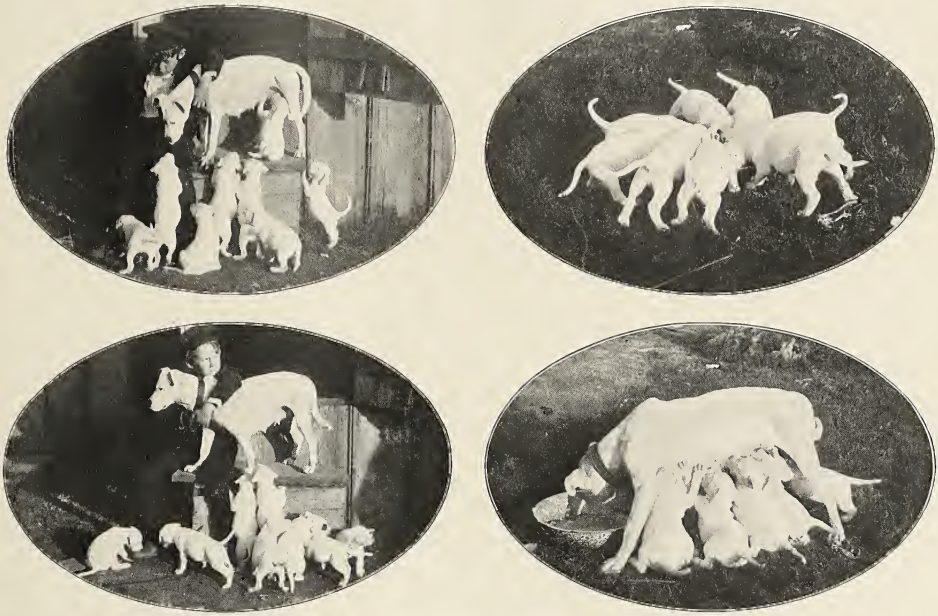
And right here let me urge the importance of a few good tools to the shop having no foundry of its own. A stout, well-lighted work bench, with a solid iron slab, a vise, shute-board and plane, type-high gage, blocking hammer, nail set, plyers, etc., will be found dividend-payers, and particularly if the stoneman in charge is a true mechanic. To the above might be added a circular saw and a trimmer, or one of the excellent combination machines now on the market; and possibly a shaving machine, this latter being necessary in reducing to type-high the not infrequent plate which by absorption of moisture, etc., is found to be over height.

Then if in subsequent operations good common sense be employed, the results will be satisfactory to all concerned. For unless the workman uses his brains, and carefully thinks his way along through his work, he has no reason to expect to attain any degree of proficiency in his calling. While individual opinions will always differ as to the best methods of doing things, the reasons for doing them are always identical, and results are what we are striving after.

So let us consider in detail a few of the essentials to a good impression, having in mind that many pressmen must of necessity take all forms as they come, with no opportunity for previous correction of defects.

Whether a form be part type and part plates or otherwise, the first and most essential matter is to see that it lies firmly on the press bed. A "springy" form is the most deceitful proposition that can be contemplated, and must be avoided at all cost. Many times it will be found necessary to loosen all quoins and lock the chase on the bed and then relock the form. Tapping it lightly with mallet and planer will quickly reveal to the experienced ear whether it is solidly on the bed or not, and it may be found necessary to change the furniture or possibly trim squarely some out-of-shape block to accomplish the desired end.

If it be found that certain blocks are warped or twisted out of shape, and new, level blocks are not to be had, considerable skill will be found necessary in manipulating these old blocks so that they may lay flat and immovable. For of all abominations on a press, a rocking block is about the worst. If it carries an original half-tone or an electrotype of one, the edges are sure to commence to "blacken" even in a run of but a few hundred impressions, and this in spite of all the care that may be taken in preparing the overlay. If necessary, the offending block is often benefited by "scoring" to the depth of half an inch or more on the back with a saw. Cutting diagonally to the grain of the wood will usually give the best results, and sometimes it will be necessary to partially fill the saw "kerf" or channel with a thin strip of wood after sawing, to prevent the block being forced out of shape by the lock-up pressure.



EPISODES IN PUPPY LIFE.
Photos by A. M. Ellsworth, Prescott, Arizona.

There is a limit to the amount of work which can economically be done on old blocks, and often it is materially less expensive to have the plate reblocked entire. In such instances it is often possible to leave out most of the blocking screws or brads until the pressman has had an opportunity to underlay the plate, placing the underlay where it belongs — between the plate and the base.

And here let a word be spoken as to the prac-

tice of underlaying wooden blocks, a practice which is unquestionably carried to extremes in many offices. As an "awful example" the writer was privileged the other day to examine the underlay (so called) taken from a block in a trade publication sent in for presswork and binding only. This block was evidently never type-high, but to bring it up the pressman had used ten or twelve patches of paper, including French folio and tissue. These last were put on in spots not larger than a dime, and how any sane person could have expected their influence to have been felt through the stiff wood base really passes understanding. In reality the block was low in the center, and this "wad" of an underlay, placed mostly under the center of the block, made it rock perceptibly.

Avoid such underlaying as this and let your underlays below the block be confined to broad effects, taking particular pains to see that the underlay does not give a rocking effect, and save your finer work for the overlay proper.

Whenever possible, put the underlay between the plate and its base, for the relatively thin metal will be found very sensitive, and low spots or solids can be "touched up" very advantageously. Particularly will this aid in handling vignetted halftones, either originals or electrotypes, although the writer is of the belief that "turning down" the edges of vignettes has often been carried to an extreme.

While the work of taking a plate off its block is rather a difficult operation, requiring care and skill to prevent damaging the plate, it is often a saving of time to do this, so as to place the underlay where it belongs. Usually it is advisable to tack on the plate lightly after the first underlay is put in place, with the expectation that additional work can be done to advantage before the plate is finally renailed in readiness for the run.

Where the nature of the work will allow it, screws should be used instead of brads for attaching the plate to its base; and by a little special planning the foundry can fit up the plate for a full quota of such screws, but only put in a few at first, leaving the balance to be put in on the press, after underlaying.

Of course the pressman must be guided in all these various operations by the condition of the plates, the allowance of time for make-ready, etc., but if it be true that "well lathered is half-shaved," certain it is that "well underlayed is half made ready."

Naturally the underlaying of plates when working on patent blocks or metal bases is a much simpler operation, although none the less effective, and many times the skilled workman will be surprised at the relatively slight amount of "patching up" needed after the underlaying has been thoroughly done.

Another class of blocks develops troublesome soft spots, which give down during the run, even though apparently perfect at the start, especially if there are plates with heavy "solids" mounted thereon. The so-called Cuban mahogany, a favorite wood with many electrotypers, seems particularly liable to this defect, although cherry, beech and birch are by no means perfect. In such cases an underlay between plate and block is almost the only remedy where a new block is not readily obtainable.

In conclusion let us again urge the necessity for thoroughness in all the operations preliminary to the commencement of overlaying proper, for nowhere could there be a more apt application of the proverb that "once well done is twice done," and the pressman striving for a thoroughly satisfactory impression can not expect to achieve it without taking pains.

NEW APPRENTICESHIP SYSTEM.

According to Consul Frank W. Mahin, of Nottingham, in the Consular Reports, a firm at Lincoln engaged extensively in the manufacture of agricultural and other machinery has introduced a variation of the apprenticeship system which is attracting wide attention and favorable comment, concerning which he writes:

"The rule in this country is to bind a boy for seven years, from the age of fourteen to twenty-one, during which period he leads a narrow, treadmill life. The Lincoln firm, however, takes apprentices at any age between fifteen and twenty-two — one inducement to this change being the expectation that boys of sixteen to eighteen will have had a good school education and will therefore be better fitted than a boy at fourteen to master the trade. To encourage boys at sixteen to eighteen years to become apprentices, the same wages will be paid them as if they had begun at fifteen.

"But the most important part of the Lincoln firm's new apprenticeship system is to give all deserving apprentices a varied shop experience, and to supplement the shop work with courses of instruction bearing directly thereon. By combining mental training with shop work it is believed that more intelligent workmen will be evolved than under the old system. The general scheme is thus outlined:

"Apprentices will be moved from one class of work to another at the discretion of the firm. Diligence, skill and proficiency will be held to constitute a claim for transference to another class of work. Keeping a boy on routine work simply because he has become skillful at it will, so far as possible, be avoided.

"All apprentices are under a superintendent, whose sole duties are to supervise, teach, promote and advise. The firm maintains its own school in the works, and all apprentices can attend classes free; books and utensils are provided by the firm. Officials of the firm take part in the work of teaching the apprentices, and in general deal with subjects in which they are specialists. It is among the duties of the superintendent to prevent an apprentice from 'drifting' through the works, to protect boys from favoritism or the opposite in the works, and to report to the firm cases of merit or demerit."

TRAINING is the discipline that teaches a man to set labor above whim; to develop the less promising parts of his mind, as well as the more promising.— *Professor Briggs.*

Written for The Inland Printer.

AMONG EMPLOYERS' ORGANIZATIONS.

BY OBSERVER.

AMONG the members of the New York Printers' League are some imbued with the spirit of the man with a mission. They have become enthusiastic in preaching their gospel, and they aver there is sufficient encouragement to keep the fires of enthusiasm burning. Mr. B. Peele Willett, the treasurer, recently went a-holidaying to the Pacific Coast. He reported that several of the larger houses in the West discussed the plans and purposes of the League, and seemed to be much impressed with the wide scope and rational attitude of the pioneers in the movement. In Los Angeles Mr. Willett was tendered a dinner so that he might be able to present his views in congenial environment. A gentleman who has in the past been to the fore in employers' associations assured Mr. Willett that he was weary battling with the inevitable, and thought the time had come to organize employers on a basis whereby they could do something for the betterment of the craft.

Among the things unique in connection with the League, though perhaps it is largely indicative of growing confidence and businesslike methods on the part of the unions, are invitations from labor organizations to drop in and tell them what the League is and where it is headed for. The League being only too glad to give a reason for its being to any organization or person, has responded in every instance. The first union that "wanted to know" was pressmen's No. 51 of New York. They were told that so far as the League's relations to the unions was concerned, it was desirous of developing some means whereby there could be progress without injustice and loss. The League was proud of the craft, and felt it should lead rather than lag behind in the settlement of troubles between employers and employees — that it show the way. The pressmen postponed action until after the convention of their parent organization, which is at this writing in session in New York. The compositors' union (Big Six) also invited the League to address the members.

At the June meeting of that organization, therefore, the League was represented by a committee, composed of Mr. Charles Francis, Mr. B. Peele Willett and Mr. Oswald Maune, which expounded the purposes, principles and progress of the League to a large gathering of journeymen. Among other things, the speakers told their auditors that branches of the League were in the process of formation in several cities, and the Union was asked to coöperate with the League by appointing a committee, including at least one foreman, to consider the apprenticeship system. The interest shown in the speeches is indicated by the fact that the Union's officials made arrangements to have copious notes "taken." Mr. Francis was the principal speaker, and in outlining the League's program, said:

"It had occurred to a few employing printers that the business was being run on lines behind the times. For upward of thirty years there has been growing a feeling of antagonism between employers and employees, resulting in the accumulation of large sums of money for the purpose of carrying on a warfare such as has torn the trade for the last year and a half. There is no good reason why money should be spent for such a purpose when it can be used for pleasure and profit.

"The Printers' League was formed to give printers and employers a chance to get together. All are earning their living at the printing business, and the only question is one of distribution of income — how much shall go to the proprietor and how much to the employee. The former is really a middleman. He takes in the money and turns it over to the employee, only getting his rake-off. Now how much shall each get? Instead of settling the question by strikes and lockouts, I believe we should get together. Let employers and employees come together in a calm spirit, let each have an equal voice, and we can soon find a basis for agreement. Then each will get his share of the profit now spent in useless warfare.

"In conciliation we could meet in a spirit of give and take, and reach satisfactory results, for the arbitration would be by the people familiar with the business. Much suffering has been caused by bringing into the settlement of disputes an arbitrator who knew little if anything of the business, and I have never yet seen a conclusion reached by such a party that satisfied any one or seemed fair. This would in reality be a trade court, a principle in existence with excellent results in Germany and also in New Zealand, where there has not been a strike in ten years.

"The constitution and by-laws of the League are tentative only. Formed in November last, the League is as yet in an experimental stage, and changes can be made as necessity or experience demands. It would be impossible for a local to make a national constitution, to cover the various conditions in different parts of the country, but the constitution as adopted in this city enunciates the broad principles of the organization. We seek affiliation to carry out our purpose.

"Letters have been received from employers all over the country who are tired of fighting. They are anxious that employers and employees should get together, and I believe we can. There is no reason why we should not. Compositors represent the highest class of labor in the industrial

world, and uncivilized methods should be obliterated. They are mutually destructive. A new era of peace has dawned, and I hope to see employers and employees in one organization developing along the lines of civilization and in a spirit of friendliness among ourselves."

Mr. Oswald Maune's name recalled the days when he was an active member of the union, and mentioning some of his contemporaries, said he always opposed the late Congressman Amos Cummings, because "he was a radical; I was a conservative." Mr. Maune asserted that what the union had achieved should be accredited to the conservative element in its ranks of the long ago. In the same spirit of progressive, constructive conservatism which animated him then, he now pleaded that the union should join hands with employers "in the effort to seek justice."

Mr. B. Peele Willett spoke of a recent trip to Los Angeles, on which he met many printers, all of whom were tired of fighting for the sake of warfare, which not only drained their resources, but engendered a spirit of discord and antagonism between employers and employees — union or nonunion.

"The one subject I found most discussed in my travels," Mr. Willett went on to say, "is the apprentice problem. In that direction matters are drifting from bad to worse. Employers have nothing to do with apprentices. Foremen have a tendency to keep them at one particular line of work and the men are inclined to render no assistance in teaching them the business. The result is that a majority at the expiration of their time are a poor lot, incompetent and of no value to the employer. This is a condition which should be immediately remedied. In these times of trying competition good men are needed, and under present conditions good men are not being turned out. I would recommend that a committee be appointed by No. 6, consisting of a foreman, a chairman, and a workman, to consider this subject and to formulate a plan which would remedy the trouble."

The speakers were listened to with attention and cheered at the conclusion of their remarks.

The New York League, with a purposely low treasury and without a paid official, has already about sixty members employing one thousand five hundred compositors and a corresponding complement of pressmen and feeders. It has also entered into contractual relations with one union — Pressfeeders', No. 23. This is measure of success, for the effort expended is construed to mean that the times are ripe for a venture like the League.

Nothing that has occurred recently in the American printing trades — not even the eight-hour struggle — has commanded so much space in the transatlantic trade press as the Printers' League of New York. Those people are trained observers, and are a sufficient distance from the scene of strife to get a good bird's-eye perspective of the field. Being conservative business men, as a rule British employers and their papers do not express an opinion concerning the League. As might be expected, they prefer to pass judgment on its works, rather than on the "aims and objects" and prospectus of the new society. But the mere fact that it attracts attention and provokes discussion proves that the League is a strong, bold and a meaningful stroke on the industrial canvas. It recognizes existing and unalterable conditions, and purposes to make the best of them. In a word, the League acknowledges that trade-unionism in a wide and large sense has accomplished much good, and that it is here to stay. That is a sane view, to which all rational men will accede. The League is fully cognizant of the evils that lurk in and are practiced by the unions. And in this view it has the acquiescence of all employers and of many thinking, influential unionists.

Here is where the League is an innovation as an employers' association — at least in the commercial printing world. It does not propose to destroy the admittedly useful tree of unionism because some or many of its branches are unsightly and hindrances to progress. On the contrary, it would prune here and amputate there until the tree was a thing of beauty and performing all its useful functions. In order to do this it proposes to "recognize" unions as they are, and not seek to dictate what they shall or shall not be in order to become recognized. In assuming this attitude the League condones nothing that is objectionable in the unions; in truth, through this very means does it expect to reform the unions. Unionists are not now the quasi-criminals they were thought to be fifty years ago, or the suspicious characters they were regarded in the seventies. They are admittedly factors in society, and it is no longer necessary for them to proceed on the theory that every man's hand is against them. They and their cult have reached manhood's estate — a reasoning entity conscious of its power and responsibility. In taking this view the League rattles the dry bones of those who are blind to the progress of events, and would treat unionism as though it were in the experimental stages of twenty-five or fifty years ago.

In being rationally progressive it is most truly conservative. To the very limit does it insist that the interests of employer and employee are identical. It does not propose, though, that the employee lamb shall lie down with the employer lion, or vice versa, as the mutations of trade may make possible. It would have both parties, through their representatives, hold a family council and see at what points they could coöperate to

promote the welfare of the trade. If a union regulation were deemed inimical to the well-being of the craft, the employers would not proceed against it in the way best calculated to perpetuate it, by threatening to demolish the union if it did not recede, nor would they devise some petty underhand means of "getting even" with the union for its rapacity. Twentieth-century tactics would be employed. The champions of the offending practice or regulation would be told they were in the wrong and asked in the name of the common weal to do the fair thing — and they would be asked as full-grown men, and not as underlings menaced with reprisal if they did not comply. If this method did not serve to abate the evil, then its upholders would be challenged to maintain their position in the court of reason, and abide by the decision of that tribunal.

When we recall the success that has attended the efforts of newspaper publishers and the unions to "get together" along similar lines, it is small wonder that the transatlantic printing world has its eyes glued fast on the Printers' League. Recently there has been much turmoil in the trade in Great Britain, which threatened serious consequences. Occasional conferences between excited and half-angry representatives with limited powers had not been productive of the most desirable results. This seems to have surprised some people, though it is difficult to see why the best could be expected from a conference carried on in an atmosphere of suspicion and veiled threats. Some — perhaps all — of the negotiators are entitled to much credit that an open rupture was avoided. The managers and foremen of London saw the danger more clearly than their principals or the journeymen, and busied themselves in seeking a remedy or preventive. The upshot of it was that through their organization these practical men, accustomed to holding the balances between employer and employed, proposed the establishment of a "joint board of masters and men, to which body all trade disputes, questions of custom and interpretation of scale should in the first instance be referred." The proposition being a tentative one, the details are not important, but it is interesting to read what the large employers of London have to say anent the broad principle of the proposal. The *British and Colonial Printer and Stationer*, which has devoted much space to this proposal and fully exploited the League movement here, interviewed many of all classes now discussing the subject, and we quote a few expressions:

The Hon. H. L. W. Lawson, past president of the Institute of Printers and Kindred Trades of the British Empire, expressed approval of the principle involved.

Mr. J. Crowle Smith, managing director of Hazell, Watson & Viney, declared himself as being in sympathy with the movement because he was convinced "that a great deal of misunderstanding — sometimes resulting in a strike — between masters and men could be avoided if, when the misunderstanding arose, instead of either side acting in the heat of the moment, the one considering itself aggrieved made its protest, and the question in dispute should then automatically go to the board of arbitration for settlement."

Mr. J. R. Hayman, of Hayman, Christy & Lilly, spoke bitterly of the attitude of unions toward employers in trade disputes, and rather feared the unions would have none of the proposed joint board, concerning the desirability of establishing which there "can not be two opinions" to his mind.

Mr. J. C. B. Percy, of Percy Brothers, Manchester, gives voice to an expression which might have been written by an American. He says:

"The time is ripe for a definite effort being made in the direction indicated. Hitherto, though the workmen have been fairly well organized, the employers to a very large extent have had no organization worthy of the name. Recent events, however, have drawn employers together and have shown how necessary it is to be combined. This does not mean that they must necessarily take up an antagonistic position to the workmen's organization; rather that the combination should be used for consultation and conciliation."

And so on through the list of employers who had the time and inclination to give their views on the matter. A few union officials are heard from, and those of them who do not refrain from giving an opinion because the subject was pending before their unions are in favor of the principle. According to one gentleman, a similar suggestion was discussed by the union leaders several years ago, but nothing came of the discussion because of the lack of serious disputes in the printing trades.

As has been said, there is ample proof on this side of the Atlantic in the history of the Publishers' Association and other employers' organizations to prove that it pays to treat the unions honestly and fairly. But in going far afield we demonstrate that commercial printers are awakening to the fact that the old-style employers' association has outlived its usefulness. In these days when millionaires promote world-peace congresses, it is learned by the deductive process that industrial strife merely for the purpose of teaching "the other fellow a lesson" is as useless and as wicked as it is wasteful. But the ethical culturists who have inveighed against war have not been the most powerful agency in producing the change. Industrial development has been the great com-

pelling force. Space limits preclude proof of this, but the action of one body of men — the economic association — is as good as a verdict on the issue. These up-to-date employers' associations either directly or indirectly sustain the principle of collective bargaining. The political economists are the expert investigators of industrial phenomena — the experts who diagnose and prognose concerning the ailments of the workaday world. Years ago the result of their scientific study of conditions led the great majority of economists to look with disfavor on collective bargaining and uphold the idea of individual labor contracts between employer and employee. Now conditions are reversed, it is the occasional economist who is a partisan of the individual contract. The great majority of these men now declare that under existing conditions society is best served by the system of collective bargaining. They are convinced that by means of it social loss is obviated, and conditions of employment are given that stability which all admit is most desirable. The same powerful reasons that caused the change of front on the part of economists are moving enterprising and progressive employers to stand sponsor for such movements as we see in embryo in Great Britain and which finds voice here in the Printers' League of New York.

"But," says the hard-headed, intensely practical man, "this is a complete surrender to the unions — what they want must be given them." Not at all. Barring the open profession of what all have been compelled to acknowledge are facts — that workers have a right to organize and to exercise an effective influence in the making of working conditions — there is no surrender to the unions. In doing this, dignity and responsibility are thrust upon the labor organizations, and, like the great bulk of the human family, they strive to deserve that which has come their way. When treated as a respectable factor in the world and not as mere guerrillas, the unions have been found to abandon their guerrilla methods. When their demands are negatived — not on the ground that the worker is the weaker vessel, and therefore can be crushed, but because they are inimical to the welfare of the craft as a whole, then the unions will consider craft conditions in a large way. There is before this writer an account of a wage controversy which illumines this phase of human nature. The union in question had revised the scale on the basis that there was good, substantial reason for every change, and in that shape it went to the employers. The employers raised no question as to the union's right to "butt in," admitted their employees were entitled, by reason of the enhanced cost of living, to an increase of pay, but contended that while the demand might be quite justifiable from the viewpoint of a wage-earner, it was more than the business could bear. Now, did this union of more than five hundred men meet that declaration? Did it take this conciliatory attitude as a confession of weakness and insist on its original demand? Being treated as men, the unionists were equal to the occasion. The reply was in almost these words, if we read aright the report: "We believe we have an excellent opportunity to compel adherence to our demands by force, but as the employers approach the matter in a spirit of fairmindedness we shall not rely on force." Finally the negotiators came to an agreement, which this large union endorsed unanimously. Three-fourths of the figures in the completed scale were put there by the employers, and they were far from being what the union a few months before had regarded as conservative and proper. Why the reason of this change of mind, when there had been no alteration in the basis of the union's demand — the cost of living? It resided in this — that every reduction in the proposed scale made by the employers was accompanied by a good reason therefor. They presented figures to show what the increase amounted to in a year, and argued sensibly why this or that scale provision should be amended or eliminated, and in the end the union not only accepted their figures, but voted the employers good fellows. The truth is that those unionists having been treated as gentlemen, decided to act as such. In that happy frame of mind — freer from the resentment that arrogance or ill treatment begets — as they listened to the unfolding of the arguments of the employers there came a realization that the latter had the better of the case. Their higher natures being appealed to, they responded like jurors rather than partisans.

In this new-style organization there is really no surrender to the unions. They are merely asked to step up to the council board and assist in administering affairs of the craft. It is doubtful if they will exert more influence than they did under the old régime. They will possess a better knowledge of the craft field as a whole, and act in the light of that knowledge. The new dispensation in its rational recognition of the union removes from it the bar of industrial ostracism. No longer an outcast and having been proffered the hand of good-fellowship, the big stick of arbitrary action becomes a superfluity, and ultimately a thing to be ashamed of. Employers in organizations like the Printers' League of themselves do much to pave the way to peace and fair dealing when they assure the unions they have no reason to fear employers, that the League has no interest in demolishing the union, but wishes to uplift the entire craft. The children of fear do most unreasonable things, and sanity comes when fear relinquishes the field. The "closed shop" — that bugaboo of so many good

people — is the offspring of fear. Who ever heard of a unionist defense of that institution that had not for its basis the claim if it were not maintained unionists would be sacrificed owing to the hatred and spitefulness of employers? Palpably the one way to abolish the closed shop is not to wage war on unionists, but to prove to them that they will have a " square deal " in reality and in truth.

Written for The Inland Printer.

THE SCOPE OF THE PROOFREADER'S WORK.

BY F. HORACE TEALL.



IF it could be always safely assumed that writing for print is done with careful attention to detail, so that manuscript need only be reproduced in type in all details, as of spelling, punctuation, etc., the proofreader's work would consist only in verification of such reproduction. Theoretically, very much of his work is confined to such mere verification. It must have been such theory, for instance, that led to the determination in some wage-scales that the proofreader's wages should be the same as the compositor's. Such was the case some years ago in one city where the present writer applied for work, and, on mentioning the fact that he would undertake proofreading if a reader was wanted, the first thing said in reply was that the pay was no higher than that for typesetting. Undoubtedly, even there, the proofreader was expected to correct occasional slips in copy, such as wrong spellings, or faulty punctuation, or plain errors in grammar; but presumably nearly as much was demanded from compositors. Compositors could not be held quite so responsible in such matters, because of course the reading followed their work with the one object of correction.

Practically, as well as theoretically, the bulk of proofreading work is of this mainly mechanical nature, even all through the various possibilities, up to and including that of the proofreader who is in effect an editor as well. No plain line of separation is possible between grades of reading work, yet grades there certainly are, and they are rather indefinitely marked by differences in pay, all the way from $15 or less per week up to $30, or rarely even more. The writer knew of one man who was always spoken of by most people as the proofreader of a certain large work, who was paid $75 a week for what he did on that work; but what he did was really much more than proofreading, since he treated everything as if it were all of his own making, and changed anything he chose to suit himself. Nevertheless, his main duty was of the ordinary verifying nature that constitutes the sole duty of the average proofreader.

The man of whom this is said was a person of very unusual scholarly attainment, possessing a great amount of knowledge of innumerable subjects, and having his knowledge at command for instant application on any occasion; but his most useful knowledge consisted, in connection with reading proofs for other men, in discriminating between the times when he could properly suit himself and those when his utmost liberty was confined to mere suggestion.

Even such a man will occasionally fail to correct an error, and not merely a wrong letter, but even an absurdly wrong word may escape detection. So no one may expect to find a book with no errors. And yet that is what the proofreader must strive after — to see and correct everything that is not right. Some of them come comparatively very near to this, but too many are far short of it. It is simply impossible to set up a mark of attainment for determination of competency. Each employer must decide for himself how many lapses he will excuse before he is convinced that a reader is incompetent. Besides, we are now considering a different question, the scope of the reader's duty, though that has very naturally led to the foregoing remarks as a means of noting the penalty of failure.

A concrete example of the approach to the danger-line was brought to the writer's attention recently. A proof sent out to editors after reading and revising in the printing-office contained " circle saw " where copy had " circular saw; " where " righteousness " was typewritten in copy the proof had " righteous; " a very necessary word that was plain in copy had been omitted; and a number of wrong letters were uncorrected. Those who read these proofs had made some queries on them suggesting changes of an editorial nature, showing that they thought criticism to be one of the proofreader's functions that should not be neglected. In this they were right enough in this instance, for the editors of the work are glad to consider any suggestions with a view to improvement. But even on this work the certainty of accuracy that the editors and publishers would get from proofs that did not show any of the bad blunders would be far more appreciated than the best suggestion of change in language.

A newspaper editorial read as this is written says something that is worthy of remembrance by every worker. It is about one of our most prominent public men, who has risen in a few years from very humble employment to one of the highest positions in the country. One fact in connection with his work is held to be most significant, and it is of equal importance in the proofreader's experience. The man's wonderful success is attributed almost entirely to his unfailing attention to duty, it having been his constant practice first to allow no neglect of any detail in the actual requirements of his employment, and, beyond this,

always to do what he could that was not required of him. There is no kind of work in which a person can not find proper occasion for doing things helpful but not positively within the range of strict duty. Likewise there are many more workers who do not perform everything that is demanded by duty than there are of those willing to go beyond mere duty.

It would be hard to say anything better on our subject than what Theodore L. De Vinne has said, and we shall take the liberty of quoting from his book on "Correct Composition," page 299:

"When the reader meets with an unmistakable fault made by the writer through lapse of memory or by negligence, he should correct it. He does so, however, at some peril. He must know and not suspect it to be an error, and must be prepared to defend his correction, not by his own belief, but by unquestionable authority. Whenever he feels obliged to query a change in spelling, or in statement, he must note this change on the author's proof. In every writing of importance the reader should query faulty construction, bad metaphor, inconsistent statement, the misuse of a word, and other errors of a similar character; but in no case should he correct these apparent faults when the author will revise what he has read; he must stop with the query. The spelling, capitals, italicizing, and pointing of a systematic author should not be changed. If these features of correct composition are not consistently maintained in the copy, the reader should try to make them correct according to what he believes is the author's neglected standard.

"When copy has been negligently written by an undisciplined writer, who can not revise the reading, the reader should correct the grosser errors according to the standard of the editor or of the office, as he may be directed. But they must be indefensible errors. Bad spelling or grammar obviously made through ignorance or carelessness must always be corrected, but this license will not apply to dialect, or to quotations intended to be literally exact.

"While it is desirable to have accurate workmanship, the reader should not forget that it is his first duty to correct, not to edit. He must not spend unnecessary time in consulting reference books to make up the deficiencies of a careless writer. Nor should he annoy the author with any emendations that savor of pedantic nicety."

A MAN complaining that the growth of his business was hampered by the scarcity of good men to delegate important duties to was recently reminded by a friend that human nature is to-day as it has always been, and that the complainant was voicing his own inadequacy rather than a condition peculiar to himself or his own business.— *The Mahin Messenger.*

PARIS TABOOS "FRENCHY" POSTER.

There is a wave of Puritanism sweeping France, according to M. Willette, the famous designer of posters. Incidentally, M. Willette is a disgusted artist. He finds the principal grievance against the prevailing tendency to make French posters, advertising theaters, resorts and books, which have attracted the attention of thousands of tourists by their breezy unconventionality, sober and sedate affairs, modeled after American and English prosaic designs.

No more, according to M. Willette's disheartened cry, may gay Parisiennes disport themselves in diaphanous garb on walls and billboards to the delight of the passer-by. All that was suggestive must be blotted out, to be replaced by lurid pictures of hams, medicine bottles or plain, big, black type, obtrusively describing seashore resorts.

M. Willette's pessimism was called forth by the approaching poster exhibition.

"Americans," he cries, "are Puritans. Their method of advertising is destroying the poster art. One of my posters for the carnival of Nice has been rejected because it was feared it would be found shocking. We will see no more delicious and beautiful women. The gay, spirituelle, truly French poster is dead or dying."— *Paris Dispatch in New York Herald.*

PLAIN AND SIMPLE.

A member of the Cleveland bar tells in *Harper's Weekly* of a country justice in Ohio who was fond of enjoining upon every one in court the necessity of brevity in offering testimony in ordinary suits.

On one occasion this worthy successor of Dogberry was admonishing an old man who appeared as a witness in a trifling case.

"You must not, sir," observed the justice in his most solemn manner, "use so many words. Do you understand?"

"I do, your Honor."

"Then you must, in the fewest words of which you are capable, answer the plain and simple question whether, when you were crossing the street with the child in your arms, and the carriage was coming down on the right side and the truck on the left, and the express-wagon was trying to pass the carriage, you saw the plaintiff between the truck and the express-wagon, or whether and when you saw him at all, and whether or not near the carriage, truck and carriage, or either, or any two, and which of them respectively, or how it was."

CARD PLAYERS ARE CONSERVATIVE.

It is curious to note that while improvement has steadily been made in the quality of playing cards, and constant effort is made for artistic effect on the backs, the card-using public will tolerate no change on the card face, which has been the same for more than half a century. It has happened many times that some enterprising card manufacturer who has made a hit with a novelty in a card back has tried to make the face of the card correspondingly artistic, and has failed.— *American Bookseller.*

AN ISSUE IN COLORS.

"In his last week's issue," wrote the editor of the *Boggsville Bugle*, "the editor of our so-called rival announced in bold type that the succeeding issues of his rag would appear in colors. We do not doubt the gentleman's veracity in the least, as we have been informed that his patent insides come C. O. D., and he will probably be forced to resort to the use of beautiful pink and azure-tinted wall paper."— *Edward Singer.*



HOTEL EL TOVAR
GRAND CANYON OF ARIZONA
ON THE SANTA FE RY.

Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

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SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.— To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 40 St. John street, London, E. C.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 230 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
G. R. MCCOY & Co., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

EDITORIAL NOTES.

"THE elixir vitæ of modern civilization" is an English publisher's dignified and apt designation of the art preservative.

OUR British contemporaries are making merry about a man who blandly demanded that the type be retained in page form and handed over to him with his finished job — and for the estimated price for printing. But this is only a very slight improvement on the demands of the customer who objects to pay a composition bill because the job happened to be standing. Customers demand just what the printer educates them to demand.

TIME was that customers had to be fed and otherwise entertained so that they might be induced to separate themselves from an order. How far these business "courtesies" have been carried can only be estimated by the folly that instituted them. Men are beginning to have straight thoughts on business and to appreciate the fact that accepting favors and courtesies as a tribute for possible custom is simply a sort of sublimated mendicancy.

THE Government of New Zealand is aggressive in its progressiveness. Few people know that it conducts a systematic advertising campaign in this country, and so well pleased are the New Zealanders with their experimental flier that a second appropriation has been made. This demonstrates that the reformers down there have not only faith in the effectiveness of their newfangled notions, but the horse sense to use printers' ink in exploiting them.

POOR old Second-Class Matter appears to be the *bête noir* of postal officials. No sooner does Assistant Postmaster-General Madden resign and cease to trouble, than the Canadian Postmaster-General steps up to take a round or two out of the victim. The people must pay the penalty, for the presses do not stop or even slacken their speed. When will the old-fogyism of bureaucracy ever learn that the oncoming waves of wisdom can not be stayed by the broom of official regulation? The people of the United States and Canada want their newspapers and periodicals distributed cheaply and expeditiously, and they are going to have that despite all the obstructive red tape that can be invented by bureaucrats with high-sounding titles.

SPEAKING of the dearth of operators, President Lynch, of the International Typographical Union, says: "We must give this matter attention. If we are to continue to control the machine we must find a way through which our members will become proficient in its operation. If we do not

heed the demand, then other avenues will be established through which operators will be furnished, and these operators will not always be printers or union men." Though the last sentence is as trite as true, it seems to be overlooked by many lawmakers of the union. And the words can be applied to craftsmen generally, for as the scope or excellence of the skill of its members deteriorate so does the power and influence of an organization wane. For this reason, if for no other, trade unions should be in the van demanding supplemental industrial education. The world history of that movement shows that what unions at first opposed they subsequently learned to favor. There is no valid excuse for American unions not learning from the experience of European organizations.

THE representatives of the nations at The Hague conference seem to have belief in the old adage made famous through its enunciation by President Roosevelt, "Speak softly, but carry a big stick." In order that pacific overtures by an individual, a faction, a party or a nation may not be misunderstood as actuated by timidity or weakness, the ability to make trouble of a strenuous brand must first be adequately shown, so that the proper moral effect may be produced on the party of the second part. It is true that in order to support the big stick the nations are oppressively taxed, but the significance of the big stick will be required until education, reason and logic can have their day in the minds and consciousness of the people. A reasonable, fair and adequate means of settling labor disputes for instance has been before the printing trade for a considerable time, but it makes way but slowly considering its merits, all of which goes to prove that the average man, printers included, would "rather fight than eat."

A PRINTER who had just received a prescription from his doctor to be used for the benefit and behoof of a member of his family, scrutinized the hieroglyphics with the practiced look of the decipherer of "tough copy" and said: "Syrupus simp. jigger vee three i's, aqua pura quantum suf., what's this dope reckoned to do?" "Why," responded his adviser, in the blandest and most approved medical manner, "we use this for the psychological effect." So the printer felt he was getting his money's worth. Among operatives in the many businesses, arts, crafts and sciences in which humankind is engaged, probably no one of them, having the same relative opportunities to practice its valuable power, has less regard for psychological effect than the votaries of the art of printing. Take for instance the matter of delivering goods to a customer. The printer sends the order in parcels wrapped roughly, and carelessly tied with cotton string. It would not cost much to have the sheets in packets of even quantities, neatly wrapped in some distinctive paper and with a label recording the quantity in each package, and the total quantity. Probably no feature of the work has a better psychological effect for the same amount of time and care expended as the acceptable packaging and labeling of the finished product. This is appreciated in merchandising, but the printer gives it little thought. Yet printing is a business of infinite detail. Arrange the details to meet all the influences that secure the right psychological effect.

ORGANIZATIONS in the printing trades are awakening to the need of action in giving relief to members or the families of members stricken with disease, more particularly tuberculosis. Various plans have been adopted or suggested to meet the problem of giving the greatest efficiency with the least waste of means. THE INLAND PRINTER has at various times pointed out that in this connection means of prevention are more important than plans for segregating the infected victims of ignorance. Habits of personal cleanliness and avoidance of insanitary practices are of the first importance. Convention decides that it is not good form to use another man's toothbrush or toothpick, but men will chew pieces of tobacco off the same plug, and one common drinking cup or glass does service for many men — and it is never washed. There have been many jokes about the printing-office towel, but the printing-office drinking cup is too grim a jest for humor. There are also competent and incompetent doctors, just as there are competent and incompetent printers. There are too many doctors who are unable to make a diagnosis of disease at the stage when there is hope of cure. When the average printer is sick with tubercular disease he hunts up a doctor — any old doctor. They are all alike to him. Or he listens to the fairy story of some brother printer whose "friend had a cousin who was going to be married to a young fellow working in a brass foundry who had 'weak lungs' and who just went to the country and chopped wood and roughed it, and now he is married and has twelve children." So he harkens to the medical bluffer or is guided by his friend's family history, and does his best to kill himself, and usually succeeds. If there is any virtue in organized effort to give aid to the sick, reason suggests the importance of collecting the names of those physicians who have done and are doing conscientious and meritorious work in the prevention and treatment of tubercular disease. Place their names before the trade as the men to consult and there will be less of the aimless and irrational climate-chasing on the recommendation of cuckoo doctors.

NON-APPRECIATION OF A LONG-FELT WANT.

AS the agitation for a system of technical education in some form grows apace, the promoters are occasionally brought face to face with an important — perhaps the most important — phase. Buildings and equipment and teachers are not all that are necessary to success. There must needs be pupils. According to newspaper report, the Carnegie institution at Pittsburg nearly approaches the ideal, and yet in one department it is the saddest kind of a failure. Among the trades taught there is bricklaying, and the staff is at present composed of a lecturer at $15 and a journeyman at $6 a day, each. This is a rather high-priced faculty, but doubtless an efficient one; at least no complaint has been heard regarding its capacity. Here are promising conditions — an opportunity to learn the best-paying trade in the group of building industries, and yet there is but one student, we are told. As Mr. Carnegie is fearful of dying while he is yet a rich man, this may be satisfactory to him, and he may solace himself with the reflection that if even one lone boy is anxious to learn the bricklaying trade under the best possible circumstances he should be afforded the opportunity. This sort of reasoning may be satisfactory to such an exceptional personage as Mr. Carnegie. But no government — municipal, state or national — could afford to maintain technical schools with such meager patronage. Nor should it, for the attendance at the department proves there is no great demand for a school of bricklaying in the neighborhood of Pittsburg, and governments can not afford to spend money on that for which there is no clamor, especially if the multitude are the ostensible beneficiaries.

Many reasons can be advanced to account for this lone bricklayer apprentice. There is the well-known repugnance of the mechanic class to accept that which bears the taint of charity; it may be, too, that the Carnegie benefactions are not beloved by the commonalty in the community where he is best known, and it is also possible that there is an atmosphere of hostility to this particular institution among the union workers — an important factor in the bricklaying trade. But, after making all possible allowance for these and other obstacles that may suggest themselves, the indifference to technical education is not explained, for while the instance cited is an extreme case, yet it depicts the general attitude. The fault lies with the workers, and especially the apprentices. This is not unnatural, for the idea that what is learned in the shop should be — must be, if one would be a finished workman — supplemented by outside schooling is new to the American youth. It requires some effort to free him from the old and exploded notion that what is taught outside the workroom is superfluous where it is not useless or hurtful. And these errors must needs be thoroughly eradicated before boys will be brought to that frame of mind where they will forego the pleasures and enjoyments in which their chums indulge, in order that they may attend lectures and classes devoted to trade affairs. The proper fitting out for his life-work is more important to the youth than social popularity or athletic supremacy, but it isn't the way of the average working-class boy to look at it in that light, and he must be taken and dealt with as he is and not as he should be.

Those who are convinced that supplemental trade education is a necessity must be educating workers while they are impressing on the public mind the needs of the present-day industrialism. In countries where industrial education is a part of the governmental machinery — where it is an established fact and its beneficence is freely acknowledged — they go to great lengths to compel attendance at the schools. In New Zealand the proceedings of the much-mentioned labor court show that it orders backward apprentices to attend a technical school. So far as we have noticed, the aid of the courts is not invoked in Germany to compel attendance, yet just as effective methods are pursued. At Leipsic, for instance, where the Printers' Technical School is under the supervision of the German Printers' League, apprentices are required to attend it at least three years, after which they can take further instruction at their option.

While a system of industrial education is in the making, the duty at hand is obvious. The apprentice should be shown the advantages of learning all there is to know, and if there be no class at which he can receive stimulus, employers might follow the example of the German Printers' League and insist that he read a good trade journal — the best educator at hand, and which, intelligently conned, contains many good lectures in each issue.

ESPERANTO.

THE establishment of a universal language has been the dream of dreamers since the first symptoms of that hunger for intelligence which has been the compelling force in the advancement of the race. The biblical story of the fate that befell the ambitious builders of the Tower of Babel has been a great deterrent to the establishment of one language for Christendom. But the thirst to know of and converse with one's neighbors of another tribe has never been assuaged. The differences in tongue have come to be recognized as extremely wasteful and many practical educationists of continental Europe favor minimizing the evil by having bi-lingual courses in the schools. That is to say — in Germany, a knowledge of English should be taught, and in Great Britain the pupils should be afforded an

opportunity to learn the German language. In the days of militarism there was no great need for understanding between peoples, for the dominant trade of the world was soldiering, and inability to understand your neighbor made the duty of slaying him all the easier of accomplishment. The better you know a man and his habits of thought, the less likely are you to do him an injury in cold blood. But this is a commercial age, and commerce being the vocation of mankind, there is great material advantage in thoroughly understanding your neighbor. As civilization advances, language rather than geographical boundaries is the line of demarcation between nations. The dominance of the Anglo-Saxon is due largely to the oneness of his language, as is also the unparalleled progress of the United States. No one will pretend that America would rank as it does among the nations if all the immigrants had succeeded in perpetuating their multitude of languages and dialects through their children's children. Happily for the country and the race, circumstances have always made a knowledge of English a prerequisite of success or usefulness in this land. As that great French Canadian, Sir Wilfrid Laurier, said, when speaking to his compatriots in an Eastern State: "I have never known a French Canadian to fail because he could speak English, but there is a long list of those who fell in the struggle owing to their ignorance of English."

With such demonstrations of the desirability of a common tongue as the world furnishes every day, the wonder is not that there should be so many attempts at forming a universal language, but rather that so little progress should have been made. The modern method of interpreting the Bible has long since weakened, if it has not relegated the opposition of Christians who were wont to construe the Good Book literally. Still "systems" which gave great promise and made their bow to the world under most auspicious circumstances lingered for a while and were forgotten. Without attempting in the least to analyze these failures, it may be said with safety that some were too complicated, while others attempted too much in that they sought to supersede existing languages. The foremost modern advocates of a universal language are more modest. They are seeking an auxiliary tongue which will be easily learned and serve the purposes of trade and commerce and of science.

An international committee is in process of formation which is to take the matter up. It is said that it will find to hand in Esperanto a language which meets all requirements. The average American has heard of Esperanto; he may even have known that millions of those latter-day crusaders — the Socialists — from the mines of Siberia to the parlors of Fifth avenue, were studying Esperanto and hailing it as the greatest boon to humanity since the invention of printing. But that didn't convince the average citizen of its practicableness — more likely, a contrary opinion was formed. In a staid government document, however, we are informed that Esperanto has a wide following and has already become a factor in trade. Not merely that, but we are assured it is high time Americans were mastering the intricacies of this international language. Mr. H. L. Spahr, United States Consul at Breslau, writing to the Department of Commerce and Labor says that: "Esperanto is a language with few rules and no exceptions, no irregular verbs; with a pronunciation, accent and spelling that can be learned in one lesson, and with a small vocabulary, many of whose words learners already know or can guess; besides, it is clear, flexible, and rather sonorous."

Mr. Spahr then sounds the alarm that neglect may prove hurtful and elucidates on the spread of Esperanto thusly:

"American manufacturers and dealers should make use of this medium in their campaigns for trade with foreign countries. Chambers of commerce and trade organizations should give it a careful consideration. Exporters should study it and have their managers, clerks, and traveling salesmen study it. There are Esperanto groups in the twenty-four leading cities of Germany and new ones are forming. There are in the world about 425 groups, besides sixty trade or scientific organizations, whose members either are all Esperantists, or use Esperanto when writing to a member in another country. Fourteen periodicals are printed wholly in Esperanto, seventeen partly, and nineteen well-known journals devote more or less space to Esperanto articles. In recent times eight international business or professional congresses have recommended or adopted Esperanto as the language to be used.

"American exporters should not be behind, if Esperanto be selected; favorable action by them will hasten its adoption. Indifference may give their trade rivals an advantage. Our manufacturers may wake up some day to see English, French, and German salesmen running over the world, glibly talking Esperanto wherever they go, and taking large orders. This is no exaggeration, for Esperanto is being taught in many Japanese schools, and Peru publishes an Esperanto journal. In France and England the movement is especially strong. With Esperanto, in case a correspondent thinks the addressee will not be able to read his letter, he has only to put in a key in the addressee's language, or refer him to the nearest Esperanto group, which will translate for him free of charge. This key is published in

many languages, and by its use the letter can soon be read. The key weighs only five grams (0.17 ounce.)"

The rapid advance of the language as set forth by Mr. Spahr is not so amazing as some of the claims made by its advocates. We are told it is so scientifically constructed that in learning one word, the student without effort acquires fifty others, and that after two or three hours' study an English-speaking person can communicate understandingly with a Russian or a Turkish merchant who possesses a key. If all this be measurably true — and there seems no good reason to doubt it — the language of commerce has arrived.

A SLIGHT MISUNDERSTANDING.

A well-known Boston lawyer says that not long ago he was astonished to see printed in a newspaper a glowing testimonial as to the benefits to be derived from using somebody's Curequick. The office of the concern was located near his own, and he dropped in while out for his lunch.

"See here," he remarked, somewhat forcefully, when in the presence of the manager; "you have printed a testimonial allegedly from me with regard to your confounded stuff — and I never took a drop of it in my life. What do you mean by such procedure?"

"Is that so?" the manager said, soothingly. "Merely a slight misunderstanding, I assure you, sir, for which I am very sorry. You see, we understood that you had died recently. Take this down, please," he added, turning to a stenographer: "Memorandum: change signature to sworn testimonial No. 124,546." — *Harper's Weekly.*



THE LOST TOKEN.
Photo by R. R. Sallows, Goderich, Canada.

PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS, ESPECIALLY RELATING TO HALF-TONES.

NO. XVII.— BY N. S. AMSTUTZ.*

TABULAR RESUME.

DETAILED observation has proved that it will be impracticable to give a tabular summary, as at first projected, of the special data of the test exposures and engravings exemplified by Figs. 58 to 65 inclusive, in the November, 1906, article. They would prove too voluminous and complicated for practical use. In substitution, as of more practical value, tabulation has been made of the tonal region disclosed in the six enlargements shown last month. This, it will be remembered, exploited a single one of the test engravings. The tabulation hereafter gives reference to the dimensional changes in relation to camera conditions, whereby there is disclosed the interrelation between the tonalities of the "whites": grays and shadows under negative, enamel print, engraving, and engravers' proof, printed page and celluloid impression conditions of the "L" region of engraving 59. The letters B and W are used to identify the same dots of each condition in addition to the general tonal ranges specified, B representing the black and W the white dots.

DATUM DOTS.

These dots are shown in Figs. 108, 109 of the June INLAND PRINTER.

High-light values are represented by the group of five dots lying to the left of "B" on the engraved plate enlargement, the first dot coming in direct line with B and forming the lower one of a vertical row of three disconnected dots; the other two occur in a parallel row to the left. In the negative, engraver's proof, printed page and celluloid enlargements, the group occurs to the *right* of "B" and in the negative they are white or transparent areas, while in all the others they are black. The lowest one, mentioned above, is the "data" dot.

The middle-tone values listed in the tables are also based on the engraved plate conditions, and they are specifically determined from the fifth white space above black dot "B," counting from the space immediately to the left of the arrow-head.

For the shadows the third white dot to the left of the letter B itself, not the arrow-head, is used as a basis for the values given in the tables. This is a nominal shadow dot, for the actual shadow dot due to the one-minute white paper flash with the smallest stop is but .003 inch in diameter, while

* Member of the Royal Photographic Society and Society of Arts, London; in charge of the Inland Printer Research Department, and Associate Member American Institute of Electrical Engineers.

TABLE No. A1 (27th).—Showing the **summary tonal values** of the "L" portion of Fig. 59 test engraving at 150 lines per inch. Enlargements are shown in Figs. 108 and 109 of the June (1907) INLAND PRINTER.

1 KINDS OF DATA (a).	"Whites" or (b) High lights.	Grays or (c) Middle-tones.	Shadows (d).	B * (e).	W ** (f).	Remarks (g).
2 Stops sizes	.5 × .5 in.	.28 × .28 in.	.11 × .11 in.			
3 Stops areas	.25 sq. in.	.077 sq. in.	.012 sq. in.			
4 Exposures	1¾ min.	7 min.	1 min.			
5	NEGATIVE CONDITION.					
6 Dot form	Square "black."	Square "white."	Square "white."	Square "black."	Square "white."	
7 Dot size	.0040 in.	.0036 in.	.0028 in.	.0048 in.	.0036 in.	
8 Dot area ***	160.0	129.6	78.4	230.4	129.6	
9 Per cent of white	64.0	29.0	17.6	47.3	29.0	
10 Per cent of black	36.0	71.0	82.4	52.7	71.0	
11	ENAMEL PRINT CONDITION.					
12 Dot form	Square black.	Square white.	Square white.	Square black.	Square white.	
13 Dot size	.0032 in.	.0044 in.	.0032 in.	.0044 in.	.0042 in.	
14 Dot area ***	102.4	193.6	102.4	193.6	176.4	
15 Per cent of white	77.0	43.7	23.0	56.3	39.8	
16 Per cent of black	23.0	56.3	77.0	43.7	60.2	
17	ENGRAVED PLATE CONDITION.					
18 Dot form	Square black.	Round white.	Round white.	Square black.	Round white.	
19 Dot size	.0024 in.	.0053 in. diam.	.0040 in. diam.	.0035 in.	.0048 in. diam.	
20 Dot area ***	57.6	220.6	125.6	122.5	180.9	
21 Per cent of white	87.0	49.8	28.2	72.4	40.7	
22 Per cent of black	13.0	50.2	71.8	27.6	59.3	
23	ENGRAVER'S PROOF CONDITION.					
24 Dot form	Round black.	Square white.	Round white.	Square black.	Square white.	
25 Dot size	.0028 in. diam.	.004 in.	.0026 in. diam.	.004 in.	.0036 in.	
26 Dot area ***	61.5	160.	53.1	160.	129.6	
27 Per cent of white	86.2	36.0	12.0	64.0	29.1	
28 Per cent of black	13.8	64.0	88.0	36.0	70.9	
29	PRINTED PAGE CONDITION.					
30 Dot form	Round black.	Approx. square white	Round white.	Square black.	Round white.	
31 Dot size	.0032 in. diam.	.0044 in.	.0028 in. diam.	.0044 in.	.0036 in. diam.	
32 Dot area ***	80.4	193.6	61.5	193.6	101.8	
33 Per cent of white	81.9	43.6	13.9	56.4	22.9	
34 Per cent of black	18.1	56.4	86.1	43.6	77.1	
35	CELLULOID IMPRESSION CONDITION.					
36 Dot form	Round black.	Approx. square white	Round black.	Round black.	Square white.	
37 Dot size	.0036 in. diam.	.0032 in.	.0048 in. diam.	.0048 in. diam.	.0024 in.	
38 Dot area ***	101.8	102.4	180.9	180.9	57.6	
39 Per cent of white	77.1	23.0	49.7†	59.3	13.0	
40 Per cent of black	22.9	77.0	59.3††	40.7	87.0	

Screen pitch is .00666 inch. Unit area is 443.5*** and diagonal pitch is .00942 inch.

† Represents the depleted printing area, due to the squashing-out action of the ink. This should be dead black.

†† = reversed shadow white dot filled in and enlarged through the spreading of the ink. This part, normally, is a white dot.

* Transparent parts of negative. ** Opaque portions of negative. *** Area in ten-millionth parts of a square inch.

The screen opening is .00333 inch, and its area on same basis as unit area, is 110.9, or 25% transparent, because 110.9 is one-fourth of 443.5 or unit area.

this nominal shadow dot is .0040 inch, the smallest one having sixteen per cent of white and the larger one about twenty-eight per cent white value, an increase of about twelve per cent.

The "W" dot is somewhat smaller than the one selected on which to base the middle-tone or gray tonal values. The one selected can also be additionally identified by calling "W" one, and then counting progressively, in a vertical direction, on the same row, until the sixth white space is reached.

A slight error in mounting the engraver's proof enlargement for half-toning resulted in placing the center of the subject a little to one side of the center of the circle, so that the nominal shadow dot has been lost. Its value has, however, been determined and inserted in the tables.

TRANSPOSED NEGATIVE VALUES.

In the table of negative values, the whites, grays and shadows relate to these conventional qualities as they apply to the tonalities of the printed result. In the negative the "whites" are blacks, the shadows are whitest and the middle-

TABLE No. B1 (28th). —Showing a summary of **consecutive changes** compiled from Table No. A1, disclosing the sequence of changes from the negative to the special celluloid impression. Based on test etching, Fig. 59, and enlargements of the same shown in Figs. 108 and 109.

1	HIGH LIGHTS, OR WHITES.						
2	CONDITION (a).	Dot forms and color (b).	Dot sizes (c).	Dot areas (d). ***	Per cent of white (e).	Per cent of black (f).	Remarks (g).
3	Negative	Square "black"	.0040 in.	160.0	64.0	36.0	
4	Enamel print	Square black	.0032 in.	102.4	77.0	23.0	
5	Engraved plate	Square black	.0024 in.	57.6	87.0	13.0	
6	Engravers' proof	Round black	.0028 in. diam.	61.5	86.2	13.8	
7	Printed page	Round black	.0032 in. diam.	80.4	81.9	18.1	
8	Celluloid impression	Round black	.0036 in. diam.	101.8	77.1	22.9	
9	MIDDLE-TONES, OR GRAYS.						
10	Negative	Square "white"	.0036 in.	129.6	29.0	71.0	
11	Enamel print	Square white	.0044 in.	193.6	43.7	56.3	
12	Engraved plate	Round white	.0053 in. diam.	220.6	49.8	50.2	
13	Engraver's proof	Square white	.004 in.	160.0	36.0	64.0	
14	Printed page	Approx. square, white	.0044 in.	193.6	43.6	56.4	
15	Celluloid impression	Approx. square, white	.0032 in.	102.4	23.0	77.0	
16	SHADOWS.						
17	Negative	Square "white"	.0028 in.	78.4	17.6	82.4	
18	Enamel print	Square white	.0032 in.	102.4	23.0	77.0	
19	Engraved plate	Round white	.0040 in. diam.	125.6	28.2	71.8	
20	Engraver's proof	Round white	.0026 in. diam.	53.1	12.0	88.0	
21	Printed page	Round white	.0028 in. diam.	61.5	13.9	86.1	
22	Celluloid impression	Round black	.0048 in. diam.	180.9	40.7†	59.3††	
23	"B" OR SPECIAL BLACK DOTS.						
24	Negative	Square "black"	.0048 in.	230.4	47.3	52.7	
25	Enamel print	Square black	.0044 in.	193.6	56.3	43.7	
26	Engraved plate	Square black	.0035 in.	122.5	72.4	27.6	
27	Engraver's proof	Square black	.0040 in.	160.0	64.0	36.0	
28	Printed page	Square black	.0044 in.	193.6	56.4	43.6	
29	Celluloid impression	Round black	.0048 in.	180.9	59.3	40.7	
30	"W" OR SPECIAL WHITE DOTS.						
31	Negative	Square "white"	.0036 in.	129.6	29.0	71.0	
32	Enamel print	Square white	.0042 in.	176.4	39.8	60.2	
33	Engraved plate	Round white	.0048 in. diam.	180.9	40.7	59.3	
34	Engraver's proof	Square white	.0036 in.	129.6	29.1	70.9	
35	Printed page	Round white	.0036 in. diam.	101.8	22.9	77.1	
36	Celluloid impression	Square white	.0024 in.	57.6	13.0	87.0	

*** Areas in ten-millionth parts of a square inch.
† See Table No. A1 foot note.
†† See Table No. A1 foot note.

tone white printed dot is an opaque dot of the negative. It is important that this change over be well understood, so that confusion may be avoided. In short, the opaque black dots or areas of the negative represent the white dots or areas of the letterpress print, and the transparent portions represent the black printing areas of the engraved plate and the black parts of the print.

THE TABLES.

A column for remarks is provided for the benefit of the reader to note cross reference or other items for record.

Table No. A′ (27th of this series) shows six groups of conditions arranged in the same sequence followed out in Figs. 108 and 109, and Table No. B′ (28th) is arranged so as to show the different tonalities in a series of five groups. This table is specially valuable because it discloses the sequence of conditions for each of the changes in tonal values listed, so that every item can be followed through the natural order of modification from the negative to the special celluloid impression, thus making it very easy to note the degree of change brought about by each condition. For instance, under "High Lights," line three, Table B′, the percentage of white is given as sixty-four, column c, for a high-light black dot (transparent of the negative) while its percentage of black is given in the next column (f) as thirty-six. In line four, same column, one sees that the assumed enamel-print values have changed to seventy-seven per cent, white, and twenty-three per cent, black. It should be explained that the nominal enamel print is a contact positive made from an enlargement of the negative features shown, so that the variations found between the tonal relation of these two conditions can not be taken as truly representative of actual values, but the pseudo-enamel print does disclose what the non-acid side action would have

produced, for the difference in percentages of black or white values between the engraved plate and the enamel print discloses the degree of change that acid side action has produced, and the difference between the negative and engraving value truly give the whole change brought about by this phenomenon. This is on the theoretical assumption that the tone values of the enamel print are the same as the negative. In practice there is a difference between the two. Table No. U on page 64 of the October, 1906, INLAND PRINTER points out an instance where the difference has been noted.

CHANGES FROM NEGATIVE TO PRINTED RESULT.

An incidental point of interest is brought out in the change from negative to positive or enamel-print values consecutively listed in Table No. B′ (28th) wherein the possibility of change in direct contact printing, when using dry plates, is clearly indicated. In this instance the size of dot is twenty-five times greater than is actually found on a 150-line half-tone, but the relative discrepancy would undoubtedly be found present in a contact half-tone print.

For the high lights the change in percentage of black from the negative condition to the engraved plate is a reduction of twenty-three per cent, to the engraver's proof 12.2 per cent, to the printed page 17.9 per cent and to the special celluloid impression 13.1 per cent.

The middle-tone percentage of white change from the negative to the engraving is 20.8 per cent, to the engraver's proof seven per cent, to the printed page or cylinder-press proof 14.6 per cent increase, and to the celluloid effect six per cent decrease of white.

The shadows show a range of changes of white from the negative to the engraved plate of 10.6 per cent increase, to the engraver's proof 5.6 per cent decrease; to the printed page 3.7 per cent decrease of white and on the celluloid result, 23.1 per cent increase of white.

The difference between the negative and the pseudo-enamel print for the high lights is a decrease of thirteen per cent, for the middle-tones 14.7 per cent increase of white, and for the shadows 5.4 per cent increase of white.

TONAL GROUPINGS.

In the high lights, with their small black dots, the percentage of black decreases twenty-three per cent, until the engraved plate is reached, and from this through the three proving stages the percentage of black increases 9.9 per cent, leaving the final result only 13.1 per cent below the negative value.

The middle-tone white dots increase in white 20.8 from the negative to the engraved plate and they lose 26.8 per cent of this by the time the celluloid impression is reached, thus leaving them six per cent darker than the negative values.

Throughout the shadows the changes are as follows: From the negative to the engraving the gain of white is 10.6 per cent, and to the celluloid, due to ink depletion, the increase is 28.7 per cent.

From this compilation of data the practical worker will be able to reason from cause to effect and come to intelligent conclusions respecting any of the peculiarities of the various changes that are listed.

ETCHING POSITION, SOLUTIONS AND TEMPERATURE.

It is a pleasure to extract from the *Process Engraver's Monthly*, London, edited by H. Snowden Ward, a report of some etching researches instituted by Mr. A. J. Newton, principal of the London County Council School of Photoengraving and Lithography, that were made to determine the effect of face-up, face-down, still etching, rocked etching and temperature effects on the speed of etching:

"A half-tone negative was made of a strip of graded tints, and from this a copperplate was printed. The plate was then cut into five pieces, and all the five strips were etched in the same solution of perchlorid of iron at 40° Baumé. Temperature of 60° F. (15° C.). No. 1 was etched for twenty minutes face up without rocking. No. 2 was etched for twenty minutes face down without rocking. No. 3 was etched face up for twenty minutes, rocking all the time.

"In order to equalize the etching face down without rocking, with the etching face up with rocking, it was necessary to etch another ten minutes, thus No. 4 strip shows thirty minutes' etching face down. In order to equalize the face-up still etching with the rocked etching, it was necessary to etch for another thirty minutes, so that No. 5 strip shows face-up still etching for fifty minutes. Of these results, the cleanest, deepest and nicest etching of the plates is the one etched face down (No. 2).

"In order to see what difference a hot solution made, a similar series of tests was made. The results were just the same, except that the time taken with the perchlorid at 110° F. (43° C.) was only about two-fifths that taken with the solution at 60° F. (15° C.).

"In order to see what effect rocking the bath had on plates etched face downward, two further tests were made, and they prove that there is no advantage to be gained by rocking a plate that is etched face downward, either in cold or hot solution."

The detailed etching steps of Mr. Newton's tests were carried out by Mr. H. T. Williams.

(To be continued.)



From Portfolio of Allegories.
Gerlach & Schenck, Publishers, Vienna, Austria.



From Portfolio of Allegories.
Gerlach & Schenck, Publishers, Vienna, Austria.

Written for THE INLAND PRINTER.

DESIGN AND COLOR IN PRINTING.

NO. IV.— BY F. J. TREZISE.

PROPORTION.

"By good proportions, whether in a house, on the page of a book, or in the formation of a single letter, we mean measure harmony, the means by which varying quantities may be so related as to be agreeable to the eye."— *E. A. Batchelder.*

AFTER having gained simplicity in our type-design by the condensing of the reading matter into a small number of groups or forces of attraction, the question of where to place these groups in order to achieve the most pleasing results presents itself, and the successful solution of this question calls for a consideration of proportion. In order to clearly discuss proportion we must have a concise definition of what proportion really is. To say that "Proportion is the pleasing inequality in the parts of an object" is perhaps putting it as simply and yet comprehensively as any of the definitions that can be found. A pleasing equality in the parts of an object constitutes symmetry, but in order to have proportion we must have a pleasing *inequality*. In other words, the divisions must not be equal lest they produce monotony, but must be unequal and in such relation one to the other that the effect is satisfactory to the eye. If we divide a rectangle exactly in the center, as shown in A — Fig. 8, the effect would not be pleasing; neither would it be effective for a type page, as both panels would be of equal importance. If we divided it as shown in B — Fig 8, the effect would be that of the large panel crowding the smaller one off the page. Where, then, are we to secure a pleasing division? Experiments have proven that a division which gives three parts of the rectangle to one panel and five parts to the other is the most satisfactory to the great majority of people. This division is shown in C — Fig. 8. Authorities differ slightly in their statements of these proportions, some giving it as three to five while others claim that the proportions of two to three are more correct. While it can hardly be said that art can be brought down to mathematical calculations, still some of the best designers of to-day follow these proportions throughout their designs with excellent results.

"But," some one may say, "what connection has all this discussion of the proportions of three to five with setting up a cover or title page?" Let us consider an extremely simple page on which is to be but one line of type. The most important question in connection with printing the page would be just where to place the one line. As the line has the effect of dividing the rectangular page into two parts we must place it in such position that the two parts will sustain the proper relations toward each other — not in the center, dividing the page into equal parts, nor yet so close to the top of the page that the inequality in the sizes of the two parts will not be pleasing. This is our opportunity to make use of the principle of the proportion of three to five and place the line in the position shown by the dividing line in C — Fig. 8. Although this is applying a mathematical calcula-

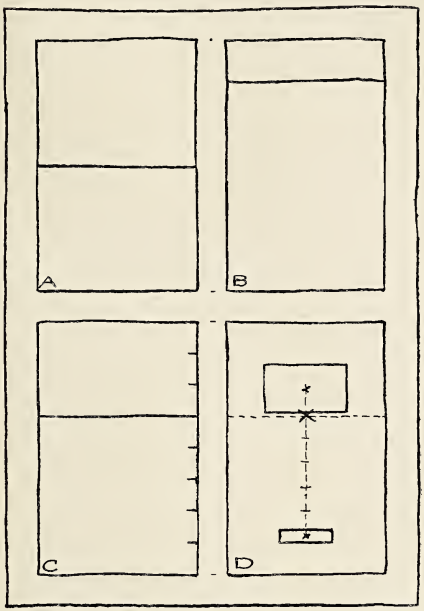


FIG. 8.— The division of the rectangle shown in A is not pleasing, owing to the equality of the two parts. In B the effect is also unpleasant, the two parts having no relation toward each other in size. In C we have a satisfactory division, caused by giving three parts of the rectangle to one panel and five parts to the other. D shows method of centering two spots of unequal size on this proportion.

tion to the ascertaining of the proper position for the line, and while of course an unvarying adherence to this principle would in time be tiresome, still as a basis from which to work it is most excellent.

If, instead of a single line on a page, we have several lines, but grouped in one mass, the placing is the same as for a single line — in such position that the center of the mass will be on the dividing line shown in C — Fig. 8. But with two or more groups or masses the problem becomes a trifle more complicated. Where in the former instance we placed the center of the one mass on the line, we must now place the *center of balance* between the two masses on that line. The upper group must be moved up enough to counteract the attraction exercised by the lower group. In D — Fig. 8,

is shown an example of the manner in which to ascertain the center of balance between the two masses. If they were of equal size the center of balance would naturally be in the middle of a line drawn from the center of one group to the center of the other. But the inequality in size necessitates a different placing. Mr. E. A. Batchelder, in "The Principles of Design," * treats of this balancing of masses of unequal sizes in the following entertaining manner:

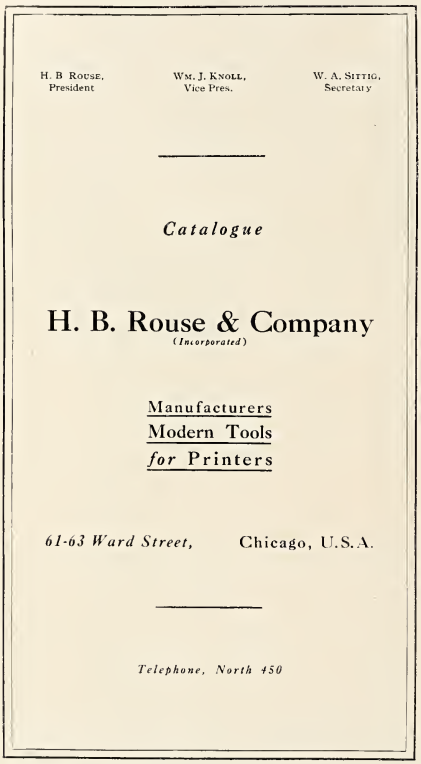


Fig. 9.—An unsatisfactory effect, caused by a lack of inequality in the distribution of white space. The feature line is also too close to center of page.

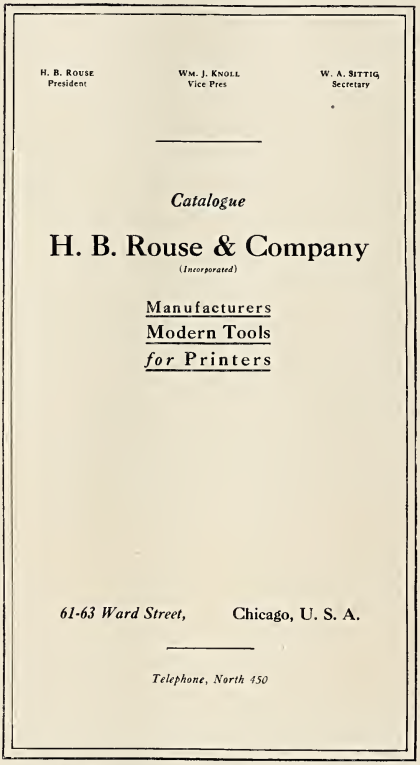


Fig. 10.—A resetting of the page shown in Fig. 9, showing a variation in the "whiting out" and with the feature line dividing the page into pleasing spaces.

"Supposing our measures are unequal; what then? They may be likened to a man and a boy on a 'see-saw,' the man weighing twice as much as the boy. Note carefully the steps taken to find the point of balance in this instance. We will draw a line connecting the centers of the spots, as before; but it is plain that the balance point can not be in the middle of that line. If the man weighs twice as much as the boy, it would be necessary to give the boy two parts of the board and the man one. Just so with spots of print. As these spots have a ratio of two to one, the smaller spot must be given two parts of the line, the larger spot one part." In D — Fig. 8, the same principle is applied except that the larger spot is given one part of the line and the smaller spot five parts, as the larger spot is approximately five times as great as the smaller one.

The title-page shown in Fig. 9, with its resetting, Fig. 10, illustrates this question of proportion. In Fig. 9 the pleasing inequality necessary to proportion is missing, both in the manner of placing the feature line and in the manner of the "whiting out." Note that the amounts of white space are almost equal throughout the page — above and below single lines, groups or dashes — producing a monotonous and unsatisfactory appearance. Then, too, the center of attraction of the page — the feature line — is placed in such proportion that it divides the page close to the center. In the

* "The Principles of Design," by E. A. Batchelder, published and for sale by The Inland Printer Company.

resetting — which is the same except for the changes in "whiting out" or the placing of the spots — the reading matter has been condensed into fewer groups and those groups placed in such position that the center of balance between them comes on a line placed in the proportion of three to five, above referred to. This also gives us the pleasing inequality desired in the spaces between the various groups and lines.

The printer is peculiarly fortunate in his work as far as proportion is concerned. The customs of centuries have resulted in his being compelled to deal with rectangles of fairly good proportion. He finds, for instance, that he must set a page 6 by 9 inches in size, to be cut from a sheet of paper 25 by 38 inches. The proportions are already decided, and decided on the basis of two to three, the width of the page representing two and the height three. The margins around the type page are decided in the same manner. Authorities on bookmaking tell us that the front margin of a page should be one and one-half times the back margin, and that the foot margin should be one and one-half times the head margin — in other words, the space for margin should be divided into five parts, two of which should be allowed to the back or head margin and the other three to the front or foot margin.

A MONUMENT TO BILL NYE.

According to plans made by Frank Thompson Searight of Los Angeles, secretary-treasurer of the American Press Humorists, that organization has taken up the project of building a monument to the late Edgar Wilson Nye at Laramie, Wyoming, and the fund is to be swelled by proceeds from a big entertainment which the funmakers will give in the week of September 15 next, while their fifth annual convention is in progress in Los Angeles. Coöperating with Mr. Searight is the Rev. Robert J. Burdette, who, as "Bob" Burdette, the Burlington *Hawkeye* humorist, was a friend of "Bill" Nye. Mr. Burdette, as long ago as 1904, when the American Press Humorists held their annual convention in St. Louis, favored the monument project, and not only is he assuming a large part of the work in connection with the project now, but has agreed to act as one of the entertainers on a big bill in the auditorium, for which arrangements with Manager Sparks M. Berry have been concluded.

In addition to "Bob" Burdette there already have been promised such well-known humorous lecturers as Melville D. Landon (Eli Perkins) and Sam Davis, editor of the Carson *Appeal*, both humorists of the old days, and associates of "Bill" Nye; Strickland W. Gillilan, former humorist of the Los Angeles *Herald*, lecturer for the Slayton Lyceum bureau, Chicago, and famous for his classic "Finnigan to Flannigan"; Edmund Vance Cooke, president of the National Lyceum Entertainers, better known in Los Angeles as the Ohio Philosopher, and a favorite here in his "Pot Luck with a Poet"; Judd M. Lewis, author and lecturer and humorist of the Houston *Post;* Charles Battell Loomis, Thomas Augustine Daly of Phila-



VACATION IN CANADA.
Photo by R. R. Sallows, Goderich, Canada.

delphia, president of the American Press Humorists; S. E. Kiser, of the Chicago *Record-Herald*, and Wilbur D. Nesbit, of the Chicago *Tribune*. Invitations also have been sent Samuel L. Clemens (Mark Twain), James Whitcomb Riley, Joel Chandler Harris (Uncle Remus), John Kendrick Bangs, Frank L. Stanton and Holman F. Day, members of the association.

The list of patrons and patronesses for the entertainment is being prepared and will include the most prominent Angelenos and a number of the leading people of surrounding towns. Several of these towns will be visited by the press humorists as trips incidental to the convention; also there will be a day at the home of Mr. and Mrs. Robert J. Burdette, Sunnycrest, Pasadena; trips to Mount Lowe and Catalina, a reception by the Los Angeles Press Club and a banquet by the chamber of commerce. Returning, the humorists will go either by way of San Francisco or the gold mining camps of Nevada, or both.

There are more than one hundred of the American Press Humorists, connected with the leading newspapers and magazines of the country, and their entertainment at past conventions has included high honors, such as a special train to Atlantic City as guests of the city of Baltimore; an official American Press Humorists' day at the St. Louis exposition and a reception by John D. Rockefeller at his Forest Hill home. The convention last year was held in Philadelphia and Los Angeles was chosen as against four other cities which made bids for the fifth annual meeting.

The "Bill" Nye monument project will make the fifth annual convention more notable than any of the preceding gatherings. In a letter being sent out by Secretary Searight he says:

"For several years the humorists have been considering the idea of building a monument to the late Edgar Wilson Nye, and, had the project been carried through before the death of Mrs. Nye, it is probable that, in respect to her, the monument would have been erected in Asheville, North Carolina, where Mr. Nye died. Now, however, Laramie, Wyoming, is a favored location, that having been the scene of the humorist's earliest efforts and some of his best work.

"If every American who has laughed at the keen wit and the droll, homely similes of the late 'Bill' Nye would pay tribute in the measure that that laugh was worth, a monument of gold could be built to the memory of the fun-maker of Laramie. That no monument has been raised is due, not to a lack of appreciation, but of concentrated effort or suggestion of a satisfactory method of procedure; at least such is the belief of the newspaper humorists of to-day.

"The American Press Humorists therefore have taken up the subject of a 'Bill' Nye monument, and, until September 1 next subscriptions will be received by the members or at convention and fund headquarters, 325 West First street, Los Angeles.

"The faith of the humorists in American optimism and the American appreciation of laughter is such that they believe the greater part of the fund can be raised by September 1, and it is their intention to conclude the project with a grand public entertainment at the fifth annual convention in Los Angeles, September 15 to 22, 1907. 'The American Press Humorists' Tribute to Bill Nye,' a book to be issued prior to the convention, will be presented as a souvenir of the monument fund to subscribers to the project."

The California members of the American Press Humorists are: Los Angeles — Secretary-treasurer, Frank Thompson Searight; perpetual parson and pastor emeritus, Rev. Robert J. Burdette; John S. McGroarty, Harry C. Carr, William Hamilton Cline, Arthur J. Burdick. Pasadena — Robert J. Burdette, Jr. San Pedro — Winfield Hogaboom. San Francisco — Lowell Otus Reese, *Bulletin;* Alfred J. Waterhouse, *Sunset Magazine.* — *Los Angeles Herald.*

CAN MR. ROOSEVELT FISH?

A writer in the March *Harper's Weekly*, discussing President Roosevelt's recent remarks to the students of Harvard about the uses and limitations of athletic sports, has some things to say in regard to the President's capacity for stimulating moral aspirations in the young. If he has defects in this line, says the writer, "it is in the urgency of his desire to have everybody hit the line hard. Everybody is not built to do that, and a good many persons prefer to express themselves in some other way. Daniel Webster — a very thoughtful man — loved to fish. Grover Cleveland loves to fish. Theodore Roosevelt can hit the line a pretty good lick, but we don't believe he could fish if he tried ever so hard, though he might cut bait."

HE DIDN'T HAVE A DOLLAR.

He didn't have a dollar, he didn't have a dime; his clothes and shoes looked as though they had served their time. He didn't try to kill himself to dodge misfortune's whacks. Instead, he got some ashes and he filled five dozen sacks. Then next he begged a dollar. In the paper in the morn he advertised tin polish that would put the sun to scorn. He kept on advertising and just now, suffice to say, he's out in California at his cottage on the bay.— *Mecca Herald.*

THE ASSOCIATION OF IDEAS.

A recent church notice in Manchester, England, read: "A potato pie supper will be held on Saturday evening. Subject for Sunday evening, 'A Night of Agony.'" — *Reflector.*



"GOIN' FISHIN'?"
Photo by R. R. Sallows, Goderich, Canada.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



THE Goss Printing Press Company, of Chicago, is making a good bid for business in England, notwithstanding that the supply of newspaper machines is in the hands of a few firms such as Hoe, Victory Company and Annand, and are picking up orders. They are now making large four-plate wide straight-line octuple presses for the London *Daily Mail;* four-roll presses for the Yorkshire *Evening News;* and are putting decks to others. The two-roll presses in the *Independent* office, Dublin, are being decked into three-roll presses. A four-roll press is being built for Messrs. D. C. Thomson & Co., Ltd., of Dundee, and a complete stereo plant of pump furnaces and rocker-style casting boxes for the *Dundee Advertiser.* They have also recently attached twenty-two of their patent Fudge devices and Red Seal " home edition " to the London *Evening News* presses. This is a simple, self-contained, ingenious piece of mechanism that prints in two colors at the same time. The Glasgow *Evening News* was the first to adopt the appliance and have had it working upon their five Goss presses for two years. The Goss Company is evidently determined not to be left behind in the race for orders.

THE Otley printers' engineers are making a stout attempt to combat the competition in printing machinery of the American and German makers, who up till now have taken away a considerable amount of trade owing to supineness on the part of the British machine builders. Otley, however, has at last woke up and is now pushing ahead. The various machine-shops are producing new types of presses to meet the most exacting demands of the printer, and are all so busy that much overtime is being worked, many of the orders coming from the Colonies and foreign countries, while one firm — Messrs. Waite & Saville — are sending their presses to the United States, where they find a considerable demand for them. To still further popularize the Otley products the makers are inviting visits from the machine minders' societies, and the other day two hundred of the Leeds minders visited the town and were shown over the different machine-shops and had the details of the printing-presses on view pointed out. The Otley master engineers treated the visitors right royally, and no doubt when a machine is wanted in a Leeds print-shop where one of these men is employed he will advise his boss to get it from Otley.

PAPERMAKERS are blamed by printers for their cussedness in making up their reams of paper in varying numbers of sheets, so that much difficulty is caused when counting up the paper needed for a job. A ream of paper in Britain may have five different numbers of sheets in it, the commonest number being 480, which causes a considerable amount of reckoning up when getting out stock for a big job, say in octavo or quarto. For instance, as a specimen of an ordinary question the printer is called on to solve twenty times daily: What is the cost of 250 sheets of a 480 ream at $1.24 per ream? Rather a troublesome little sum to work out. Reams of 500 sheets are also sent out by many papermakers, and this number is easier for the printer's calculations; 516 sheets also figure in some reams, the extra sixteen being for " spoils," but in a job of several thousand runs this is too much for " spoils " and so the odd figures come in and spoil the printer's temper when he has to reckon them up. A suggested remedy is that paper should be put up and invoiced at so much per thousand sheets, counting marks to be inserted by the mill at every hundred sheets. This to be done with writing, printing and all other papers. It is obvious how this would facilitate swiftness of count and accuracy of reckoning. Some such system would indeed be a boon to the worried printer.

THE printers' readers of London a number of years ago formed a society to which they gave the rather high-sounding title of the London Association of Correctors of the Press, and some good work has been done by its means in bettering the working conditions of an estimable body of men; but now, with a view to the still further bettering of these workers, it has been determined to register the association as a trade union, and really there is some need for a body that can take concerted action, for in many printing-offices the readers are put into any odd corner, and have to carry on their work under very arduous conditions amid most insanitary surroundings and at rates of pay that vary considerably, while in many cases they have very long hours. The object of joining the ranks of the trade-unionists is to secure a living wage and more reasonable conditions of working, and it is somewhat a matter of surprise that so many employers do not see it to be to their own advantage to encourage their readers, but for whose lynx-eyed labor they would often have work thrown on their hands through their compositors' mistakes.

BRITISH newspaper proprietors are jubilant over the reduction in postage that has been made by the Postmaster-General on newspapers, magazines and other periodicals despatched to Canada, and are in hopes that their circulations may be increased. The rate is now 2 cents per pound, with a 1-cent postage on packets under two ounces in weight. United States papers pass freely into Canada, and the British newspaper men are in hopes that the cheapening of the postage rates will assist them to hold their own against this flow of American literature.

THE Levy blast etching machine is now at work in London on the premises of Messrs. Swain & Son, an old-established firm of photoengravers, and its success is an assured fact, the users claiming that it enables them to deal with urgent work in a manner never before attempted. It has been found to be especially useful in newspaper work, of which the firm does a good deal, and it enables a block to be completed for the evening's papers of an event that may have taken place the same afternoon, and has been especially useful for reproducing photographs of football matches, a sport in which great interest is taken in this country. The resulting blocks are claimed to be more suitable for rotary stereotypy than those made in the usual way, on account of their greater depth and the absence of undercutting, which allows the matrices to part easily from the plates. Messrs. Swain are the only British possessors of the Levy machine and it is proving a good business bringer.

THE Wicks rotary typecasting machine, which a short time ago passed into new hands, is making itself a name in the printing world. Under the new management the factory has been enlarged and improved, and a considerable impetus has been given to the business. Mr. Wicks, the inventor of the machine, is no longer connected with it and the name is now entirely dropped, the concern being called the Blackfriars Type Foundry, and a trade-mark — B. T. F.— adopted which is stamped on everything issued from the premises. Immense stocks of type are kept ready for delivery, and a new branch for the supply of printers' joinery has been established. The foreign trade is being pushed and a capital business is being done both at home and abroad. The infusion of new blood has had a most beneficial effect.

A SATISFIED customer may be the best advertisement, but the circulation of such ads. is very limited.— *Exchange.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, papers must be marked "For criticism."

INLAND PRINTER AD.-SETTING CONTEST NO. 22.— At this writing, two weeks before the close of Contest No. 22, there is every indication that it will be a record-breaker, so far as the number of entries is concerned. Every mail is bringing the little packages of ads., and there are many very good arrangements of the copy. As soon as possible after the closing date complete sets of the specimens submitted will be sent to each contestant, and then sufficient time must be given them to make their selections for first, second and third honors. It is expected that everything will be in readiness for the publication of the result in THE INLAND PRINTER for September. If any contestant has failed to receive a set of the ads. up to the time of the receipt of this magazine, he should notify the editor of this department at once.

A JUDGE in Lancaster, Pennsylvania, has ruled that when a newspaper is stolen from a doorstep the subscriber is aggrieved and he, not the newspaper publisher, should make a complaint. The court says that from the moment of delivery by the carrier the paper is the subscriber's property.

DAILY AND WEEKLY RATE CARDS.— The following request for rate cards comes from an eastern paper: "Will you please let us have data for rate cards for a daily of two thousand circulation and a weekly of one thousand two hundred circulation. Both are issued from the same office and joint rates have to be made at times. If you can, please give combined rates and separate as well."

RATE CARD FOR DAILY OF 2,000.

	1 t.	2 t.	3 t.	1 w.	2 w.	1 m.	3 m.	6 m.	1 yr.
1 inch	$ 50	$ 85	$1 20	$2 25	$4 15	$7 00	$17 50	$ 30 00	$ 50 00
2 inches	85	1 55	2 25	4 15	7 15	12 75	30 00	50 00	83 00
3 "	1 20	2 25	3 30	5 65	9 60	17 50	40 00	67 00	110 00
4 "	1 55	2 95	4 15	7 15	12 00	22 00	50 00	83 00	135 00
5 "	1 90	3 65	4 90	8 40	14 25	26 00	59 00	98 00	160 00
6 "	2 25	4 15	5 65	9 60	16 25	30 00	67 00	110 00	180 00
8 "	2 95	5 15	7 15	12 00	20 75	37 00	83 00	135 00	215 00
10 "	3 65	6 15	8 40	14 25	24 00	44 00	98 00	160 00	250 00
20 "	6 15	10 50	14 25	24 00	41 00	72 00	160 00	250 00	375 00

RATE CARD FOR WEEKLY OF 1,200.

	1 w.	2 w.	3 w.	1 m.	2 m.	3 m.	6 m.	9 m.	1 y.
1 inch	$ 50	$ 75	$1 00	$1 25	$2 10	$3 05	$5 35	$7 30	$9 20
2 inches	75	1 25	1 70	2 10	3 60	5 35	9 20	12 25	15 50
3 "	1 00	1 70	2 30	2 85	5 00	7 30	12 25	17 00	21 00
4 "	1 25	2 10	2 85	3 60	6 25	9 20	15 50	21 00	26 00
5 "	1 50	2 50	3 40	4 30	7 45	10 75	18 50	25 00	31 00
6 "	1 70	2 85	3 95	5 00	8 65	12 25	21 00	29 00	36 00
8 "	2 10	3 60	5 00	6 25	10 75	15 50	26 00	36 00	45 00
10 "	2 50	4 30	5 95	7 45	12 50	18 50	31 00	43 00	55 00
20 "	4 30	7 45	10 25	12 50	21 50	31 00	55 00	75 00	95 00

For a combined rate the best plan would be to offer a discount of ten per cent from the sum of the two rates. This is sufficient inducement to secure a contract and is very easily figured.

ONE of the very best booklets of rules for correspondents is issued by the Traer (Iowa) *Star-Clipper*, which has thirty-five township news reporters. If space would permit I would print it in full, but can only give a few paragraphs. Possibly Taylor & Gillespie, the publishers, would furnish copies to those interested if sufficient stamps were enclosed with the request. Here is some of the common sense which is brightened by originality:

It is just as well to use a pencil as pen; in fact the paper we furnish is for use of pencils especially, but don't use a dim lead-pencil. Make it show up if it takes all the spit in the family. Dim copy makes printers use naughty words.

Be especially particular to write names plainly. We can make good sense out of crooked lines if the names are clear. Remember names of your neighbors are not as familiar to typesetters as to you, so if you want them printed right be sure to write them distinctly.

Be careful to distinguish between "Miss" and "Mrs." We sometimes make married women out of girls that never had a beau because the correspondents make "Miss" look more like "Mrs." than "Miss." We have narrowly "missed" assassination by such errors, due to carelessness of news reporters.

We don't care for obituary poetry. If good it is not usually original; if original it is not usually good.

Items about the weather are not wanted. The people in other townships have the same weather as you do, therefore it is not news to any one.

Don't air your personal grievances. We have troubles enough without fighting neighborhood battles. Omit personalities. Harmless jokes are all right, but leave out the sting. If you want to give your neighbor a "dig" do it personally, not through the paper, or if you are afraid of him do it by telephone.

The fact that Will Jones and wife ate Sunday dinner with John Smith and family, two miles away, interests no one but the Jones and Smiths. Let them eat but don't write it up unless Will eats too much and gets a bad attack of stomachache.

Don't say "Mr. and Mrs. John Jones are the happy parents of a bouncing boy." Leave out the "happy," as they may not be happy. Omit the "bouncing," as all youngsters are bouncers and the term is a chestnut anyway.

THE Eaton (Colo.) *Herald* is a little four-column weekly, but it is enterprising nevertheless. It recently published a "Souvenir Pictorial Review of Eaton, Colorado," that would have done credit to a much larger paper. There were forty-eight pages, printed on enameled paper, and enclosed in a heavy cover.

MEADVILLE, Pennsylvania, has three daily papers, the *Tribune-Republican*, *Messenger*, and *Star*. There is keen rivalry among them for advertising patronage, and in point of quantity they rank in the order named. I am asked to decide which leads in "make-up, style and general appearance." All three papers are very close in the race, but personally I prefer the make-up and ad. display of the *Tribune-Republican* and the *Star* to that of the *Messenger*.

A REAL newspaper "Industrial Edition," in which there is no departure from the regular newspaper style, form or paper, was issued in April by the Duluth (Minn.) *Herald*. While there were ninety-two pages there was only one title used — the usual first-page heading. Apparently about forty-seven of the ninety-two pages were paid advertising. The *Herald* always is progressive, and this is but another stroke of its customary enterprise.

ONE of the most elaborate advertisements ever printed was recently published in the *Ohio State Journal*, Columbus. It was an ad. of the Beggs Stores and occupied four pages. The first page was in four colors — red, blue, yellow and black, the entire fourth page was a store directory, alphabetically arranged, each letter of the alphabet being an illuminated initial in red, while the second and third pages were filled with half-tone illustrations. There have been larger newspaper ads., but it is doubtful if any required so much presswork.

NEWSPAPER CRITICISMS.— The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Alfred (N. Y.) *Sun*.— There is a slight unevenness in the distribution of ink.

Newport (N. Y.) *Journal.*— Presswork is poor, both in the distribution of ink and in the impression.

Oxford (Ind.) *Tribune.*— A lack of headings is particularly noticeable. Make your first page, at least, attractive by good strong heads.

Englewood (Kan.) *Chief.*— A little larger headings could be used to advantage on your first page. Light-faced job letters should not be used in the ads.

Strasburg (Pa.) *News.*— Some of the plate columns are run a little too close to the head rule. The handling of the local news on the first page is excellent.

Knightstown (Ind.) *Banner.*—A neat paper all through. One or two more heads at the tops of columns on the first page and a little more ink would be improvements.

Benton County Republican, Corvallis, Oregon.— Suggestions made in April have been adopted and the paper is much improved. The removal of the ads. from the first page was also a good change.

Picton (Iowa) *Star-Clipper.*— Your forms are not properly adjusted on the press to bring your margins, cut and fold right. It seems too bad to spoil the first page of such an otherwise excellent paper with ads. Why not run these on the last page and transfer to the first page the more important local news, using attractive display headings.



FIG. 1.



FIG. 2.



FIG. 3.

Ellsworth (Minn.) *News.*— Try to avoid running of plate matter on your first page, as it does not match your body-type. The make-up of the plate on the last page of your issue of April 25 was very poor. You should get the headings at the tops of columns, and where an illustration is in the wrong location to make the best appearance, cut it out and move it higher or lower in the article as desired.

THE CANADIAN POSTAL RATE.— Newspapers and other periodicals on both sides of the border line between the United States and Canada are complaining of the increase in second-class postage from 1 cent to 4 cents a pound. When the announcement was first made that the then existing rate would be abolished, it was represented that the action came from Canada, but Canadian officials, now that their own publications are loudest in protest, place the blame on the United States authorities. But no matter who is to blame, the fact is that the rate has been increased over four hundred per cent. Not only is the former rate multiplied by four, but the package for each postoffice in Canada must be wrapped and weighed separately and stamps affixed, instead of weighing the entire foreign mail in bulk. It was at first thought that the blow would fall most heavy on the magazines, but the following paragraphs from a column editorial in the Picton (Ont.) *Times*, a weekly paper, shows the sentiment of the Canadian press and how the new rate affects the newspapers:

There is not a local newspaper of any importance which has not several hundred subscribers residing in the United States on its list, principally Canadians who wish to keep in touch with their native land. To forward papers to these subscribers the publisher of a local weekly will be obliged to pay out in the next year at least 50 cents for each subscriber.

To bring such a radical change into effect with a couple of weeks' notice at this time of the year is simply robbery. It means that the publishers of local papers must put their hands in their pockets and hand out half of the money received from subscribers in the United States for the year 1907. It is the meanest hold-up the local newspaper publishers of Canada have ever been subjected to.

While the increase in postage may decrease the bulk by driving it through other channels, the proportion passing between the two countries will remain about the same. The yellow trash will come in by express and the more valuable technical journals and high-class literature will cost the Canadian an increased price, the increase going, not into the Canadian treasury, but into the coffers of our great competitor to help extend the rural free delivery in that country.

Canadian and United States literature should circulate as freely as possible between the two countries. Neither country was suffering from the postal rates which have been in force for several years. The amount that will be commandeered from the publishers will look very small in the treasury of a department with a surplus amounting to hundreds of thousands, but it will be a serious hardship to many publishers.

GOOD AD. DISPLAY.— The best ads. received this month come from Carroll, Iowa (the name of the sender does not appear on the package). Nos. 1 and 2 come from this source, while No. 3 was cut from the Traer (Iowa) *Star-Clipper*. These ads. demonstrate the advantage of enclosing line cuts in rules. While No. 3 is a strongly displayed advertisement, yet by contrast with the treatment of the

cuts in the other two, what it lacks is plainly seen. Many compositors know good ads. when they see them, but comparatively few when they see an ad. which lacks something are able to tell just what is necessary to make it artistic. In using rules around cuts a lighter face should be used than that around the ad., and the size of the cut should also be considered — compare the rule around the first cut in ad. No. 1 with those around the second and third cuts. The little rule panels at top and bottom of the third cut fill the blank space and give the illustration an artistic finish. In ad. No. 2 the rules around the cuts add just the touch needed to give it the proper appearance. A number of ads. were received for criticism, among them the following:

Fred Brown, Troy, Pennsylvania.— Neatly displayed ad. Rules around the cuts, as described above, would have been an improvement.

James B. Wallis, Rexburg (Idaho) *Standard*.— The space outside the rule columns makes the body of the ad. appear crowded.

James B. Simonton, Atlantic, Iowa.— The extra condensed letter for a head-line was a poor selection — a less condensed letter, caps and lower-case, would have been much better.

D. C. Silve, New Orleans.— Some very artistic effects, but, taken collectively, they are not sufficiently distinctive. A single rule around each ad. would have avoided this difficulty.

Written for THE INLAND PRINTER.

SPECIAL EDITIONS FOR COUNTRY NEWSPAPERS.

BY R. W. STRONG.

Editor *St. Croix Observer*, Hudson, Wisconsin.



FOR some years it had been my ambition to publish a special illustrated number of a country weekly, and the opportunity recently presented itself in such a rosy appearing manner that I undertook the task. And I am pleased to report to the fraternity that while my assets are about $200 less than when I began, my experience is well worth the price, and I am thoroughly up to date in everything pertaining to special editions.

It must be admitted that this loss was due mainly to poor management on my part. I should not acknowledge this, perhaps, but will, for the probable benefit of those who may desire to give the "special edition" idea consideration in the future. The only excuse that I can give for my loss is that I did not have time to manage the affair myself.

A young chap, named Wright, and hailing from Indiana, so he said, dropped into the office one day with a plan for a special illustrated write-up of the city, and, of course, I was an eager listener to his scheme, which was simply this: He was to do all the soliciting, and I to do the printing on a six-column, twelve-page illustrated write-up. I was to pay for all material, excepting the cuts, and publish the papers, after which they were to be sold at 10 cents a copy, and the money to be equally divided. It was explicitly understood between us that any one who wanted cuts should pay for them.

On this basis, the young man turned over orders to me for about eight thousand papers. Of course, that looked juicy. Four hundred dollars each, and my expenses would not be over $300! Well, I could not just decide what I would do with the balance unless I took a trip to Europe.

One big institution to which we gave a whole page write-up ordered 3,600 copies and we gave him a rate of $75 a thousand. When we had the papers printed and were ready to deliver, the manager of this institution balked on the price and I cut it to 5 cents a copy. He still balked. I cut it to 3 cents. He agreed to take them. The rest of the papers being fairly well taken, I settled up with my solicitor on this basis, giving him half the amount of all accounts which I believed to be good. A day passed and the institution's manager didn't appear. I inquired what the trouble was. He replied that the deal he had been trying to "work" had "fallen through," but if I could cut the rate in two — or give him a 1½-cent rate — he would take them off my hands. I balked and still have the papers. I learned later that he had been trying to get the city council to pay him as much for sending out the papers as he would have to pay for them, in order "to advertise the town." I blocked this game, as it might have smacked of graft on my part.

The farther I went with the edition, it seemed like a joke. It really struck me as being humorous. I began collecting for half-tones, of which I had eighty-one, the price of which was over $150. I then discovered that my solicitor from Indiana had told many of the patrons that they need not pay for them — "all they would need to do would be to furnish the picture." Here, then, the joke thickened!

When my solicitor delivered the papers to subscribers, in various numbers, ranging from ten to five hundred, he was paid for many of them at the time. Some insisted on paying him, so I allowed him to collect. Here is where the affair became genuinely side-splitting. My little man collected some amounts which he did not turn over to me, the highest amount from any one firm being $10. I had previously settled with him, so he received three halves on all those accounts.

The reader must not get the impression that I am feeling bad over this, however. As I have stated, I regard it as a joke. But the one really disagreeable feature of the affair is yet to be related. I learned after the edition had appeared that I had made a lot of enemies — and they were justly aggrieved — by giving too much prominence to some and not enough to others, and inadvertently omitting some altogether. Some old subscribers even went so far as to come in and "stop their paper."

I had done the best I could under the circumstances. I had worked two crews, night and day, for three weeks, to get the edition out in good shape, and supposed it would "take" well, but it did not. The largest firm in the city became angry because I had to cut their ad. down from a half-page to six inches, double-column. He took only half the papers he agreed to take; and yet I gave him a good write-up.

The net upshot of the whole affair is that I am not only a loser of the cash, but some of my regular customers have a grievance against me which it will be difficult to overcome.

From all of which I am convinced that any country newspaper man who wants to publish an illustrated write-up should attend to the matter himself, and not let an outsider in on the deal. This is true, not only from a financial point of view, but from another, namely: A stranger is not equipped to write up the town and do it properly. Not being acquainted with conditions, either in a business or social way, he can not do the subject justice.

If such an edition were handled by the publisher only, it would no doubt be a financial success, but there is an immense amount of hard work connected with it, and I believe that one or two special illustrated features in the regular edition weekly are better propositions.

Notwithstanding the "humorous" result of my undertaking, I believe it has been a big boost for the city in a general way. Comments by exchanges on the edition have been numerous and most favorable. Even some of the larger dailies praised the work. I sent one copy of the twelve-page special free with my regular edition, and it was appreciated.

But as for any more "jokes" like the net result of this, I desire to be excused.



From Portfolio of Allegories.
Gerlach & Schenck, Publishers, Vienna, Austria.



From Portfolio of Allegories.
Gerlach & Schenck, Publishers, Vienna, Austria.

Written for The Inland Printer.

THOUGHTS ON PRINTERS' PRICES.

NO. I.— BY A CASUAL OBSERVER.

THERE is a story told of a popular employing printer who has passed to that haven where all good printers go, that he was once invited over by telephone to inspect some work and to make a figure on it at the offices of the management of one of the great commercial enterprises. Swaggering into the offices with familiar cheerfulness he greeted the little group of officials bending anxious eyes on the disordered masses of copy. Some explanation of the plan of the work was given him, and he thereupon carefully gathered all the sheets together and tucked them under his arm, announcing humorously, "That's all right, boys; I'll give you a good job and charge you enough," and belief in his fairness and ability allowed him to carry the work off without an estimate. This, of course, is simply an instance of the value of personality and acquaintance. Another man might seek to imitate these tactics and meet with humiliation. Nevertheless, giving absolute figures in advance is bad business, and the problem is how to remedy the evil of making estimates.

* * *

Some of the remedial suggestions that have been made and that may be made will be recorded here. In this connection an amusing incident happened recently in an interview between the purchasing agent of a large commercial house and a representative of one of the big printing concerns. The purchasing agent showed the work that was to be done and then said, "Well, how much is it worth?" "What do *you* think it's worth?" was the reply. "Why, *I* don't know," said the agent. "Well," said the representative, "If *you* don't know, how in h—l do *I* know?"

* * *

Irrespective of competition and every other condition, the printer should know just where he stands financially. First of the factors to be considered is the interest on the capital invested. It does not make any difference if the money is borrowed or not. Money must have its own increment. That is a thing separate and apart. Some printers have confusion of thought in this matter and say that inasmuch as the capital is making money in the business that no interest should be charged to the credit of capital. But suppose that you had no money and only credit and the money is borrowed; it would have to be charged to the business. It is not reasonable therefore for the printer who puts his own money into the business to treat himself worse than an outsider and give the benefit to his customers. Just take this thought along with you for a while.

* * *

The printing trade is not the only one in which there are queer things in estimating. It may be that there is a little more demoralization than in most other occupations, but errors and mistakes in conducting their affairs is not at all confined to printers.

* * *

William Gamble, in his series of essays on "The Business Life," says of method: "If the official receiver could be induced to state the causes of the majority of failures that come under his notice, he would say 'want of prudence,' 'want of purpose' and above all things 'want of method.'"

* * *

"It has been well said," says Mr. Gamble, "that the employer should be captain of his ship, and his presence is equally necessary to its safety. Even in very large establishments which may be correctly described as a series of small concerns worked under one management, the employer should generally superintend, and by his books be generally cognizant of the principal details of his establishment."

* * *

In the process of ascertaining the cost of printing, it is well to consider one thing at a time, and thus get the foundation principles fairly and squarely in view. Many fair-minded people become befogged by apparent inconsistencies in the showing made from a special piece of work. While each piece of work has to be figured on its merits or demerits, a few profitable jobs will not make up for the loss through an inadequate volume of work to meet the overhead charges.

* * *

Do not become unduly elated over a few profitable jobs, but hustle to get more of them. Do not take a job at a low price in order to pave the way for a higher-priced one. Let each job stand on its own merits. The low-priced job helps to kill the profits on the higher-priced one — if you do get it.

* * *

What are called overhead charges, "fixed expenses": bookkeeping, clerical work, power, heat, light, rent, insurance, etc., go on whether you have any work in the plant or not. They enter into the cost of the work you do. If your volume of work is small, the fixed expenses kill the profits and make them losses; if the volume of work is large, then the fixed expenses distributed over the volume of work either on a percentage basis or as a part of the "hour cost" may be comparatively small. So, while having regard to efficiency in the things that go to make up fixed expenses, study to keep these fixed charges as low as possible. Here let us go back a moment to say, with regard to bookkeeping and clerical help, that these are the means whereby the printer keeps track of his business, and while studying to keep down the fixed expenses he should be careful not to cripple the work to which he must look as the guide and chart of his business.

* * *

An incident happened recently in an Eastern town which illustrates the confusion of thought on fixed expenses. An engraver who had recently started in business had a cost system put in, and one of his estimators secured a combined order of platemaking and printing. He obtained $75 for the printing, for which the printer had charged him $50, and for the platemaking he received a fair price. But the bookkeeper charging the distribution percentages of fixed expenses and non-productive labor up to the several departments caused the ticket for that particular job to show a loss. The estimator could not understand it. He did not want to understand anything but that he was being injured. The bookkeeper patiently explained that the plan of keeping the expense of running the business right in view was to proportion the overhead expense and apply it to each job. Thus it would be an incentive to build up the volume of business so that the proportion of expense would be so divided that the adjustment would take care of itself. A new business expected to show a loss for a time until it was built up to a certain output. The loss might of course be charged up in bulk, but to do so simply meant making an unnecessary break in the continuity of the method adopted for the cost accounting. The estimator was silenced, but not convinced.

* * *

Let the printer ask himself, "What does it cost me to do business?" He should set for himself a fair salary. Too many printers do not do this. He should draw the

salary regularly if he finds himself inclined to break the method he has planned for the conduct of his business. If he does not draw his salary and simply credits himself with it, the business is getting an advantage in interest that it does not earn. If the printer had to employ some one else to do his work he would have to pay him regularly. He would not have the assistant long if he did not. Should the printer treat himself worse than he would any one else? Let the printer get it straight in his head that he need not live up to all the salary he draws. Consider that the business is a thing apart, and the salary all that is between him and the wolf. Think of it that way.

* * *

Machinery, type, tools, etc., wear out in time. They have to be replaced. How quickly do they wear out? Or how soon must they be replaced with substitutes of greater efficiency? Here is where the problem of depreciation comes in. What percentage shall be charged to provide a fund to keep the equipment up to its fullest efficiency? Mr. Gamble says: "If you want your plant to show up well as an asset you must buy good appliances to begin with, have them handled carefully as you go along, repair them as soon as anything goes wrong, and when you think any piece of apparatus is getting obsolete, sell it off as speedily as possible while something may be got for it, instead of waiting till the time comes when people will not buy it at any price. If you have consistently written off something for depreciation of your plant every year, you will soon be able to tell whether it will pay you to sacrifice some of the old stuff and have new and up-to-date material in its place. The times are always changing and you must change with them."

(To be continued.)

PAPER AND STATIONERY IN THE HOLY LAND.

Consul E. L. Harris reports that in the whole of the Province of Smyrna there is not a paper factory, every piece of the huge quantities required being imported. The following trade details will therefore be of interest:

"It is a curious circumstance that all the old rags are carefully collected and shipped to other countries, returning thence in the form of paper which can be sold at a profit despite the freight and other charges. As a general rule, the highest class of writing paper is not much imported, what little there is coming from England. The bulk of the paper trade was until recently supplied by Austria, which furnished large quantities of medium-grade paper. Within the last few months Belgian manufacturers have bid sharply and secured a large portion of this trade. Every description of paper is imported, from straw and cardboards to cigarette and fancy papers for purposes of decoration, etc., from the various countries of Europe.

THE UNITED STATES HAS ONLY A FRACTIONAL SHARE.

"America's share of the $350,000 trade carried on here annually does not amount to $50 and there is no reason why, if an organized effort were made, American manufacturers should not contribute largely to the needs of this market in this particular line. In the writing-paper trade there are two classes to cater for, the European and the Turkish. For all documents written in Turkish, a paper having usually a high polish is used, and this is to a certain extent necessitated by the style of the writing for which a cut reed dipped in Chinese black is used, the paper, moreover, being usually held in the left hand instead of being placed flat on a desk. The slightest irregularity on the surface of the paper causes the pen to splutter. The use of blotting paper is also practically unknown to the Turks, who use fine sand instead. The Europeans, although ahead of the Ottoman population, are still far behind in time-saving devices in the stationery line, loose-leaved ledgers, card indexes, manifolding and other similar appliances being totally unknown.

"Although the import duty is only eight per cent on practically all products, the cost of labor is so low as to permit of the manufacture of cardboard boxes being carried on at a profit. There is a good demand for all kinds of imitation art leather and other requisites for these and for bookbinding. Japan is making an effort to introduce her goods, and at present supplies an ever-increasing quantity of fancy note paper, paper lanterns, and papier-maché goods.

OTHER LINES OF GOODS.

"Ink is all imported. A well-known brand of English ink holds easily the first place, America, France and Germany supplying the remainder. In nearly all the schools a violet ink is used which is imported chiefly from Germany and has the advantage of leaving no stains if spilled on clothes or hands. Paper for cigarettes is imported from Italy in large sheets and cut here by machinery into pieces of the requisite size. The provisions of the recent stamp act which requires that all advertising matter bear an adhesive revenue stamp, is causing a considerable difference to the local printers. Previously, practically all the posters used by European firms advertising here were imported from abroad, but owing to the amount of time necessitated at the customhouse for affixing stamps to each poster, it has been found more practical and cheaper to have the posters printed here. There is, consequently, a steadily increasing demand for the special glazed paper necessary for this work.

"For newspapers the paper is imported in cut sheets of the requisite sizes, chiefly from Austria. Pens, pencils, slates, erasers, and in fact everything in the way of stationers' supplies are imported, the only local products being the reeds used for Turkish writing. In all lines pertaining to stationers' supplies there is a profitable field open to American enterprise."

HIS ORDER.

A small boy entered a busy grocery in Baltimore not long ago, carrying in his hand an advertisement of the store clipped from a newspaper.

"What do you want, son?" the grocer asked, pausing in one of his rushes from the meat-block to the canned-goods shelves.

"Put down," the little fellow said, reading from the advertisement, "ten pounds of sugar at 5 cents a pound, an' four pounds of coffee at 30 cents a pound, an' two pounds of butter at 28 cents a pound, an' two cakes of soap at 5 cents each."

"I've got them down," the grocer said, looking up from his pad.

"How much does that come to?" the lad asked.

The man ran up the column. "Two thirty-six," he announced. "Hurry up, son."

"An' if I was to give you a five-dollar bill, how much change would I get?"

"You get $2.64 — give it to me," the grocer said, impatiently.

"Thanks — that is my 'rithmetic for to-morrow, an' I couldn't work it," the lad said, as he disappeared through the doorway.— *Harper's Weekly.*

It is the patient workers, and the active kindly sympathetic men and women who hold the balance of things secure.— *Exchange.*

PROCESS ENGRAVING

BY S. H. HORGAN.

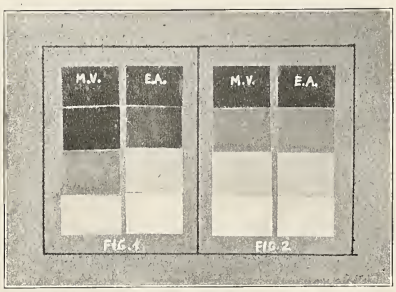
Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

FOR THREE-COLOR HALF-TONES DIRECT.— Ignatz Herbst and Franz Spaeth have patented a way of reducing the time of exposure slightly in direct three-color work. The idea is ingenious. They call attention to the fact that in making three-color half-tones direct, at present, the light from the copy must pass through two plates of glass in the light filter and two plates of glass in the half-tone screen before reaching the sensitive plate. Now they dispense with two of these light-obstructing glasses by taking the half-tone screen without its covering glass and a light filter without its covering glass and cement them together, thus making a combination of screen and filter in one plate. One drawback to their plan is that one must have three half-tone screens and these screens can not be used for any other purpose than colorwork.

COLLOTYPE POST CARDS.— Forrest Harness, Warrensburg, Missouri, writes a couple of letters inquiring about collotype. He says many of our stationers send to Germany and get local post cards made for them in colors at $10 to $12 a thousand and asks: "Why is collotype not in more use in this country? How can I secure a gelatin film for experimental work in collotype? I can secure negatives and 'Lichtdruck' ink, but I am 'up against it' with the rest. Have you a book on collotype?" *Answer.*— Two causes operate against collotype as a business proposition in this country. One is the climate and the other is the cost of labor. We could make an artificial climate in the workrooms where collotype is conducted, but we would need to have the duty on foreign-printed postal cards increased greatly before we can compete with foreign cheap labor in this matter. There is a book called "Practical Collotype," by A. W. Fithian, that can be had from Tennant & Ward, 287 Fourth avenue, New York.

THE GRAPHIC ARTS AND CRAFTS YEAR BOOK.— From the Republican Publishing Company, Hamilton, Ohio, comes the first volume of "The Graphic Arts and Crafts Book," and no work could be more welcome. There was need of an annual that would record each year the best that is being done in the art preservative and now we have it in a gorgeous volume in which the paper, type, illustrations and presswork are as near perfect as present skill can make them. The contents are divided into the following sections: Beginning properly with "Photography and Magazine Illustration," then "Half-tone Engraving and Electrotyping," "Lithography," "Papermaking," "Printing," "The Pressroom," "The Art of Bookbinding," and, lastly, "Publicity Methods." This department is of course most interested in the "Half-tone Engraving" section, in which there is a most valuable article by Max Levy on "Photoengraver's Screens." Here is explained, in Mr. Levy's lucid manner, the entire theory of half-tone engraving. To students of the subject, this paper is worth the price paid for the work. There are eight other articles in this section by authorities on the various subjects. The one on the "Cost of Half-tone," by George H. Benedict, is especially notable. The only fault with the contribution of C. S. Partridge is its brevity. As there is just now a controversy between the advocates of the three-color and four-color processes in color printing, much space has appropriately been given to the finest exhibits to be found anywhere of both methods — which exhibits, it will be noted, leave the contest undecided. The chief value of the work will be that future volumes can be compared with the present one and thus progress in the printing arts be measured. It is to be hoped this work will receive the support it deserves from the allied printing trades, so that the publishers may be encouraged to improve each succeeding volume. Its price is $5, and it can be had from THE INLAND PRINTER.

MERCURY VAPOR AND ENCLOSED ARC LAMPS.— An experiment carried out by Mr. A. J. Newton is shown in the comparative tests of the mercury vapor and enclosed arc lamps photographing the same patches of color. The mercury vapor lamps consumed one quarter of the current taken by the arc lamps, but this was compensated for by the fact that the exposure by the mercury vapor lamp required four times the exposure of that by the enclosed



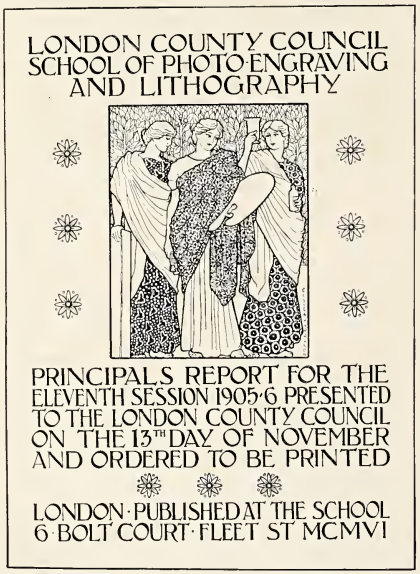
Photographs by mercury vapor and enclosed arc lamps.

arc lamp to reach the same result. Fig. 1 shows the result when both had the same length of exposure. The "M. V." on the upper patch of color indicates the result by the mercury vapor lamp and the "E. A." stands for enclosed arc. The patches of color are, evidently, from the top down, red, yellow, green and blue. Fig. 2 shows the result of exposures to equalize the photographic effect, the exposure required by the mercury vapor lamps being four times that of the enclosed arc. This fact that the actinic value of the enclosed arc light was so much greater than the mercury vapor light has been stated a long time ago in this department. As labor is the most costly factor in processwork the greater economy is in the lamp that will give results with the least waste of time, hence the value of these comparisons.

WHEN THE HALF-TONE GIVES WAY.— A reader of *Process Work* wants to know what to do when the enamel on zinc gives way when etching coarse-grain half-tones. There are six answers given; from these the following is taken as combining the best that is given in all the methods: When the enamel lifts off when etching coarse-grain half-tones on zinc, the first thing to do is to remove all of the remaining enamel with potash. Then rub the etched parts full of carbonate of magnesia. Have prepared an etching ink made up as follows: beeswax, seven ounces; bitumen powder, five ounces; black wax, three ounces; lithographic ink, one pound; turpentine, five ounces. Add these in their order in a saucepan and heat until they have

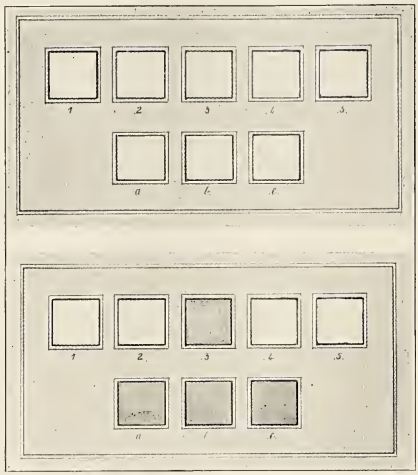
thoroughly mixed, adding the black wax very slowly, and remove the saucepan away from the fire before adding the turpentine. It is ready for use when cold. If it sets too hard, add turpentine to it so that it can be easily rolled out evenly on the slab. Use a glazed roller and roll out a little of the ink on the slab until it begins to get dry, then take the zinc plate that is filled with carbonate of magnesia and heat it over the gas until the hand can not quite hold it, then place on a board and pass the glazed roller over it until the tops of the dots are covered with ink. Carefully examine the dots with a magnifying-glass and if they are not sufficiently covered heat the plate once more and repeat the inking. When the dots are all covered with ink heat the plate over a gas flame until the ink becomes shiny; it is then ready for the acid bath again. The acid bath will remove all the magnesia and the etching will proceed as when the fish glue was acting as a resist. The magnesia is used to prevent the ink running down the sides of the dots. Should an ordinary etching or litho transfer ink be used instead of this special ink containing bitumen powder, resin and black wax, then these weaker inks will have to be dusted with resin or dragon's-blood before melting the ink so as to get a resist strong enough to withstand the etching.

The London County Council School of Photography and Lithography.— From Mr. A. J. Newton, principal of this technical school in London, comes the annual report of the eleventh session of the school. There were 565 students in attendance who were employed in the trade in positions as follows: Ninety were in business for themselves, fourteen managers of engraving plants, 157 assistants and journeymen, and 304 were apprentices or learners in the establishments where they were daily employed. Of these students 319 entered the photoengraving classes, 152 the art classes, fifty-four the lithographic classes, and the remaining forty entered both art and engraving or lithographic classes. As no one is admitted to these technical schools who is not already employed at the work they are studying, the result is a general uplift in photoengraving and lithographic trades. The title-page of the report was designed by one of the pupils, Miss E. A. Harrison, and commends itself. The high quality of the drawing done by the students as well as the photogravure, half-tone and line engraving, three-color work, from color designs made by students, the lithographic work, both engraved and drawn on stone, would have to be seen to be appreciated. Shown in the report are twenty-eight half-tones, twenty-six line blocks, ten three-color blocks, four photogravures, four lithographs in colors, three lithographs, one photolithograph, one collotype, and one half-tone in two printings, which gives an idea of the varied branches of processwork taught.



Cover-design "Principal's Report London County Council School of Photoengraving and Lithography."

Comparisons of Various Whites Used on Copy for Reproduction.— Some elementary research work is being carried on at the London School of Photoengraving.



Photographs of patches of white with and without an ultra-violet filter.

Though not as thorough as the scientific research work on complex subjects performed by Mr. N. S. Amstutz of the Research Department of The Inland Printer, still it is not without its value. Since the enclosed arc came into use trouble is found in finding a white that will not absorb the ultra violet rays which are so strong in the enclosed arc light. Here is a comparison of the various whites, all appearing equally white to the eye. The upper photograph was made with a filter cutting off the ultra-violet light. The lower one is a photograph of the same patches of white photographed without a filter, showing the makes of white that will not photograph as they appear to the eye. The upper five patches are, from left to right, the following whites: 1. Winsor & Newton's "Albanine"; 2. "Blanc d'argent"; 3. Reeves' "Process White"; 4. Rowney's "Process White"; 5. "Ulmanine." The lower row of three patches a, b and c are Chinese whites, supplied by Reeves, Rowney and Winsor & Newton, and are shown, like Reeves' "Process White," to be unfit for use in copy to be reproduced by photographic process.

Retouching Photographs for Half-tone Reproduction.— John H. Black, Willow Grove, Pennsylvania, asks: "If I can get a book on Photo Retouching for Half-tone?

I have one of your manuals of photoengraving, but that does not give me the information I want." *Answer.*— There is no book which covers the subject of photo-retouching for half-tones, though the principles are touched upon in "Drawing for Reproduction," by Harper; price, $2.35, and Amstutz' "Hand-Book of Photoengraving"; price, $3. The material required is simple — water-colors, moist, in tubes, as follows: Chinese white, ivory black, Sepia, Indian red, charcoal gray, and say a half-dozen sable water-color brushes numbered from 1 to 6. The application of these colors is quite a different proposition, which requires not only artistic skill but much practice. I have known many well-trained artists to fail at it. It can not be learned from books any more than water-color painting could.

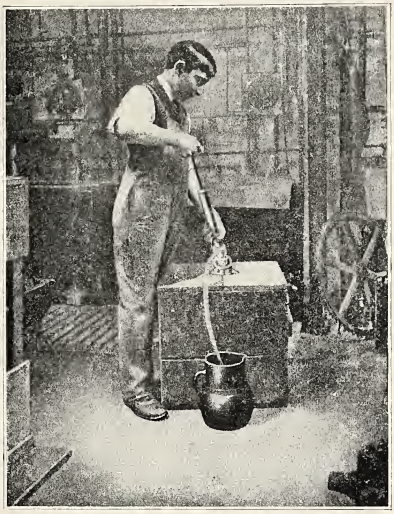
Combination Line and Half-tone Blocks.— "Old-Timer," Buffalo, asks: "Please tell me in The Inland Printer process column what is the best way to combine half-tones with line borders? You may think it a fool question for one who has been seventeen years in the business, but the reason I put the question is this: I make negatives of the borders, and then the half-tone negatives, strip the films, cut out in the border film the opening for the half-tones, lay down the half-tone films over the line, then trim the half-tones to fit the openings exactly, remove the waste pieces of film and dry the combined negative down. My boss says there is a simpler way of doing it, and we leave it to you." *Answer.*— There are several ways of doing this, one in which a special camera is used so that the half-tones and line come on the same negative. It involves the cutting of masks and is rather a complicated method. Another way is to make your line border negative and print in enamel on the metal plate. The openings in the border develop of course with the metal bare. The enamel is burned in, the plate is covered once more with enamel and the half-tones printed in their places in the line border, develop and rub away the soft enamel film where it overlaps the line border which has been previously burnt in. Now burn in the half-tones and the plate is ready for etching. The method used by "Old-Timer" is the one the writer uses and finds it entirely satisfactory.

A Reason for Failure at Three-color.— William Gamble is a true friend of ours for the reason that he frankly tells us our failings. Here is a reason he gives why so many firms failed at three-color work: "It is admitted that America set the pace in photoengraving by the half-tone process, but as time went on, European firms took up the running until it seemed that America was getting left behind, or at any rate was making no progress. When colorwork began to make the wonderful strides it has shown of recent years, our American friends realized they were beaten by the superior scientific grasp of the subject possessed by European workers. Attempts have been made to remedy this disadvantage by the importation of European workmen with their methods, but somehow this scheme proved either a poor success or a dismal failure in the majority of cases, the newcomers not being able to adapt themselves to the conditions of American engraving shops, and the employers expected that colorwork could be done with the same "snap" and hustle that they had succeeded in accomplishing with half-tone. Moreover, they appeared to expect the imported man to work with the rough-and-ready equipment of the American shops and, worst of all, they allowed the American enamel printer and etcher to decide the standard of the negatives the European operator was to make. The result was chaotic and the American employer decided that three-color was not a business proposition."

A NEW METHOD OF HANDLING ACIDS.

The *Scientific American* says that there has been an evolution in tthe methods of handling acids during the past few years, and very marked is the progress, too. Acids, where these are used in any considerable quantities, are purchased in carboys, that is, large glass bottles inclosed in wooden boxes leaving only the neck exposed.

The old way of pouring out the acid required two men, one to tilt the carboy and the other to hold the receptacle.



A NEW METHOD OF HANDLING ACIDS.
From the *Scientific American.*

This primal scheme required not only an excess of labor, but was at the same time far from being safe.

An advance in methods was made when the carboy rocker was invented; for in this case, after the carboy had been lifted on the rocker, one man could handle the acid, and with little danger. The latest idea is to use an acid pump, a clever device designed and built by the Hanson & Van Winkle Company for the electroplating trade, but which speedily found its way into other arts and industries.

In using the acid pump, it is no longer necessary for two men to handle the carboy, nor is a man required to tilt the rocker. A boy suffices, for all that is needed is to carry the acid pitcher or receptacle to the carboy, when one end of the pump tube is placed in the acid, the rubber cork making an air-tight joint in the neck of the carboy, while the other end of the pump is carried to the pitcher. These simple preliminaries done, a steady flow of acid is obtained by pumping. After the flow is started, the device can be used as a siphon, where small quantities of acid only are required. Thus it is obvious that the acid pump conserves the energy of employees, is safe, simple and effective, and insures with the minimum of labor the maximum of safety.

EASY.

Teacher — "Harry, a mother has five children and but four potatoes. How can she divide the potatoes so that each will receive an equal portion?"

Harry (quickly).— "Mash 'em." — *Harper's Weekly.*

INTERNATIONAL GRAPHIC ARTS EXPOSITION AT PARIS.

A report from Consul-General Frank H. Mason states that the Exposition Internationale du Livre was authorized by a special decree of the minister of public instruction, dated July 20, 1906, which grants for the uses of the exposition the Grand Palais, on the Champs Elysées, a building which is the property of the French Government. Concerning this exposition for the display of everything appertaining to paper manufactures, printing, etc., Mr. Mason writes:

"The exhibition will open immediately after the close of the annual salon of painting and sculpture — that is, during the early part of July — and will continue until October 20, 1907. It will include all the varied arts and industries which are involved in the production of paper and all manufactures thereof; the printing, illustration and binding of books; the publication of newspapers and periodicals; advertising, and all machinery and fixtures and materials used in any of the processes pertaining thereto.

"The committee of patronage, under whose auspices the exhibition will be held, includes the minister of public instruction and fine arts, the minister of commerce and industry, the under secretary of state for fine arts, and the under secretary of state for posts and telegraphs, besides a long list of distinguished men whose names are a guaranty of the integrity of any enterprise with which they are publicly associated. The exhibition, although organized under the patronage of the four specified ministries of the French Government, is not an official undertaking, but a private enterprise to which the Government has given its approval and accorded for a period of three months or more the use of its principal permanent exposition building. The classification of exhibits will be as follows:

1. Paper.
2. Wood pulp. Various products and substances used in the manufacture of paper and cardboard.
3. Colored and illuminated papers.
4. Cardboard, pasteboard, and boxes of the same.
5. Printing materials.
6. Presses and processes for printing.
7. Typesetting machines and type.
8. Machines for binding and cardboard work.
9. Various other machinery.
10. Copperplate printing.
11. Printing from type.
12. Lithographic printing.
13. Photographic apparatus.
14. Photographic materials of all kinds.
15. Negatives and photographic proofs.
16. Photogravure and heliogravure.
17. Phototypography.
18. Postal cards.
19. Bibliography.
20. Maps and plans.
21. Musical editions.
22. Musical instruments.
23. Binding in paper, leather, cloth and other materials.
24. Original drawings and designs.
25. Engravings and proofs exhibited by artists.
26. The daily and periodical press.
27. Retrospective exhibition.
28. Publicity. Posters and handbills.
29. Exhibits by ministries, societies, collections and schools.
30. Social economy.
31. Furniture for libraries, etc.
32. Fixtures and methods of warming libraries.
33. Fixtures and methods of lighting libraries.
34. Optics.
35. Material for the transportation of paper.
36. Stationery and office materials.
37. Morocco leatherwork.
38. Stamps and stamping.

POINTS FOR EXHIBITORS.

"The schedule of rates for space, as announced by the commission, is $11.58 per square meter (1,550 square inches) of floor or wall in the nave, $9.65 per square meter of floor or wall in galleries or first story, and $5.79 per square meter for wall space in the special exposition of publicity. It is, however, expressly provided in the conditions of the exposition that the entire amount paid by any exhibitor for space will be refunded to him in the form of tickets of admission, which can be distributed gratis to the friends or customers of the exhibitor. It is estimated that at least five hundred thousand free tickets will be thus distributed, and thereby add to the normally large attendance.

"A diagram of the interior of the Grand Palais, showing how the exhibition space is divided and some of the more important assignments which have been already made, is transmitted to the Bureau of Manufacturers as an exhibit with this report. The entire space for the display of exhibits is under control of the commissioner-general, Mr. L. Henry May, and his deputy, Mr. Lartigue, of No. 27 Rue St. Lazare, Paris, who have assigned all the space that will be available for exhibits from the United States to Mr. W. H. Tolman, of No. 287 Fourth avenue, New York city, who is presumably prepared to sublet space and furnish detailed information to American applicants.

"The forthcoming exposition will cover a group of industries and products in which extraordinary progress has been made during the past twenty years, and all present indications point to an exhibition of unusual technical and popular interest." — *Consular Reports.*



"OVER THE WATER TO CHARLIE."
Photo by R. R. Sallows, Goderich, Canada.

HELP!

The editor of this paper had hard luck last week, when, without any apparent cause, his big fat hog that he was depending on for about half his next year's living died, but if delinquent subscribers will treat us well possibly we can buy another.— *Russ (Mo.) Enterprise.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

CORRESPONDENCE COURSES IN PROOFREADING.— We have been asked for the address of "the best correspondence college where a thorough course in proofreading may be pursued by mail." There is no such college that we know of. The work is properly learned by experience in printing-offices. All the people who used to advertise courses by correspondence have stopped such advertising, so presumably they have discovered that they did not know how to make proofreaders.

A LIST OF COMPOUNDS.— W. S. P., New York, makes a request that can be answered only somewhat indefinitely, as follows: "In the October INLAND PRINTER you say, 'A reproduction of the forms (compound words) given in the Century Dictionary was published in a great many parts in a magazine.' Will you please give me the name and date of the magazine?" *Answer.*— The date is the part that must be indefinite. The magazine was *Good English*, and the list was published four or five years ago, a page each month. I do not know whether the list was completed or not.

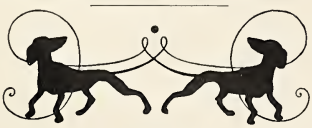
A TENSE QUESTION.— J. J. M., Newark, New Jersey, writes: "The three sentences following have somewhat perplexed me: 'How comforting it would be to know that you possessed an investment that guaranteed your independence in the winter of life.' 'How comforting it would be to know that you possess an investment that guarantees your independence in the winter of life.' 'How comforting it would be to know that you possessed an investment that guarantees your independence in the winter of life.' Please state which of these is correct, and explain why the other or others are wrong. If you consider the first two correct, please state which of these you prefer, with reasons for your preference." *Answer.*— This is certainly one of the matters on which grammarians disagree. I showed the sentences to two men, each presumably as well qualified as any one to decide such a question, and they and I made three different choices. One of them chose the first, the other chose the third, and I prefer the second, though I think the first is nearly if not quite as good. Of the other two men, one said something that agrees with my own opinion, that the third form is not correct; but, on the contrary, the man who chose that as the best has done a great deal of excellent work as a critic of language, and is considered by many good judges as thoroughly capable in just such matters. He is an accomplished logician, metaphysician, and psychologist. Nevertheless his choice in this instance is one that does not suit me, my objection to the sentence he chose being that in it the tenses are too violently varied. My choice of the second is based on an analysis of the sentence as follows: It expresses a contingency in its first clause, "How comforting it would be," which implies that the comforting state of affairs does not exist, but is possible in futurity, or in time to come; then it goes on to a statement of what will, if the possibility be realized, be at that time a continuing present condition, and so uses the present tense of both verbs. The first of the three methods of expression fulfills the demand of grammatical agreement just as well, but uses the past tense, and might be held even better than the one with two presents, because it has all three verbs in the past form. The past tense in such cases may be justified as meeting the requirement that arises from viewing the condition as having been accomplished, which of course, at any time after its accomplishment, would have been in time past. It all depends on the point of view, and it does not seem possible to say unqualifiedly that any of the three sentences is wrong. Sherwin Cody says, however: "When the statement in the subordinate sentence is of universal application, whether the time be past, present, or future, we must use the present tense. 'The doctor, in his lecture, said that fever always produced thirst,' should be, 'The doctor, in his lecture, said that fever always produces thirst.'" We are at liberty to dissent from Mr. Cody's ultimatum, and assert that it is not a fact that we must always use the present tense in such circumstances, for many excellent writers do use the past tense.



POSES FROM CHILD LIFE.
Courtesy O. H. Perry, Merchants Printing Company, Great Falls, Montana.

PLACING QUOTATION-MARKS.— E. A. G., Freeport, Illinois, writes: "I am a printer, and have followed the business for about twenty years, but have just run up against a new proposition which I can find no authority for, and write to see if you can cite me to anything to help me, or give your own opinion. I have always used quotation-marks outside the points. Recently the company I work for employed an 'ad' man who insists on the points being out-

side the quotations; thus, 'Just so'. Are the points ever used outside the quotation properly?" *Answer.*— This is a case, like many others, in which everything conceivable has been done by different people, each of whom is almost sure to think his way is the only right way. Authority can be found for any practice in any of these cases, but of course it is equally true that some authority is always to be found that is more worthy of following than any other. What has been said being true, of course we must admit that points are used outside of quotations properly, but we are free to assert that our own preference is that, with an occasional exception, they should be inside. The latest published ruling on this point is in a British work entitled "Author and Printer," by F. Howard Collins, as follows: "The apostrophes at the end of the quotation should come before all punctuation-marks when these form no part of the quotation itself." And in another place: "The concluding point, except the full point, to be outside the last quotation-mark if not in the original." In "Correct Composition," Theodore L. De Vinne says: "The proper place of the closing marks of quotation should be determined by the quoted words only; they must inclose these words, and no more; they may be before or after the points, according to the construction of the sentence. When the quotation makes a complete sentence, put the quotation-marks after the period at the end of that sentence; when the quotation is at the end of but a portion of this sentence which terminates with a colon, semicolon, or any other point, then put the marks before the point." My personal opinion is that this is correct in theory and logic, but not entirely in accord with practice in the best books, and not advisable without some exceptions. I would except the comma and period from points to be placed after quotation-marks, without reference to construction or logic, and have them always precede. The reason is altogether that of better appearance. We may compare the two methods as found in two books on language as an aid to decision on the score of looks; neither has any marked advantage of any other kind. Bain's "Higher English Grammar" has whole pages like this: "Pronominal possessive adjectives: 'my', 'mine', 'our', 'ours', 'thy', 'thine', 'your', 'yours', 'his', 'her', 'hers', 'its', 'their', 'theirs'." French's "Study of Words" has similar matter as follows: "Thus we should confidently conclude that the Norman was the ruling race, from the fact that all words of dignity, state, honor, and preëminence, with one remarkable exception, descend to us from them — 'sovereign,' 'sceptre,' 'throne,' 'realm,' 'royalty,' 'homage,' 'prince,' 'duke,' 'count,' and a multitude more." Examples of both styles could be found in plenty; but it is only with apology that even the two are used. We presume on our readers' good nature so far simply to let them see the two styles together; and we do not hesitate in averring that, ugly as both are, the second is far better than the first. In a case of this nature, where no obscurity or ambiguity is possible either way, the better-looking style is far preferable.



A TAILPIECE.

"Lettering for Printers," by Thomas Wood Stevens, gives a concise and interesting review of the history of lettering and instructions to printers how to acquire the art. The Inland Printer Company, price $1, postpaid.

THE HOUSING OF PROOFREADERS.

I note that a complaint by one of the Suffragettes that she had been confined in a prison cell measuring 7 feet by 9 feet has led a proofreader to draw the following comparison. The cubic air-space of the cell referred to would not be less than five hundred feet:

	CUBIC FEET.
Cattle in cowsheds (legal minimum)	600
Offenders in prison	500
Vagrants in common lodging-houses	500
Readers in printing-offices	120

This last item is calculated from measurements taken in a London printing-office, and is interesting in view of the prevalence of chest diseases among readers. It will be remarked, of course, that two persons generally occupy one closet. The legal minimum for workers in non-textile factories is 259 cubic feet of air-space for each person. I quote these comments from the April circular of the London Association of Correctors of the Press.— *Frank Colebrook, in British and Colonial Printer and Stationer.*

HOW AMERICA RECEIVED ITS NAME.

One of the most interesting portions of Ober's "Amerigo Vespucci," in Harper's "Heroes of American History" Series, is that in which it is pointed out that it was not Vespucci himself who named the Western world "America," but, by a curious chance, a stranger to Vespucci, an obscure geographer in a little town in the Vosges, Martin Waldseemüller. The suggestion was made by this man, in a pamphlet printed in Latin.

"It was a small pamphlet, with engravings of the crudest sort; but it made a stir in the world such as has been caused by but few books since. But one copy of this first edition is said to be extant, and this is in the Lenox Library, New York city. It caused a flutter in cosmographical circles, not alone at the time of its issue, but for centuries thereafter, for in it first occurs in print the suggestion that the 'fourth part of the world,' discovered by Amerigo Vespucci, should be called America."

And here are the words, translated, in which the suggestion was made.

"'But now these parts have been more extensively explored and another fourth part has been discovered by Americus Vespucius (as will appear in what follows): wherefore I do not see what is rightly to hinder us from calling it Amerigo, or America — i. e., the land of Americus, after its discoverer. Americus, a man of sagacious mind, since both Europe and Asia have got their names from women. Its situation and the manners and customs of its people will be clearly understood from the twice two voyages of Americus, which follow.'"

HOW IT IMPRESSED HIM.

Ex-Senator "Billy" Mason tells of a political campaign in South Dakota wherein he had been called upon by the State committee to take a part. When Mason arrived at his first town, where he was to deliver a speech the next day, he found that the two so-called hotels were crowded to the doors.

Not having telegraphed for accommodations, the Illinois man discovered that he would have to make shift as best he could.

He was compelled for that night to sleep on a wire cot that had only some blankets and a sheet on it. As Mr. Mason is a man of considerable avoirdupois, he found his improvised bed anything but comfortable.

"Well," asked the proprietor, when the politician appeared in the morning, "how did you sleep?"

"Fairly well," answered Mason, "but I certainly looked like a waffle when I got up."— *Harper's Weekly.*

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Written for The Inland Printer.

THE PLACING OF INITIAL LETTERS.

BY F. J. TREZISE.

THE proper distribution of white space around initial letters is a question to which too little attention is given by many printers. Figs. 1 and 2, reproductions from recent specimens, show this lack of consideration for the equalization of margins in a striking manner. In Fig. 1 this difference in the margins is unnecessarily accentuated by the introduction of an additional two-point lead after each of the first three lines of the text. The reason for the use of these leads is not apparent, as their presence obviously detracts from the appearance of the finished

TO users of the Linotype I present this Catalogue of Matrix Slides to show some of the type faces that may be cast in slug form. These slides have now been on the market for eight years, though many have not heard of them. The Linotype is nicely adapted for ornamental rule and border work, and my proposition is that, instead of buying expensive rule and border, you order a matrix slide of what you want and cast it yourself. This matrix comes in the form of a

Fig. 1.— Showing an excessive amount of white space around initial.

product instead of in any way adding thereto. Many printers still adhere to the erroneous idea of invariably placing an em quad before each line opposite an initial letter, with the exception of the first. This is done regardless of whether the initial is a letter with a rectangular shape, as, for instance an M, or whether the letter hangs over, as does the T in this case. Where the T and like letters are used this space should be omitted, as has been done

Whereas it is good and profitable to the soul's health to interchange sentiments of goodwill, particularly at this time, and especially towards those for whom a sincere regard is entertained, we hereby, in all good faith and honesty, wish you health, happiness, and all the compliments of this joyful season, with loyal and fervent hope for a Happy New Year.

Fig. 2.— Another example of irregular margins around an initial.

in Fig. 3. The spacing should be equal around the letter, however, whether we indent the lines or not; that is, if we indent the lines we must put a like amount of additional white space below the letter. Fig. 4 shows a resetting of Fig. 2. In this case the excessive white around, and particularly below, the initial has been eliminated. In both of these instances an initial of a larger size would have been preferable.

"The Human Figure," by John H. Vanderpoel, instructor and lecturer on drawing, is in press and will shortly be issued by The Inland Printer Company. Price, $2 net.

FAME!

Mr. William D. Nesbit, who writes the clever humorous verses in the Chicago *Tribune*, is quoted by the *American Reader* as the authority for the following anecdote. The other day there called to see him an old friend from his native town of Xenia. "Nesbit," said the latter, "you

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Fig. 3.— Resetting of Fig. 6, eliminating unnecessary margin.

remember that little old house on Main street where you were born?" "Yes, Bill," was the reply, with some emotion. "Well," continued the visitor, "the folks have gone and put a tablet on that old house." Mr. Nesbit confesses that for a time he could scarcely keep the tears

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Fig. 4.— Resetting of Fig. 2, equalizing margins.

from coming. This was indeed a great and surprising honor. When he could control himself to speak, he said, "And what does the tablet say, Bill, old man?" Bill turned away and looked out of the window, and replied, in a soft voice, "Main street."

THE SOLE CRITERION.

John Sloan, the noted illustrator and etcher, laid down a newspaper account of the sale of a Bouguereau for $75,000.

"Such sales," he said, "remind me of the conversation of old Gobsa Golde and his daughter Lotta.

"'Well, did you buy that picture?' said Lotta, on her father's return from a gallery.

"'No,' the old man answered.

"'Why not, pop?'

"'Twasn't dear enough.'" — *The Reflector.*

SAFETY.

"Why," asked a Missouri paper, "does Missouri stand at the head in raising mules?"

"Because," said another paper, "that is the only safe place to stand."— *Reflector.*

Written for THE INLAND PRINTER.

CHILEAN NEWSPAPER ENTERPRISE.

BY A CONTRIBUTOR.



THE accompanying views of part of the plant of the Chilean illustrated weekly, *Zig-Zag*, published in Santiago, are interesting evidences of Chilean enterprise and the merit of American printing and platemaking machinery. *Zig-Zag* was established in 1905 by the Hon. Augustin Edwards, a progressive Chilean banker and capitalist, who is also the owner of the two leading daily newspapers of that country, *El Mercurio* of Valparaiso and *El Mercurio* of Santiago. *Zig-Zag* is the first illustrated magazine published in Chile, and is the best in South America. It is about the same size as *Harper's Weekly;* averages fifty pages per week; is printed on fine coated paper; has three or four pages of three or four color pictures in each issue, with a cover in colors; and in the merit of its illustrations and political and humorous cartoons, artistically and mechanically, it ranks easily with *Harper's Weekly* and *Collier's*, while its reading contents are more varied, covering all social, political, artistic, theatrical, sporting and industrial enterprises in Chile, with pictures and articles on all the great events in other nations, especially of those in South America. The price is 40 *centavos*, equal at the present time to 10 cents of U. S. currency. The circulation is thirty-three thousand, limited at present by the capacity of the plant. The population of Chile is about two million seven hundred thousand, and a large proportion of its inhabitants are peons, unable to read, so the circulation of *Zig-Zag* is equivalent to a million circulation in the United States as compared to population. The circulation is stimulated by lottery drawings. Each number of the paper is numbered by a Wetter numbering machine on the printing-press, and the proprietor offers three prizes each week, which are given to the holders of the lucky numbers. Usually these prizes are of moderate value, such as a desk or work of art, but on one occasion a rather fine new dwelling was offered as first prize. When the prizes are of unusual value the papers are sold by the newsboys at a premium, which, however, does not benefit the publisher. This method of stimulating circulation is, of course, illegal in this country, but it is not so very long ago that lotteries were run by the States even in Puritan New England as means of raising funds for public works.

The proprietor, the Hon. Augustin Edwards, is the head of one of the great and influential families which constitute the real aristocracy of Chile. The Edwards family are descendants of a young English naval surgeon who took absence without leave from a British man-of-war and transferred his allegiance to a fair senorita of Chile. This was early in the last century. He afterward took the Chilean side in the revolution which deprived Spain of its authority in Chile, and thus very effectively constituted himself a Chilean. The present Mr. Edwards is twenty-eight years of age. At twenty-one he inherited the estates and business of his father. Included in this inheritance was a well-established financial paper in Valparaiso, of more influence than circulation, with a worn-out plant. Mr. Edwards had a fancy for newspaper publishing, and adopted it as an avocation instead of racing, yachting or other amusements which wealthy men may distract themselves with. He erected in Valparaiso a notable building, on a commanding location, the highest in the city, although it has only five stories and a clock tower. In the recent earthquake nearly all the adjacent buildings were destroyed, but Mr. Edwards' building was practically uninjured. While this building, planned and erected by Chilean architects and builders, was being erected, Mr. Edwards went to Paris and bought a complete new equipment for *El Mercurio*. He sent the old plant to Santiago, the capital city, 150 miles inland, and started the Santiago *El Mercurio*. Both papers prospered, and he then erected a finer building in Santiago, and bought a new plant for the Santiago paper; but this time, in 1902, he came to New York instead of Paris, and made extensive purchases. The two El Mercurio buildings are exclusively devoted to the papers. In the United States we too often find our newspaper housed in very large buildings, owned by the proprietors, but the actual space devoted to the newspaper is small and the workmen are huddled together in cramped, dirty, ill-ventilated rooms or in basements and sub-basements. Such enterprise is of the whited-sepulchre kind and disgraceful to the owners of great newspapers, who might better forego some rentals and give their employees sufficient space and air. There are no newspaper buildings in America that can compare with these two El Mercurio buildings for completeness, comfort and refined interior arrangements. In these respects we must find their rivals in the buildings of *El Diario* and *La Prensa* in Buenos Aires, and one or two in Berlin. Each El Mercurio building contains spacious, clean, well-ventilated dining-rooms for both the mechanical and editorial staffs. Everything is sold at cost, without any charge for rent or fuel or equipments. A competent chef is in charge, and the cooking is superior. In our newspaper establishments the so-called restaurants are dirty, cheap and disgraceful. In the El Mercurio restaurants, open day and night, for there are morning and evening editions, refreshments, beer, or light wines, may be had at all hours, and if one of the staff desires it, will be served in his room at any time.

Ample bathing facilities on the same superior and refined scale are free to all employees. There are music rooms for the use of the night force in the day time and the day force in the night time. There are large libraries free to all who present a copy of the current daily issue, and books may be taken out for home reading by depositing the value with the librarian. There are rooms for public meetings, suitable for stockholders or directors in public companies, the use of which is free to those who advertise in the papers. A very complete cable service from London is transmitted in English and translated in Valparaiso, and from thence sent on private wires to Santiago. The American purchases of 1902 pleased Mr. Edwards so well that when, in 1904, he determined to start a weekly illustrated paper, he again came to New York and purchased a complete plant for printing and illustrating, as well as a Goss color press for illustrated editions of *El Mercurio*. Parts of this plant are shown in the illustrations herewith. It was furnished by the Miehle Printing Press and Manufacturing Company and the F. Wesel Manufacturing Company, and no expense was spared to make it first-class.

Mr. Edwards is very properly a firm believer in Chilean talent. He desires to encourage progress and new enterprises for Chilean hands and brains. He had set his ambition on issuing an illustrated weekly "equal to the best in America," to quote his words, and the work must ultimately be done by Chileans. Now there was only one establishment in Chile at that time which could make a black and white half-tone or line cut, and Mr. Edwards wanted three-color process pictures in his paper. Obviously he needed instructors. To the writer was assigned the task of engaging a man capable of installing the plant, making all kinds of black and white and three-color process cuts from start to finish with his own unaided hands and instructing Chilean workmen in these processes. It soon developed that such men were scarce. Search was made in every large city from New York to San Francisco, but the few men competent to "fill the bill" were all lucratively


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AÑO III. NUM. III
PRECIO 10 CENTAVOS

1.


UN LIBRO SOBRE CHILE por Alberto Malsh Continuacion
EL CAMPO

2.



3.



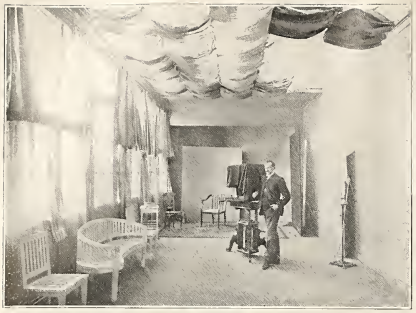
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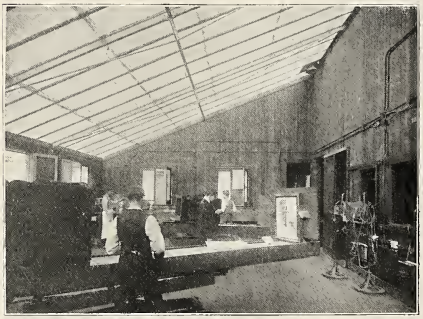
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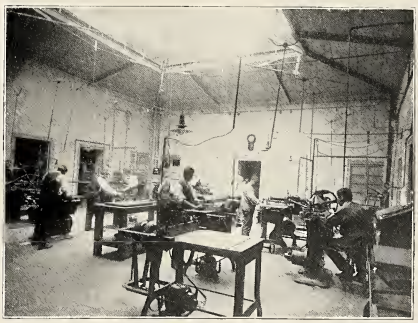
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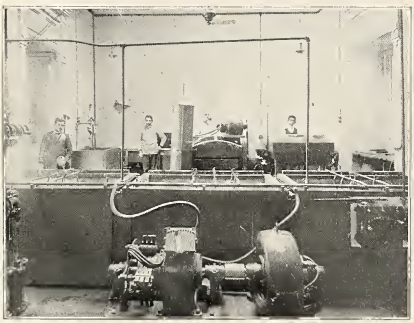
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16.

(1) From four-color first page of *Zig-Zag*, representing an ancient building in Santiago, now used as a stable. (2) From page of *Zig-Zag* drawings by its cartoonist, Senor Bozo "Moustache," printed in two colors. (3) Office of the Administrador or General Manager, Senor Joaquin Babra, who has made *Zig-Zag* a financial as well as an artistic success. (4) Office of the manager of the Engraving and Printing Department, William S. Phillips, an American. (5) The Patio or Inner Courtyard, around which the various departments shown in accompanying pictures are located. The offices are entered from the patio. (6) Artists' Room. The artists are Chilean, French and Spanish. The gentleman in the foreground is the cartoonist, whose work is equal in humor to our own cartoonists and superior in drawing. The cartoons are frequently printed in three and four colors.

(7) Photographing-room, where visiting celebrities are photographed. The photographer is a German who speaks five languages. (8) Dressing-room adjoining Photographing-room, for use of stage and other celebrities whose pictures are taken for use in the magazine. (9) The Three-color Camera-room. (10) Camera-room for Black and White Work. Being in the Southern Hemisphere, a south light is used. (11) The Engraving and Proving Room. Notice the stove. The little heat required is obtained from small stoves. (12) Finishing-room for Engravings and Electrotypes, in which is operated a Compositype machine. The operators are Chileans. (13) Electrotyping Tanks and Molding Press, furnished by United Printing Machinery Company. The Electrotyping Department in charge of D. S. Griswold, formerly of Los Angeles, who is standing behind the molding press. (14) Pressroom. Note the oil stoves.

(15) The Composing-room. Two Linotypes, made in Brooklyn, are visible in the background. (16) Gathering and Stitching Room. This room connects the folding-machine room and the cutting-machine room.

engaged. Two or three who lent a willing ear to the offer were detained by increases of salary by employers who feared to lose them. Finally, William S. Phillips, in charge of the three-color process department of the Sackett & Wilhelms Lithographing and Printing Company, of Brooklyn, was found to possess all the specified qualifications, plus a thorough knowledge of presswork and make-ready — a most fortunate addition, for it was discovered that no one in Chile understood make-ready in the modern manner. Mr. Phillips, a young man, was very diffident as to his fitness for the task, and above all, afraid of Chile, a country which to his imagination was full of boa-constrictor-haunted jungles and yellow fever. We worked hard to convince him by pictures, books and other evidence that Chile was in reality a delightful country, beautiful and salubrious, and finally shipped him and his family off via Panama.

Mr. Edwards erected a third building in Santiago for *Zig-Zag*, and there Mr. Phillips planned the various printing and camera rooms, as illustrated, installed the apparatus, and finally and successfully issued the first number. He made the pictures, superintended the make-up, made ready the forms, and gained the confidence of his employer. In two years he has instructed a competent staff of Chileans, so that he is able safely to leave the work to them while he enjoys a six months' vacation given by Mr. Edwards, which he is spending in this country at the present time.

A year and a half ago an electrotyping plant, the first in Chile, was added, supplied by the United Printing Machinery Company. Mr. O. S. Griswold, of Los Angeles, California, who had previously installed the first electrotype plant in Mexico for the F. Wesel Manufacturing Company, went with the plant, which is now successfully operated by Chileans whom he instructed. Mr. Griswold has just returned.

The Zig-Zag building has its restaurants and bathrooms on the same scale as those in the El Mercurio buildings. Work commences at 8 A.M., but before commencing the employees may procure breakfast, which in Chile as in Latin Europe consists of coffee and bread. At 11:30 A.M. work is stopped until 1 P.M. for the midday meal *(dejeúner)*, and is resumed from 1 to 6 P.M. The offices open into a *patio* or courtyard. As the climate is mild, though not excessively hot, the rooms are warmed by small oil stoves.

William S. Phillips was born in Cleveland, where he became a printer's devil. He secured a position as pressman with the Werner Company of Akron, but when he appeared the men refused to let him run a press because he was too young, so he had to content himself with a feeder's job until he grew a bit. Going to Philadelphia he was employed by the Photo-Chrome Engraving Company on a proof press. This gave him an insight into the three-color process and he determined to become an engraver, working at every branch, from camera work to reëtching and finishing and blocking. He afterward worked for the American Colortype Company and the Sackett & Wilhelms Company. That his self-training was thorough is proved by the successful manner in which he has discharged an unusually difficult task.

The Hon. Augustin Edwards, whose enterprise has made all these things possible, has been a member of the Chilean Congress, acting Minister of Foreign Affairs and Minister Plenipotentiary to the Italian court at Rome. He is active in all measures and enterprises which will develop Chile and advance its citizens. His newspaper enterprises are profitable, but his first motive is to make them worthy of being influential. Having had the pleasure of meeting him on several occasions, the writer deems Chile fortunate if he is a fair example of its public men.

AN IMPORTANT BOOK ON ART.

The Harpers have issued a new edition of "A History of Medieval Art," by Franz von Reber. The book is comprehensive in scope and abundantly illustrated.

ADVERTISING

AMONG the publicity literature that has recently reached this department the booklet of samples from Corday & Gross, Anti-Waste-Basket printers, Cleveland, Ohio, easily takes precedence. It consists of some forty examples of high-class covers, title-pages, etc., beautifully printed in colors on various kinds of stock, enclosed is in the form of an artistic booklet in colors, setting forth to prospective employees the details of the business. On the cover appear the words "We want men."

A NEAT little circular recently sent out by The Bishop Press, Kansas City, Missouri, is folded in the shape of a paper hat and enclosed in a triangular envelope to match.

A BOOKLET of commercial designs by Thaddeus S. Walling, New York, containing reproductions in color of some of his late conceptions, forms an interesting and attractive business-bringer.

QUOTATIONS from previous reviews of its work in this department are made the basis of an artistic folder by The Inland Press, Asheville, North Carolina. It is printed in light green, red and black.

THE second number of "Good Printing," the house organ of The Wilkins-Sheiry Printing Company, Washing-



A few examples from the handsome specimen book of Corday & Gross, Cleveland, Ohio.

between covers and tied at the top with silk cord. As illustrations of all that is best in designing, platemaking and printing they are all that could be desired and are well calculated to compel the recipient to "sit up and take notice." The three representative specimens reproduced herewith will give an idea of the attractiveness of the designs. The "Clothcraft Styles" booklet cover is a clever conception in black and brown, the tint-block background behind the figure being in brown. The title-page original is in black and tints of red and green, while the striking refrigerator catalogue cover is in light and dark green on white stock, the lettering and part of the design being embossed. As a convincing argument that there is no printing to excel that of Corday & Gross the book is a decided success.

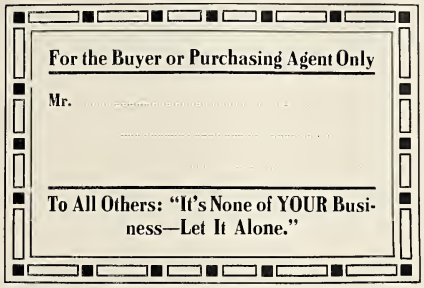
S. F. BOWSER & Co., manufacturers of self-measuring oil tanks, Fort Wayne, Indiana, have made a departure from the usual method employed in securing salesmen. It

ton, D. C., is a tasty and attractive piece of advertising literature, the typographical arrangement and use of color being excellent.

A CATALOGUE of tools for woodworking machines issued by Thomas Robinson & Son, Limited, Rochdale, England, and printed in the printing department of that firm, is one of the best pieces of half-tone printing that has reached this department in some time. The cover is also very attractive, an excellent use being made of a tint-block effect.

THE frequency with which advertising literature, especially that which is unusually attractive and well printed, fails to reach those for whom it is intended, and falls into the hands of persons who can do the advertiser no good in a business way, has led to the suggestion that a label be placed on the wrapper calling attention to the fact that the contents are intended for a certain person and for him only. This would help greatly in getting the literature before the person who can really use it to the advantage of

the advertiser. Especially is this true of calendars and high-class booklets and catalogues. Instead of reaching the buyer or purchasing agent they are too often taken by anybody in the office, from errand-boy up, and the advertising value is thereby lost. We reproduce herewith a label the wording of which is calculated to cause one to think twice before confiscating the mail of another, even though it be "only an advertisement."



A label of this kind attached to advertising literature would insure its reaching the parties for whom intended.

We reproduce herewith the cover of the first issue of *The Imprint*, a monthly publication to be issued by the American Bank Note Company, New York, in the interest of distinctive methods in engraving and printing. *The Imprint* is attractively gotten up, both as regards reading matter and illustrations, containing some excellent color printing. The illustration on the cover is printed in three colors and tipped on.



Attractive cover of the initial number of the house organ of The American Bank Note Company, New York.

The following "Don'ts," from a clever booklet by George Nesbit McEvoy, artist, New York, will be of interest to the advertiser:

Don't call in your porter and ask him to pass judgment on your art work. If he volunteers his opinion and proves that he knows, thank him by raising his pay $100 per month — he's worth it.

Don't try to tell the artist his business. Explain yours — you'll get better results.

Don't forget that an attractive cover commands attention.

Don't pay out good money for counterfeit art.

Don't take all the tonic yourself — give some to your business.

Don't forget that although there are thousands of ways to do things, there is only one right way.

Don't forget that it is harder to know just what to leave out of a picture than what to put in.

Don't worry and fret — give your work to the competent and reliable workman, and pay him to worry and fret. That will pay you.

The P. B. Haber Printing House, Fond du Lac, Wisconsin, is using a novel envelope corner card, a reproduction of which is shown herewith. The oblong imitation stamp is printed in green ink, while the circular stamp is printed over it in black. The result is an advertisement which invariably attracts attention.



The novel envelope corner-card of The P. B. Haber Printing House, Fond du Lac, Wisconsin.

SUPERFICIALITY AND OLD-FOGYISM IN ADVERTISING.

(Extracts from a talk before the New York Advertising League by George H. Perry, Advertising Manager the Siegel Cooper Company.)

I make a plea for more earnestness and less cleverness in our advertising planning and writing. By all means let us be clever if we can and "smart" if we must; but let us, first of all, be *thorough*.

There is perhaps no line of effort known to professional or commercial life to-day in which superficiality may gain such prompt applause as in advertising. But it is inherent in superficiality that its rewards are themselves superficial and transitory.

Claptrap and "gallery plays" — that kind of advertising that is usually defended because it "makes people talk" — have a temptation often irresistible, partly because they often win the notice dear to the advertising-writer's heart, but chiefly because they are easy. The trouble with them is that they don't sell goods.

It is one thing — and an important thing — to attract attention. It is another thing — and the essential thing — to carry conviction. Mere "smartness" will do the first, but it usually stops there. The "smart" advertisement is like a blank book in an attractive cover. To fill the pages requires good, hard, earnest study. And that's hard work and there is so little time!

It is very much easier to make a man laugh than it is to get his money. And yet so many advertisers seem to think that if they have won a laugh they have won their game! They pin their faith — and their employers' money — to striking pictures, to a clever head-line, to an eye-catching "stunt" — and stop there! Do you remember "Sunny Jim?" Out of the crowded graveyard of dead failures in advertising can you for a moment evoke the wraith of the Omega Oil goose? Good "stunts," both of

them. They *did* make people talk; they did attract attention. But both had to give place later to sober, careful, studied argument. For a more modern instance, watch "Kornelia Kinks," which promises to be a classic example of an advertising failure and for the same reason as the others. It is only an even chance that any one of you who has seen that advertising at all can tell me what is advertised. I asked a class of thirty young men the other night that very question and while most of them knew the pictures and many of them knew they were associated with a new cereal food, only a few could give the name of it.

What would you think of a peddler who continued to ring his bell so loudly that no one could hear his line of talk? He would be a good symbol of the type of superficial advertiser that I have in mind. Their very struggles to attract attention defeat their main purpose — to sell goods.

Earnestness, simplicity and, above all, *knowledge*, without which the other two are impossible, will continue quietly and increasingly to sell goods while Mr. Mental Gymnast cracks his heels and his jokes to an amused but unimpressed public.

Some time ago I was in a position to know the results obtained from many advertisements in many mediums. And the one that won the largest returns for money expended in one month was an effusion that none of us would have deigned to give a glance. It was worse than merely unliterary — it was only by a shade on the right side of illiterate in style and construction, but it was written by the manufacturer of the goods advertised and it was desperately in earnest. No one could read that screed without stumbling over a grammatical slip at every other line, but neither could any one read it without being convinced that the man who wrote it believed in his goods as people believe in their religions. And it paid.

Somebody who saw the advertisement convinced the advertiser that it would be the better for a little literary polish and professional advertising touches. The next month the new advertisement appeared with a most-effective illustration and with a head-line made by twisting a famous aphorism out of shape. As for "meat" — there wasn't any. The writer didn't know much about the goods, so he contented himself with saying that they were the best in the world of their kind and let it go at that. And the advertisement didn't pay the cost of making the drawing.

That's superficiality and it's a deadly enemy of good advertising. But it isn't the worst form of superficiality, at that. The worst form is "old fogyism," sometimes miscalled "conservatism."

The man who will not do anything new usually prides himself on his sturdy conservatism. As a matter of fact it is because he is afflicted with the worst form of superficiality. He never looks beyond the fact that the present method was once successful, without regard to the possibility that conditions have changed.

There is hope for the advertiser whose superficiality merely results in making a good beginning. He may wake up and go on, some time. At least he is alive. But the advertiser who refuses to consider a change merely because it is a change, is beyond hope, because life itself is expressed in change and to deny change is to deny development.

Old-fogyism is usually defended on the ground of "dignity." It is dignified — but so is a corpse.

Let's be alive, first of all, and next to that, earnest, and next to that, simple, and last of all, smart. So shall our advertising be better and ourselves wax fat.



"DOON THE BURN, DAVIE LAD."
Photo by R. R. Sallows, Goderich, Canada.

TRADE SCHOOLS IN RUSSIA.

Consul-General Richard Guenther, of Frankfort, furnishes the following information, from German sources, in regard to establishing trade schools in Russia:

"In St. Petersburg an Association for the Promotion of Home-made Articles is in course of organization. It is projected to establish trade schools and workshops in all the principal industrial districts of Russia in order to instruct the workers. Technical improvements are to be introduced and artists and technical experts will be employed to furnish designs and to superintend the labors.

"Artists and artisans will also be sent to foreign countries for the purpose of studying the markets and artistic proclivities existing there, so as to gather useful information in adapting the productions of the Russian home industries to foreign taste. Agencies are to be established in foreign countries for the sale of these products. The association furthermore intends to organize the trade in home-made articles in a uniform manner and to supply raw materials to the workers."— *Consular Reports.*

PARADOXICAL.

"There ain't no 'e' in 'pi,'"
Said Devil Tommy Dinnit,
"But when I pied the *Item* forms
I found a thousand in it!"

—*Edward Singer.*

A FALSE REPORT.

When Faust set up his press some of the good people of Menz pronounced it a product of the black art and an invention of the devil.

"That," said Faust, promptly, "is a lie. Why, me and Gutenberg can't even teach the dod-gasted blockhead of a kid how to wash up the rollers."

Pushing his skull cap back on his head he sent the youngster out for another can of beer and slapped up a bill-head.— *Edward Singer.*

The NATIONAL HOMEHEATING COMPANY, Inc.

CATALOGUE of 1907

Heaters
Stoves and
Ranges

Chicago :: Boston

Webb and Foster Series in display
Made by
Inland Type Foundry
St. Louis

THE ELWOOD PARK FLORAL COMPANY





SEEDS, TREES SHRUBS, CUT FLOWERS AND POTTED PLANTS

Catalogue for 1907

Corner Eighth Avenue and Monmouth Street

PHILADELPHIA

Condensed Wincbell in display
Made by
Inland Type Foundry
St. Louis

THE MANNHEIMER CAMERA



SMITH CAMERA CO.

CHICAGO :: NEW YORK :: BOSTON

New Caslon and Inland Art Ornaments
No. 48004
Made by
Inland Type Foundry
St. Louis

BATTLE CREEK CONSERVATORY OF MUSIC



Set in Condensed H'inchell and Kenilworth
Made by
Inland Type Foundry
St. Louis

Battle Creek Conservatory of Music

Edwin Barnes, Director

Catalogue 1906-1907

Conservatory
Noble Block, Corner Main St. and Jefferson Ave.
Battle Creek, Michigan

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

RALPH L. CUNNINGHAM, Wenatchee, Washington.— Much originality is shown in the letter-head designs. Both are excellent specimens in every way.

J. H. BRYANT, Grenada, Mississippi.— The manner in which you have set the letter-head submitted leaves no room for criticism. It is an excellent piece of type-design.

necessary. In this case the name is altogether too large for a heading of this kind and the spacing is very objectionable, as it also is in the last line.

THAT the typographical designs of D. C. Silve, New Orleans, Louisiana, are of the best is evidenced in his recent work. Neat, modest type arrangements and a discriminating use of color are noticeable features.

THE *Meaford Mirror*, Meaford, Ontario.— A trifle more white space above and below the solid panel in the center would be an improvement. This could be easily gained by a further subordination of the unimportant lines.

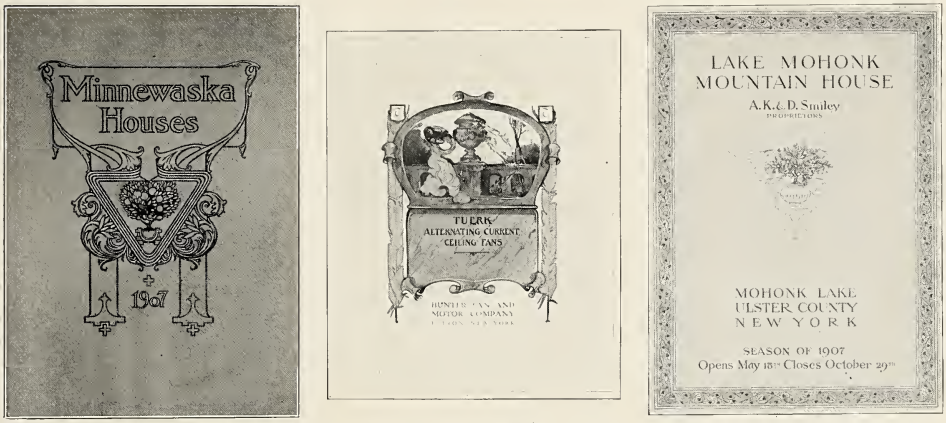
CHARLES H. GAMBLE, Alfred, New York.— Your specimens are very creditable indeed, and show a careful attention to details. One or two of the specimens show a slight tendency toward the employment of type a trifle too large.

A PACKAGE of thoroughly artistic and attractive specimens is at hand from J. W. Alden, Chicago. No effort is made to secure striking effects, but the work is consistent and satisfactory — the kind of printing that pays dividends.

NO BETTER printing reaches this department than that which comes from The Stewart-Simmons Press, Waterloo, Iowa. Dignified simplicity is the key-note of the typography and the best of inks, stocks and presswork combine in producing the best of results.

W. L. WEST, Livingston, Texas.— The chief feature for criticism in your specimens is the lack of ink. All of those submitted are gray instead of being in full color. The note-head contains too many type-faces. One, or, at the most, two, series is sufficient.

THAT the printed things that come from The Morrill Press of Fulton, New York, are of the very best is evidenced in a recent package of booklets. All



Two covers and a title-page from The Morrill Press, of Fulton, New York.

NEAT and attractive is the printed matter that comes from L. Wietlispach, Streator, Illinois. The typography is of the very best and the use of color is most pleasing.

THE Elmer Times Company, Elmer, New Jersey, has sent specimens showing the use of unique tint-block effects. They are well printed both as to typography and presswork.

A GROUP of excellent letter-head designs has been received from J. Henkel Henry, Winchester, Virginia. All are attractively printed in colors and show much taste and originality.

R. H. HUGHES, Spartanburg, South Carolina.— The letter-head and envelope submitted are very good indeed, the letter-head being an exceptionally neat and tasty piece of printing.

AMONG the recent specimens from the Print Shop of Beers & Frey, Trenton, New Jersey, not a single poor piece of work is to be found. All are excellent examples of thoroughly careful workmanship.

L. R. SCOTT, Vinita, Indian Territory.— Your commercial printing contains nothing that is open to criticism. Neat and attractive designs and good stock, ink and presswork make it all that could be desired.

R. F. HARRIS, Danville, Virginia, is again represented by a package of interesting specimens. They are excellent in type-design and color arrangement, and are quite in keeping with his characteristic style.

J. C. GREEN, Los Angeles, California.— The copy on your letter-head does not lend itself readily to the "squared-up" effect, and therefore the "long-and-short-line" treatment should be used. All the pleasing effects of a square panel are spoiled when it is so apparent that a great effort has been

are specimens of the highest type of designing and printing. The two covers and title-page herewith reproduced will give an idea of their style of work.

G. W. KERR, New York.— Your letter-head specimens are excellent, both as to design and mechanical execution. The cover of the Director's Day program is too complicated in design to give pleasing results. A more simple treatment would have been preferable.

AN artistic appreciation of design and color harmony is in evidence in the specimens which frequently reach this department from the School of Printing, North End Union, Boston, Massachusetts. The work shows a careful, thoughtful treatment, and is very creditable indeed.

R. C. MONTGOMERY, St. Thomas, Ontario.— An unpleasant association of type-faces is the most noticeable feature in your specimens. Your own note-head is especially objectionable in this, the shaded text letter being entirely out of keeping with the character of the other letters used.

OTTO MOORE, Texarkana, Texas.—A more simple treatment of your letter-head would be preferable. Four colors on work of this kind are rather hard to handle and unless handled properly are less pleasing than a simple two-color combination. The colors used on the program are very pleasing.

J. A. WATSON, El Dorado, Arkansas.— The use of smaller sizes of type, with the resulting additional white space, would improve the blotter. As it stands, it is rather confusing in appearance. The cuts are rather large to print in a full color on a card of this size. They should be run in a tint.

"DIVIDEND-PAYING COMPOSITION" is the title of an attractive booklet of typographical designs by Edward W. Stutes, Spokane, Washington. It consists of twenty pages and cover, 10 by 12½ inches in size, and is replete with

excellent examples of commercial printing in one and two colors — all done in the Stutes style with which the readers of this department are familiar. The price is $1.

From *The Taylor County Herald*, Perry, Florida, has come a package of attractive commercial specimens, the work of Zeb. Ratcliff, the foreman. A correct feeling for color harmony is displayed, and the absence of the proper tint-blocks has led to a clever use of binders' muslin mounted on a piece of furniture.

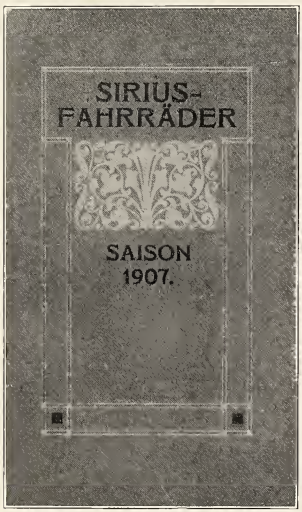
H. G. Dwinell, Hamilton, Ohio.— Your specimens are excellent examples of commercial work. The telephone directory cover is well arranged and attractive. The heavy rules which divide the panels without running around the page are rather unusual and are hardly as pleasing as they would be if continued around the outside.

From Lorraine Dolfac Ferlet, a fifteen-year-old apprentice of San Antonio, Texas, has come a package of excellent specimens. The treatment of the various classes of commercial work is artistic and shows a careful study of what constitutes good printing. Much may be expected of one who does this class of work as an apprentice.

O. G. Bratcher, Maryville, Missouri.— Your resetting of the envelope corner card is certainly a great improvement, although the filling out of the two short lines with pieces of rule was unnecessary, and in fact it would have been better had they been omitted. The statement is less pleasing, as the panel of decorative border is rather too prominent.

Charles B. Carter, Marion, Alabama.— Your specimens, with the possible exception of the letter-head for the Marion Printing Company, are very good, indeed. On the letter-head in question the rules across the bottom in red are unnecessary and do not add anything to the appearance of the job. The red bands at the top also tend to overshadow the reading matter.

We reproduce herewith a simple yet effective cover-page, one of a group of excellent specimens from the printing house of Fr. Schwemmer, Nurnberg, Germany. The original is in light blue and dark blue on blue-gray stock,



A simple yet effective cover-page from the printing house of Fr. Schwemmer, Nurnberg, Germany.

the rules and center ornament being in the light blue. A novel idea in private mailing cards is also a feature of this firm's work. The mailing cards are imitation poker work printed in four colors from zinc plates on wood veneer and mounted on cardboard. The effect is exceptionally pleasing.

H. L. Field, Appleton, Minnesota.— By avoiding word-ornaments at the ends of lines and confining each job to one, or possibly two, series of type, you will greatly improve your work. Both of these faults are shown in the letter-head specimen, the type used in the date line being especially objectionable when associated with the heavy face used for the feature line.

Emile Adam, New Orleans, Louisiana.—A more simple cover-design would have been preferable for the booklet of proceedings. A panel arrangement which necessitates an objectionable breaking up of the reading matter should be avoided. This is a feature too often noticeable, as the compositor in his desire to use a certain panel arrangement will make the design of the prime importance and the proper display of the reading matter a secondary consideration. Where the design detracts from the legibility of the reading matter it should be omitted.

St. Clair Republican, St. Clair, Michigan.— The use of a row of periods on either side of a display line should be avoided. While there may have been special reasons for your running the body of the program in red and the rules around the pages in blue, a reversal of this color combination would be preferable. Where a warm color and a cold color are used in combination, the bulk of the matter should be printed in the cold color, with just enough of the warm tone to brighten up the page. Then, too, the colors are rather striking for work of this sort. Something more quiet, such as shades and tints of brown, green, blue, etc., would be more in keeping with the work in hand.



Interesting letter-head design by Lennis Brannon, Talladega, Alabama.

An interesting letter-head, a modification of the Chap-book style of typography, is shown herewith. It is from a package of excellent specimens from Lennis Brannon, Talladega, Alabama, and is a pleasing example of this style of type arrangement.

Additional specimens have been received this month as follows: Francisco L. Sosa, El Paso, Texas, program on which smaller sizes of type would have been preferable; The *Standard-Herald*, Warrensburg, Missouri, high-class letter-head specimens; Paris Medicine Company, St. Louis, Missouri, unique export price-list; The Beaver Printing Company, Greenville, Pennsylvania, neat commercial specimens; The *Caldwell News*, Caldwell, Idaho, attractive folder; The Nonpareil Printing Company, Hamilton, Ohio, handsome blotter in colors; The Crescent Printing Company, Cincinnati, Ohio, artistic program; J. W. Spradling, Sparta, Wisconsin, neat blotters; The Blade Printing & Paper Company, Toledo, Ohio, attractive resort booklet in black and gray.

PAST AND PRESENT.

PAST.

Little careless blunders,
Little piles of pi;
Then the printer wonders
Why the sorts are shy. —*Exchange.*

PRESENT.

We make careless blunders,
But no pi is seen
In the foundry hell-box —
Thze alf zn dhe mchne.

VERSATILE.

The governing board of an educational institution for colored people in Washington were not a little mystified as well as amused recently when, in response to an advertisement inserted by them in the local papers, they received the following communication:

"Gentlemen,— I noticed your advertisement yesterday for a pianist and music-teacher, either white or colored. Having been both for several years, I wish to offer my services." — *Harper's Weekly.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

HIGH AVERAGE SPEED.—Watt Temple, of the Waukegan (Ill.) *Gazette*, sends in a report of his average speed for one week's work on the Linotype, and states that it was done on regular newspaper work, the machine running a little above seven lines per minute. He says he has run as high as 3,200 lines in a regular day's work. The type was 8-point on a 10-point slug, and is an average of more than thirty full sticks per day. The copy was typewriter, reprint and manuscript: Monday, 2,991; Tuesday, 2,874; Wednesday, 2,866; Thursday, 2,938; Friday, 2,912; Saturday, 2,950. With the machine speeded up, he says he frequently sets four fourteen-inch sticks of solid brevier in an hour, taking care of his own machine, etc., which is practically 500 lines per hour. Mr. Peterson, make-up on the *Gazette*, vouches for the figures given. Mr. Temple acts as his own machinist, dumps his own sticks and feeds his own metal-pot. He is a graduate of the Inland Printer Technical School, and is one of the many expert operators who have been graduated from this institution.

UNEVEN SLUGS.—J. F. Graham, Oberlin, Ohio, writes: "A short time ago the pressman called my attention to a proof he had just pulled of a book form where the slugs were not showing up even, being a trifle low on the right end. The trouble seems to be only on one machine, a Model No. 1, and I have tried several ways to remedy the evil, but have not succeeded in getting the slug to the proper height on the one end." *Answer.*— The trouble you are having with slugs being high on one end is a common one. It is often due to the fact that the guide for the mold disk, which supports it and prevents it from springing away from the knife while slug is being trimmed, is loose. Draw it up closer to the mold. Sometimes an accumulation of metal on the back or face of the mold will also produce high slugs.

BAD LIGHTING ARRANGEMENTS.—A Missouri operator writes: "I am running a machine in a town where there is no electric light and I find that an ordinary gas jet gives such poor light at the distance it is placed that my eyes suffer as a consequence. Can you offer any suggestions to overcome the difficulty?" *Answer.*— Have the gas burner equipped with an incandescent drop burner, and place it back of the operator and to the left a few feet and high enough to clear. The light will fall on the copy over the



"GOT HIM!"
Photo by R. R. Sallows, Goderich, Canada.

operator's left shoulder; the pot side of machine will also be illuminated sufficiently to enable the operator to see the condition of the metal in the pot.

KNIFE ADJUSTMENTS.— J. M., Princeton, Indiana, writes: "I send a slug from my machine which shows burrs on the smooth side, and the ribs entirely trimmed off. I do not know how to adjust the trimming knives. Can you instruct me?" *Answer.*— Both left and right knives are out of adjustment. To adjust them proceed as follows: See first that the mold is snug against the bottom of the pocket in the disk and the screws tight; next, loosen the screws that hold and adjust the right knife so that the knife will only take a slight cut from ribs; then loosen the



FRANK F. DE LISLE.



CHARLES M. SHELTON.

GRADUATES LINOTYPE DEPARTMENT INLAND PRINTER TECHNICAL SCHOOL.

top and the bottom adjusting screws for the left-hand knife and set the knife toward the keyboard until it removes any overhang on the smooth side of the slug. The knife must not cut into the slug itself. After this is done, set the right knife so that the ribs are trimmed enough to make the slug of even thickness on each end.

GOOD WORK.—A. M. Grist, the Linotype operator of the Yorkville *Enquirer* and one of the proprietors of that paper, writes: "I enclose a detailed statement of a piece of Linotype composition that I think shows up very well for speed, considering the size of type and the matter set. I am not giving you this as an 'I-beat-the-world' record, but simply for what it is worth: The copy was a 'Bill of Complaint' for the United States District Court. The finished work included thirty pages of matter set 26½ ems, and five pages set 42 ems wide. The total number of ems to the 26½-em pages was 1,728, a total for the thirty pages of 51,840 ems. The 42-em pages contained 2,700 ems, or a total of 13,500 ems for the five pages. The total number of ems in the job was 65,340. Four pages, or a total of 5,164 ems, was tabular matter with two justifications. The correction lines amounted to eleven per cent of the total number of lines set, and consumed one hour and forty-five minutes. The total number of hours on composition, exclusive of corrections, was eleven hours and forty-five minutes, giving an average of 5,560 ems per hour for actual composition. The composition was in 10-point type on long-primer body, measured partly leaded and partly solid. Time consumed by one man in making up pages, three hours and forty minutes. Time consumed, one man, in stonework and presswork, four hours and fifty minutes."

TWO-LETTER TROUBLES.— M. M., Cincinnati, Ohio, writes: "I have recently taken charge of two machines in a local office and have run up against two queer propositions. On one machine, which is a Model 3, any time I try to recast an italic line, one or two letters will drop just enough to cause the lever which holds the matrices up to project just enough to catch on the upper edge of the vise, and of course stops the machine. How is it possible to remedy this? (2) On the same machine I have spent hours trying to adjust the automatic stop, and the best I can get is that it will stop with an en quad under the screw in the first elevator cap, instead of a thin space brevier. How can I improve on this?" *Answer.*— If you find that the duplex rail lever spring is weak, it should be shortened to increase its tension, or renewed. If the pin in the duplex rail is broken it should be replaced. To do this, remove the plate held by five screws to the under side of the front jaw; this will allow the duplex rail to drop out. If either pin needs replacing they may be driven out and new ones substituted. Examine the holes in the rail in which the pins move. If one or both are filled with type-metal the rail would act as you describe. (2) The pawl in the vise automatic stop rod is very likely worn on the lip where the advancing dog should catch. The rounding off of this pawl prevents a close adjustment. Procure a new pawl and reset the vise automatic. Then a thin space will cause the machine to stop.

TROUBLES AND REMEDIES.—"A. B. C." writes: "For some time I have been trying to thrash out some problems on four of the 'mills' here in this office, being unable to make the adjustments according to your instructions, as they should be. I would like to have your assistance. The following are the troubles: (1) Five of the 'mills' are of the No. 1 pattern, No. 1344R, No. 3222, No. 3236, No. 3237, and No. 3239. The former, No. 1344R, was purchased secondhand and had been changed over to a two-letter when this office got it. The transfer elevator and spaceband levers are the adjustments now in question. The adjustment of the latter is as given in your book, 5 9-16 inches, and has the new style one-piece spaceband pawl. The adjustment on the other 'mills' range between 5 3-16 and 5 5-16 inches, and I am unable to increase this with a new roller and eccentric pin. The cam does not seem to be worn more than a sixty-fourth of an inch. I tried to make this adjustment by increasing the transfer lever roller, which gave me the 5 9-16 and also allowed the finger to come flush with second elevator bar plate, but the next adjustment the spaceband lever would not advance far enough on its second advance to meet the transfer finger on account of the transfer lever roller not leaving the cam surface at the offset in cam. When the automatic pawls are set 15-16 of an inch from edge of cam the automatic safety pawl buffer, C48, has no space between it and the pawl, and the set-screw for this adjustment is of no use on these 'mills.' The buffer is the same length of the new ones. I took this pawl buffer out of one 'mill' and drilled the hole nearer the end for the pin, then screwed the adjusting screw in in pawl until transfer finger stopped flush with second elevator bar plate; the screw only came through the pawl about 3-32 of an inch. The transfer lever strikes the flexible front holder on all four of these 'mills' and spaceband lever must be set to return spacebands barely to the point of the inclined rails, otherwise transfer finger and spaceband pawl will not meet, and the buffer screw in transfer slide is of no use on all four of these 'mills.' The spaceband lever seems to be the hoodoo. Has the transfer adjustment ever been other than the 5 9-16 on any pattern of the Linotype? Has the adjustment 'notch in transfer finger to come flush with the second elevator bar plate' ever been anything else? (2) Is screw D354 the hinge screw for assembler slide operating lever D885; if not, where is the screw for this piece? (3) Why are two teeth on each side of small gear of mold turning square pinion beveled on some 'mills' and not on others? Should I conclude that when the gear is not beveled that there is a difference in the segments? Or, shall I conclude that the segments are all alike and not

necessary for these four teeth to be beveled off and done only to make meshing more positive and smooth? (4) The inclosed matrices show the result of a bad squirt the night operator had the other night, but says it was not a 'tight line' and I don't believe it was, and these are the only matrices damaged. What I would like to know is where two matrices out of one line could get in a position to be sheared as these and not be damaged anywhere else. What is your theory? (5) On page 173, catalogue of parts and supplies, are four numbers I don't understand. If the first F516 is good for Models 1, 2 and 3 machines, why won't the second number F516 fit the same mold, regardless of machine? F517 having the same description (except being for opposite end of mold)." *Answer.*—(1) Set the eccentric pin so that transfer slide will go to the left far enough to allow the releasing lever to drop in front of the block on the slide; this is sufficient for all purposes. On old machines using No. 24 Standard mold, it was unnecessary for slide to go any farther to the left, as the longest line then was twenty-four ems. On rebuilt machines, where Universal or Standard No. 30 molds were used, the transfer-slide link was increased in length from 9½ to 10½ inches between centers to move the slide finger to accommodate the possible increase in the length of line, and a corresponding change must have been made in the releasing lever in the top guide. The transfer-slide lever roller should enter the full distance into the deeper depression on the surface of cam 10, except where the transfer-slide adjusting screw strikes the buffer washer on the spaceband transfer lever and allows about ⅛ of an inch between the slide finger and the end of the slot in the pawl on the spaceband transfer lever. The safety pawl limits the movement of transfer slide when the line is shifted, and if the transfer-slide finger moves the last matrix fully onto the second elevator bar without striking bar plate, that is sufficient, as the purpose of the movement is to carry the matrices fully onto the elevator and still give a clearance between the finger and the bar plate, so it would be unnecessary to drill an additional hole in the buffer, or even to adjust the pawl screw, which that buffer strikes, farther than is necessary to do this work. (2) The catalogue describes it as such. (3) All bevel gears have had, as far as we have seen, fourteen teeth, four on top and four on the bottom, three on each side, two of these side teeth being short ones, to correspond with the beginning and ending tooth on each segment on cam 2. (4) It would appear that if the line was a tight one, and a squirt resulted from that cause, that the lower ears of the matrices would have been damaged. It may have been that the line was squabbled and shearing resulted from contact with the spacebands. (5) Mold-liner F516 is interchangeable in all universal adjustable molds.



THE GOOSE STEP.
Photo by R. R. Sallows, Goderich, Canada.

RECENT PATENTS ON TYPESETTING MACHINERY.

Vise Automatic Attachment.— W. S. Coe, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed March 2, 1907. Issued May 7, 1907. No. 852,822.

Tabulating Attachment.— Byron Van Wie, New York city, assignor to Mergenthaler Linotype Company, New York city. Filed October 1, 1906. Issued May 14, 1907. No. 853,749.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

EMBOSSED LETTER-HEAD (34).— A subscriber sends us a letter-head embossed in bronze brown, on which the embossing stands out quite strongly. He explains the reason for its brilliancy as follows: By using a "linen" surface paper and selecting a color of stock that will "back up" the shade of ink used, the brilliancy is intensified. *Answer.*—A little too much color was carried. A job of this kind would have worked clearer with a little less ink, and the addition of a small amount of gloss varnish would increase its brilliancy. Slip-sheeting would prevent the offset where full color is carried.

RUSTING OF STEEL BY INK (32).— "We have an order in this office for printing on a paper called Ropine. This paper when wrapped around knives keeps the steel from rusting. The only trouble about this is that in case the steel comes in contact with the printing, the ink seems to rust the blade. What we want to know is this: Is there any kind of a vegetable ink, or is there any ink on the market that will not rust when it comes in contact with steel?" *Answer.*— If any of our readers have had any similar experience, we would be pleased to have them send samples of stock to us for experiment as to cause, and possibly a remedy may be found.

POOR GRADE OF INK (27).— "I am sending you a circular printed on a 10 by 15 Gordon without fountain. Make-ready consisted of one underlay, one sheet overlay and one cut overlay. I could not get the half-tone cut of party in woods to print clear. What was the cause? The 8-point body-type in this job has been doing service in this office about twelve years. Please criticize this job in the 'Presswork Department,' as I would like to know the defects in it." *Answer.*— The job in question is an eight-page folder, having three small half-tone cuts. The printing qualities of the cuts are poor on account of lack of contrast in the subject. The presswork is fair considering the poor quality of ink used. A better grade of black should have been used and a less amount carried, whereby the cuts would have showed to much better advantage. The brevier looks well considering its long use.

PRINTING WITH "FLITTERS" (26).— "I would like some information in regard to the use of 'flitters,' a sample of which I am sending you herewith. Also, what size to use to make same stick to printed matter on paper." *Answer.* — The material mentioned is fine particles of gold leaf or other bright metallic substance, and is used in decorative work in various ways. When used in connection with printed matter, it is attached to the sheet similar to gold bronze; a gloss varnish may be used, to which a small quantity of yellow is added. The freshly printed sheets are covered generously with "flitters" and the surplus is removed by lightly tapping the sheets. These sheets are then laid away in small piles to dry, which takes fully five hours. If desired, a second impression is made with the same form to same guides, with rollers removed. The form is occasionally brushed with pulverized soapstone. During the process of second impression, most of the non-adhering particles fall off and the remainder may be removed with a camel's-hair brush. Some printers are satisfied with one impression, in which case the work should remain over night before handling to remove surplus.

TOO MUCH COLOR CARRIED (31).— "I am sending a half-tone insert, which I would like you to criticize in your department so that I may know where my errors are. This insert was printed on an old-style Gordon with fountain. Kindly give me your opinion as to workmanship, ink, paper, make-ready, etc." *Answer.*— There was little opportunity for skill in make-ready on the half-tone cut, as it was one of strong contrasts, the major part being high lights. The make-ready was well executed. If you had used a good black ink and had only carried enough to make the solids appear just dark, the work would have been very good. The muddy appearance was caused by the amount of color carried and the unsuitable ink used. You should aim to work cuts clean; it would be better to err on the side of too frequent washing out than to turn out work with "filled-in" cuts. Also carry as little ink as form will stand and look well, rather than the opposite. The paper stock was a suitable grade for the class of cuts used and with proper handling would have looked well.

UNSUITABLE ROLLERS (29).— "We enclose herewith two copies of jobs, which we have recently tried to work on a 13 by 19 press of the latest and best pattern. You will notice from both these samples that the ink does not seem to lay flat and work clean, but seems to pile up unevenly on the type. The red line has had two impressions. We have always used the ———— press for this work heretofore and have but recently put in a ———— press, believing it to be a better machine. We have never had this trouble occur on the old press, and are at a loss to know just what to do to remedy this." *Answer.*— It appears from a close examination of both samples that the trouble is due to damp or sticky rollers. Winter rollers in a moist atmosphere will become so sticky that it is almost impossible to do a fine grade of work with them. A heavy body ink such as the ink used would be especially trying under the circumstances. We would recommend a change of rollers, or that you wait until the weather is suitable. The doctoring of ink or rollers is never completely satisfactory, although sometimes necessary in emergencies.

UNEVEN COLOR (22).— "Enclosed you will find circular which was made ready and printed by me on a 10 by 15 Gordon press. I have had a few years' experience on job presses and would like to have your opinion on the enclosed sheet, as to presswork, etc., as I know it is far from being perfect." *Answer.*— This circular was printed from a 9 by 10½ type and cut form on enamel stock; the half-tone cuts occupied about two-fifths of the total area of the form, thus making it a fairly heavy form. The principal trouble appeared to be unevenness in color — a rather difficult thing to overcome where there is inadequate fountain service. The cuts worked clean and sharp and showed a reasonably careful make-ready. Possibly a sheet or two more might have been used in the tympan, as the form would have taken more impression rather than more ink. It is often a serious fault in platen presswork to make forms ready with ink, instead of using only enough to fully cover the solids and to give the necessary pressure that each part of form requires.

LIFELESS COLORS IN THREE-COLOR WORK (23).— "In this mail I send you the cover and two signatures of a book. Will you kindly inform me through your journal in what way I may improve the sheets as to the presswork?" *Answer.*— The work in question is a twelve-page mixed form of types and half-tone cuts. The presswork was well

executed, except in a few type-pages, where a "spotting up" with tissue would have made it more uniform with the other pages. Several weak cuts might have been improved by the judicious use of a few additional patches of tissue. If a better grade of black ink had been used, the improvement would have been general. The three-color cover on plated stock had a rather dull appearance, likely due to the red and blue ink used. The yellow appears to have been pure as compared with the other two colors. The tri-color process inks should be used without modification by white ink especially, as this tends toward opacity, where transparency is desired. The use of a drier in the yellow binds it to the stock and insures its not rubbing off



QUACK!
Photo by R. R. Sallows, Goderich, Canada.

or being taken up by the colors that follow. The last color will give a more finished appearance to the work if a little gloss varnish is added.

Cylinder and Bed Not in Unison (28).—"Can you tell me the reason for the blur on the enclosed form? It is printed on a small drum cylinder — two rollers. Whenever we print a light form we have the same trouble in about the same position; a heavy form does not blur. We have cleaned out the tracks and did everything we could think of, but have not been able to find the trouble." *Answer.*—Your trouble is due to cylinder bearers slipping on the bed bearers just about when the rack leaves segment. They do not travel in unison at this point. The cause may be that the rack is not set right, or possibly there is oil on the bearers. Sometimes cylinder bearers are not bearing firmly on the bed bearers, which will permit this slipping. While the rack and segment are in engagement there is unison between the cylinder and bed, but when they are disengaged, either may lag sufficiently to cause a "slur." Where the form is a heavy one there is sufficient pressure from the cylinder to the form to prevent this, except when form may be above or below the unison line. Test the cylinder for height by removing the bed bearers; then turn the cylinder around on the impression, place a large metal type — say a 36-point cap M — on bed just under the cylinder bearers and push through; it should not go through freely, but with some pressure. Set cylinder low enough on both sides to accomplish this test. If the press is an old one, and rack has never been changed to make up for wear, you might move the rack toward feed-board or back end of the press a very slight distance; then set up screws tight. Do not change any adjustments until you are satisfied that it is necessary.

The Matching of Tints (25).—"I am forwarding three samples of tints which I have had great difficulty in matching, and the ink men to whom I have sent these samples have failed to match them in each case. I would like you to tell me what colors and what proportion to use, so that I may get the tints to match the printed samples. No. 1 is a golden tint; No. 2 is a brown. What brown is it and how produced? No. 3 is a lilac-brown tint; No. 4 is called an art brown. Of what color is it made?" *Answer.*— The problem you present as regards the colors used and the proportions necessary to produce a certain sample is a difficult one. We believe no one can say, offhand, what a certain sample of ink contains — so many parts of this color and so many parts of that color — with any degree of exact-

ness. One might say that sample No. 1 was an orange-yellow orange, as indicated by the chromatic scale, or that the base of the color was yellow and that sufficient red was added to give it an orange tone. The color that approaches nearest to No. 1 is chrome yellow — dark. By adding some mixing white to that color you would get the desired tone; the proportion of white necessary could be determined by trial. Sample No. 2 appears to be a gray, toned with orange. It may contain a slight amount of violet also. For this tint you have white as a base, with black added to make a gray; to this the orange is added and a little violet. You can see how difficult it would be in a compound of this kind to give any exact proportions, which can only be determined by trial and careful weighing, keeping in mind that the slightest variation either way of the darker colors will give widely different results. Sample No. 3, which you describe as a lilac-brown tint, looks as though it might be composed of orange to which considerable white has been added, also a small amount of gray. The art brown may be made by taking a good black and mixing a small amount of vermilion with it; to this add a much smaller amount of lemon yellow. The shade you desire can be made by varying the quantity of red and yellow.

A Yielding Tympan (24).— "I am sending you a sheet that I have now on the press and would like you to tell me wherein the fault lies in my make-ready. The half-tones run all right for about a thousand impressions and then the edges begin to mark, necessitating a new make-ready; and after another thousand impressions have been run it is the same as before. What is your opinion of the sheet — is it good, bad or indifferent? Will you please tell me where I can get a vignetting punch and the cost?" *Answer.*— Your trouble is caused by yielding of tympan, due to pressure in the process of printing. The vignetted edges, receiving less pressure, yield the least. This may be corrected by making the tympan somewhat harder, or using a harder paper for the draw-sheet; but it can not be entirely corrected on long runs — it becomes necessary after a number of impressions have been run to add another "mark-out" sheet on very thin book paper. This should be "spotted up" with tissue and such parts as appear to have gained impression (vignetted edges, etc.) cut out or rubbed down thin. This mark-out sheet is then placed over the last mark-out sheet and a sheet of equal thickness removed from beneath. This should not be done, however, until run has continued long enough to show the trouble you complain of. If run is a long one, the draw-sheet should be changed occasionally. If attention is given to the preparation of tympan, so that it will be somewhat less yielding, a longer run may be had without the additional mark-out sheet. The presswork on the sheet in question is excellent in every detail. The fine gradation in half-tone cuts and the delicate blending of vignetted edges show the skillful use of overlays. The use of a fine grade of ink, so necessary on a good class of work, and the carrying of just the right amount of color, together with the evenness of impression on type-pages, show a well-balanced judgment and care of detail. A vignetting punch may be procured from the F. Wesel Manufacturing Company, 310 Dearborn street, Chicago. The price is $1.50. When ordering state screen desired.

Zinc Overlays (30).— "Will you kindly inform me through the 'Pressroom Department' (1) how zinc and other mechanical overlays are made, where they are placed in the tympan, and give the varying thicknesses of overlays as compared with hand-cut overlays. (2) Also state whether any compression takes place in the overlay during a long run. (3) Is there any way in which white ink may be used so as to cover well on rough, dark cover-stock with one impression? Form is of heavy-faced type and rule. I ran this particular job and had to make a second impression in order to get it to cover properly." *Answer.*— (1) The mechanical overlay, as patented by Gilbert, Harris & Co., is made as follows: A piece of prepared zinc of suitable size is printed on from a half-tone or other cut with full color. The freshly printed surface is then covered with ox-blood — a resinous powder. When the surplus has been removed, the zinc is heated sufficiently to cause the powder to melt. This forms a hard scale on the surface, which will vary according to the density of the subject in the shadows and high lights, the gradation in thickness being given in the next operation, which is to place the zinc in a weak etching bath, in a suitable tray provided for that purpose, where it is etched to the depth desired by the operator. It is then washed, dried and locally etched or scraped, and sometimes patched or "spotted up" on the under side with tissue, as the appearance of the impression of cut demands. The overlay is usually placed deep in the tympan and attached by paste to a strong sheet, the subsequent sheet overlays and make-ready being placed above it. The Bierstadt-De Vinne overlay is a swelled-gelatin process overlay, made photographically, which gives the gradations of thicknesses in the various parts of the subject, due to action of the light on the sensitized gelatin. A detailed description of this and several other processes of making overlays appeared in The Inland Printer for April, 1906. Another mechanical overlay is made on enameled paper by covering the freshly printed surface of the sheet with specially prepared powder, and heating after the surplus has been removed. The powder forms a hard scale of varying density, according to the tones in the subject. This powder is prepared by Meacham and Young, El Reno, Oklahoma. A zinc overlay that was measured shows the following thicknesses: Original thickness of zinc is .008 inch; thickness of solid after etching, .01 inch; thickness of intermediate tone, .0094 inch; thickness of high light, .006 inch, the variation of extremes being .004 inch. A hand-cut overlay — three-ply — made from S. & S. C. book, thirty-five, forty and fifty pound, shows the following thicknesses at the various points: Solids, .0096 inch; intermediate tone, .0059 inch; high light, .0026 inch. This shows a variation between extremes of .007 inch. Another hand-cut overlay — four-ply — shows a variation of .0128 inch, the thickest stock used in this being sixty-pound and the thinnest forty-five-pound. The overlay, made by affixing resinous powder to a sheet of enameled stock by heat, shows the following measurements: Thickness on solid, .0067 inch; high light, .0046 inch; intermediate tone, .0062 inch. This shows a variation of .0021 inch between extremes. There is no appreciable compression of the zinc overlay on a run of one hundred thousand impressions. A four-ply hand-cut overlay shows a compression of .0013 inch on solids, and .0006 inch on high lights, on a run of sixty thousand impressions. I have no means at hand of giving the resistance offered by other overlays. (3) When using white ink for such a job, the rollers should be in prime condition, free from any moisture and sufficiently springy to deposit ink well on the form. The best white should be used and the press run slow enough to firmly fix the ink into the stock. The doctoring of inks is not recommended, except as a last resort. Order inks suitable for the purpose. The job in question may have required two impressions, as is often the case where certain grades of unsuitable stock are used. In that case, the first impression is run with less color than the succeeding one. In the primary impression the ink should carry sufficient drier to set the ink in the stock for the impression to follow.



PLATES MADE BY
THE MAAS COLORTYPE CO., (NOT INC.)
126-132 MARKET STREET
CHICAGO

PRINTED BY
ISH & THOMPSON
161 SOUTH CANAL STREET
CHICAGO

NATIONAL AND INTERNATIONAL REGULATION OF SECOND-CLASS MATTER.



HEREWITH is submitted a communication from Third Assistant Postmaster-General Lawshe regarding the editorial note on page 370 of the June issue of THE INLAND PRINTER, together with the documents referred to in his letter, to which is subjoined the report of the Postal Laws Committee of the National Editorial Association:

POSTOFFICE DEPARTMENT, THIRD ASSISTANT POSTMASTER-GENERAL, WASHINGTON, June 15, 1907.

To the Editor,— I note your criticism on page 370, to the effect that the Trade Press Association might have been "stabbed in the back" by this Department in connection with the recent change in the rate on second-class matter to Canada.

You seem to have a misapprehension of the facts in this case, and in order that you may have a correct understanding of the matter, I take the liberty of enclosing a copy of a letter addressed by the Postmaster-General to Messrs. Charles Scribner's Sons on this subject under date of the 5th instant.

The Postmaster-General and all concerned used persistent effort to prevent the Canadian postal authorities from abrogating the second-class clause of the Postal Convention, and, failing in that, presented a compromise offer, which was accepted. If no agreement had been reached under this compromise offer, the result would have been that American publishers would have been compelled to pay 1 cent for each two ounces or fraction thereof on all copies of their publications going to Canada, besides being compelled to wrap them separately, as the Postal Union rates would have applied in the absence of other agreement. Under the compromise, a rate of 1 cent for each four ounces, with the privilege of mailing in bulk, was secured.

I have had considerable correspondence with members of the Trade Press Association on this subject, and am in receipt of letters from Messrs. Taylor, Lord and Root, all of whom frankly state that they believe this Department did the best that could be done under the circumstances.

Sincerely yours, A. L. LAWSHE,
Third Assistant Postmaster-General.

COPY.

C. D. 99428. June 5, 1907.

Messrs. Charles Scribner's Sons, 153-157 Fifth Avenue, New York, New York:

GENTLEMEN,— I am in receipt of your letter of the 3d instant, relative to postage on second-class matter mailed to Canada, in which you inquire as to a statement published in a Canadian paper that the Canadian authorities "had been willing from the first to postpone the going into force of the new arrangement until January 1 next, but the United States authorities would not consent."

In reply you are informed that the facts of the matter are as follows: On November 7, 1906, the Canadian Administration, taking advantage of a clause in the Postal Convention of 1888, gave notice that the convention, so far as it related to the rates of postage on second-class matter, would be annulled at the end of six months, and that the amendment of June, 1904, which provided that each administration might decline to transmit through its mails, except when duly prepaid by stamps affixed, such newspapers and periodicals as it would decline to transmit through its own mails under the statutory newspaper and periodical privileges accorded to publishers and newsdealers if such newspapers and periodicals were published in its own country, would be abrogated.

The reasons for this action were stated to be, briefly, that the provisions of the amendment of 1904 had failed to afford the Canadian Administration relief from the burdensome amount of second-class matter mailed at the pound rate in this country addressed to Canada, and that it had imposed upon the Canadian Postoffice Department administrative duties it could not satisfactorily perform. Moreover, since the Canadian Administration was about to enter upon a thorough revision of its own regulations respecting second-class matter and the ideas to which it desired to give expression differed so widely from the United States laws and regulations governing second-class matter, Canada felt that it would be seriously hampered in dealing with the subject so long as the amendment of June, 1904, was in force.

Repeated efforts were made by this Department to persuade Canada to withhold the notice of abrogation until after the next session of Congress, by which time it was hoped that legislation would be enacted to correct some of the alleged abuses of the second-class mailing privileges in this country and thereby make our laws less burdensome to the Canadian Administration. This, however, the Postmaster-General of Canada stated he was unable to do.

Therefore, unless some better arrangement could be made, the Universal Postal Union postage rates applicable to printed matter (1 cent for each two ounces or fraction thereof, to be prepaid by stamps affixed) would apply to all second-class matter mailed in the one country addressed to the other on and after May 8, 1907.

It was estimated from the weight of second-class matter sent to Canada that the additional postage cost to publishers under the Postal Union rate would be, in round numbers, about $800,000. Fortunately, however, the Canadian Administration was willing to compromise, reducing the cost to substantially 4 cents a pound instead of 8 cents a pound, a net saving to the publishers of this country annually, based upon the aforesaid estimate, of approximately $400,000.

The Postal Convention between this country and Canada was accordingly amended (effective the 8th ultimo), as set forth in my Order No. 268, dated April 11, 1907 (copy enclosed).

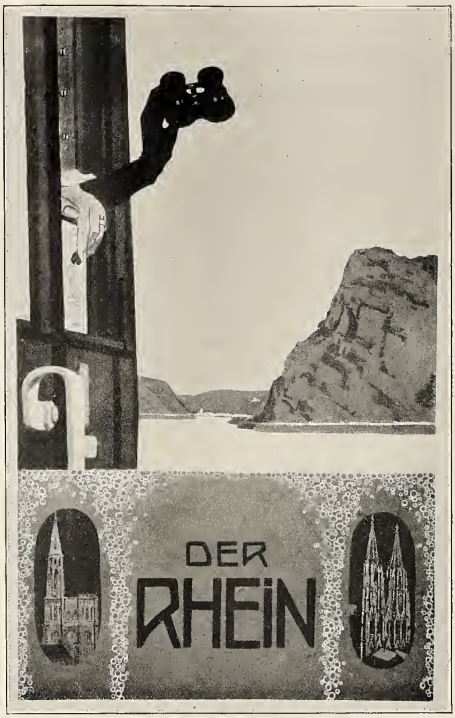
Since the taking effect of the amendment in question the subject of the entry of United States publications in Canada as second-class matter and the similar entry of Canadian publications in this country as second-class matter has arisen. This administration was agreeable to the entry as second-class matter in this country of Canadian publications provided similar treatment was accorded United States publications in Canada. The Canadian Administration, however, thereupon invoked the provisions of Article 4 of the convention, which reads as follows:

"In case any correspondence is tendered for mailing in either country obviously with the intention to evade the higher postage rates applicable to it in the other country, it shall be refused, unless payment be made of such higher rates," thereby making it impossible for American publishers to enter their publications in the Canadian mails as second-class matter.

In addition to the previous efforts of this administration to prevent an increase in the rate on second-class matter mailed in this country addressed to Canada, another effort was very recently made, because of an erroneous newspaper statement which appeared in Canadian as well as our own papers, to induce the Canadian authorities to withdraw the notice of the abrogation of the provisions of the amended convention and to suspend the operation of such amendment until January, 1908, or indefinitely, but without result.



THE RHINE PRIZE CONTEST.
Designed by Meinhard Jacoby — Grunewald. Awarded first second prize.



THE RHINE PRIZE CONTEST.
Designed by Max Kittler — Charlottenburg. Awarded a second prize.

In order that you may better understand the attitude of the Canadian Administration in this matter, I beg to send you herewith a copy of a letter from the Postmaster-General of Canada, addressed to me, under date of May 17th, which is the last word from Canada upon this subject.

From the above you will see the attitude of this department and will realize, I am sure, that all that was possible has been done to protect the interests of the publishers of this country. The present arrangement was the best that could be made under the circumstances.

Respectfully yours,
(Signed) GEORGE VON L. MEYER,
Postmaster-General.

[COPY.]

POSTOFFICE DEPARTMENT, CANADA.
OTTAWA, 17th May, 1907.

The Honorable George von L. Meyer,
Postmaster-General, Washington, D. C., U. S. A.

SIR,—On my return to Ottawa to-day, after several days' absence, the Deputy Postmaster-General has handed me your telegram, which reads as follows:

"In view of your admitted change of attitude toward the question of the entry and acceptance in Canada at the second-class rate of United States publications forwarded other than by mail, expressed in your letter of May tenth, and in view of the claims on the part of publishers in both countries, that they did not have due notice of the increase of rate embodied in the amendment to the convention, and that consequently they are subjected to hardship and loss, which could not have been anticipated when they accepted subscriptions at the beginning of this year, I again respectfully suggest and urge that the operation of the amendment to the convention be postponed until January first, nineteen hundred and eight."

In reply thereto, I beg to say that it would not be possible for Canada to agree to a postponement of the date on which the amended convention between Canada and the United States as regards second-class matter should go into effect.

Six months' notice was given to the publishers of both countries of the contemplated change in the law, and the publishers on both sides of the line notified their customers that, providing the negotiations resulted in the imposition of an increased rate of postage, on and after the 8th of May it would be necessary to increase the amount of postage on newspapers and periodicals passing into either country.

The reasons given by Canada, at the time of the negotiation of the convention, which induced her to make the change, had become so acute as to make it no longer possible to continue the old conditions, and having negotiated and signed a convention, and been placed in a position by which it could make all necessary reforms for the benefit of its own service, and the publishers and postmasters throughout the country having been notified of the coming into effect of the convention on May 8th, it is



THE RHINE PRIZE CONTEST.
Designed by Prof. Franz Hein — Leipsic. Purchased.



THE RHINE PRIZE CONTEST.
Designed by Robert Harries — Wilmersdorf. Awarded third prize.

not possible for the department to recede from the position of vantage so obtained.

I may say that, in refusing to postpone the date on which this convention shall come into effect, this department considers that it is acting in accordance with the spirit of the convention which has existed for a number of years between the two countries. When it was signed it was agreed between the two, that six months' notice should be accepted by either country, such time being considered as not too long to postpone desirable changes, and giving sufficient notice to those who might be regarded as having secured more or less vested rights under the convention.

In regard to the statement in your telegram that, "in "view of your admitted change of attitude toward the "question of the entry and acceptance in Canada at the "second-class rate of United States publications for-"warded other than by mail, expressed in your letter of "May the 10th," etc., I beg to say that the letter in question was not intended to express the policy of this Department, but as an intimation that the Department was favorably disposed toward considering the continuance of the remailing privileges unless on further consideration such difficulties should arise as to make it an impossibility. Difficulties did present themselves in a very strong manner when this Department attempted to surround the remailing privileges by such rules and regulations as would prevent anything but legitimate periodicals and newspapers, having the mailing privileges, coming into this country. You will readily understand that unless we could so surround it by prohibitions that would stop the class of matter coming from the United States to which this Department has from the first taken serious objection, due to the different classification of the two countries, it would have been useless to have entered into the amended convention conditions. On attempting to frame such regulations the Department found itself confronted with exactly the same conditions as the Department had endeavored to overcome by the amendment negotiated in 1904, and which proved so irritating to both countries and which experience proved incapable of being intelligently administered.

I may say also that the letter written by Captain Brooks to the Toronto *Daily Globe*, in which the statement was made that the privilege of remailing at 1 cent per pound would be an obvious evasion of Section 4 of the convention between the two countries, impressed the Department as being sound in its contention. On the publication of the correspondence between Captain Brooks and the *Globe* newspaper, this Department was in receipt of communications from several quarters to the effect that the view taken by Captain Brooks was correct, and that to grant a remailing privilege of 1 cent per pound would be an obvious violation of Section 4 of a convention which fixed the rate at 4 cents per pound.

This, taken in conjunction with the difficulties expe-



THE RHINE PRIZE CONTEST.
Designed by Lotte Klopsch — Berlin. Purchased.



THE RHINE PRIZE CONTEST.
Designed by Josef Urbach — Neuss. Purchased.

rienced in surrounding the privilege with such prohibitions as would do away with the objections urged as a reason for the abrogation of the convention at the negotiations in November last between the two countries, and at the different meetings of the negotiators from the two countries, led this Department to come to the conclusion that it would be absolutely impossible to continue the remailing privilege except at the rate of postage between the two countries, namely — 4 cents per pound.

Under the old convention, the remailing privilege of 1 cent per pound was exactly the same rate of postage as that charged by the United States on second-class matter coming into Canada, and was double that charged by Canada on matter going to the United States, so that there was no obvious evasion, from a revenue standpoint, by either country of its treaty rights.

As this Department is still strongly of the opinion that its action in abrogating the convention between the two countries was necessary for the successful carrying on of its own service, and as the remailing privilege at 1 cent per pound would be an obvious violation of the spirit of the convention, I regret to say that it will not be possible for Canada to recede from the position already taken, nor relinquish the privileges secured by the signing of the convention which went into effect on May 8th. I have the honor to be, sir,

Your obedient servant,
RUDOLPH LEMEUX,
Postmaster-General.

ORDER OF THE POSTMASTER-GENERAL.

OFFICE OF THE POSTMASTER-GENERAL,
WASHINGTON, D. C., April 11, 1907.

ORDER No. 268.

Pursuant to an agreement between this Department and the Postoffice Department of the Dominion of Canada, concluded in this city on the 1st instant, amending Section "*c*" of Article 1 of the Postal Convention of January, 1888, now in force between the United States and Canada, so as to read as follows:

"*(c)* The classification of, and the rates of postage and the registration fee to be levied and collected upon, mail matter originating in either country and addressed to the other, shall be in accordance with the domestic laws and regulations of the country of origin; provided, that the rates of postage and registration fees so levied shall not exceed in either country the minimum rates of postage and registration fee prescribed for articles of a like nature by the Universal Postal Convention in force for the time being; and provided further that the postage applicable to second-class matter in each country addressed for delivery in the other shall be 1 cent for each four (4) ounces or fraction of four (4) ounces calculated on the weights of each package and prepaid by means of stamps affixed; and provided further, that when separately addressed copies intended for delivery at one postoffice are enclosed under one wrapper bearing the address of such office, the individual copies shall be delivered without further charge



THE RHINE PRIZE CONTEST.
Designed by Max Lieberts — Charlottenburg. Purchased.



THE RHINE PRIZE CONTEST.
Designed by Otto Feldmann — (Cöln) — München. Purchased.

to the respective addressees, the amount of postage thereon at the above rate being affixed to the bulk package" —

It is hereby ordered that, commencing on the eighth day of May, 1907, the postage rate applicable in the United States to "second-class matter" addressed for delivery in Canada shall be 1 cent for each four (4) ounces or fraction of four (4) ounces, calculated on the weight of each package and prepaid by means of postage stamps affixed.

Postmasters will cause due notice of the foregoing to be taken at their offices; and will see to it that the change is brought to the attention of each publisher within the delivery of their offices doing business with Canada.

G. VON L. MEYER,
Postmaster-General.

REPORT OF THE POSTAL LAWS COMMITTEE 22D ANNUAL CONVENTION NATIONAL EDITORIAL ASSOCIATION, JAMESTOWN EXPOSITION, NORFOLK, VIRGINIA, JUNE 14, 1907.

To the Officers and Members of the National Editorial Association:

GENTLEMEN,—At the convention in Indianapolis last year, your committee undertook to give, at considerable length, the then condition of the rules of the postal service and the claims and recommendations of postal authorities and the questions involved in the report of the Postmaster-General. It soon developed that the possible injury threatened to newspaper and periodical publishers was greater, under the later recommendations of the Third Assistant Postmaster-General, than had been realized.

Within a few weeks after the adjournment of the last convention, your president, in common with the executive officers of other organizations of publishers, was requested by the United States Postal Commission to appoint persons representing this organization to appear before the commission at its session in New York city. The chairman of your committee and Messrs. George C. Fairbanks of the *Bulletin*, Natick, Massachusetts, and Thomas P. Peters of the *Times* of Brooklyn, New York city, were so appointed. Under date of September 11th, Henry H. Glassie, secretary of the commission, notified the chairman of your committee that it was necessary to submit a brief of the points to be presented by your representatives. There being no opportunity to confer with other members of the committee, the chairman prepared such a brief and sent a printed copy thereof to each member of the commission and to its secretary, asking the privilege to make additions thereto or alterations therein. Copies of the brief were then mailed to the members of your Postal Law Committee and to the officers and the members of the Executive Committee of the association, asking for suggestions, amendments or additions. No replies were received except those of approval. This brief has been published in full in the official paper of



THE RHINE PRIZE CONTEST.
Designed by Max Lieberts — Charlottenburg. Purchased.

this association and is hereto appended as an exhibit for reference.

On the date fixed, the chairman of your committee journeyed to New York city and by appointment met Mr. Fairbanks of Massachusetts — Mr. Peters not being able to be present by reason of the press of other business — and went over the brief and the points involved, when it was agreed that the brief as prepared should be submitted as a basis of the claims of this association and of the arguments that it might be deemed advisable to urge therewith.

At the hearing the Third Assistant Postmaster-General and others first presented what was denominated the Government's side. The claims made were that "more than one-half, perhaps not one-third, of all the copies of all the publications now carried free, under no reasonable construction of what constitutes an actual subscriber, are lawfully entitled to the second-class privilege;" while "one-half or three-fourths of all the newspapers and periodicals now published fall within the prohibition of the statute against those designed primarily for advertising purposes, or for free circulation, or for circulation at nominal rates." Something less than a ton in weight of leaflets, sermons, vest-pocket prints and papers of larger size, were exhibited to establish this or some other contention that was not clear. It was claimed that to enforce the existing rules and laws, now violated by from one-half to two-thirds of the publishers as to one section and from one-half to three-fourths under another section, it would be necessary to have from five hundred to six hundred traveling spies in the Government service to "travel about the country constantly, to visit every publishing house, inquire into the details of every publisher's business, ascertain and report whether each publication complies with all the requirements at each mailing, whether or not lists of subscribers are legitimate and see to it that if publications contain matter not a legal part thereof, nor entitled to the second-class rates, the lawful rate is charged and paid. Of course, such an administration would harass, annoy and humiliate publishers, but that fact should not be permitted to weigh against the interests of the Government."

Enforcement of the present laws and rules having in the opinion of the Third Assistant Postmaster-General been proved impractical, he recommended that a 4-cent-a-pound rate be fixed on all printed matter, including all newspapers and periodicals without exceptions. The reason for this was the claim that the cost to the Government for transportation was more than this amount, though inquiry showed that the Postoffice Department had really no clear knowledge or means of ascertaining what the cost of carrying second-class matter really was, much less what ought to be the just and equitable charge to the Government. The representatives of the Postal Department occupied nearly a day and a half in the presentation of their points, and then followed, in reply, the representatives of the American Newspaper Publishers' Association and the National Editorial Association and, later, representatives of other organizations, including those of agricultural, religious, fraternal and other publications, independent publishers and representatives of employing printers. The hearing occupied four days in New York city and was followed by a later hearing in Washington. The briefs and arguments presented, as subsequently printed, filled two large volumes.

It was argued by your representative that the members of the National Editorial Association asked nothing for which they did not return a full equivalent; that the press of the country paid many fold in services the amount received from concessions made through the second-class postal privileges, and that all true statesmen, from President Jefferson to those of the present day, had conceded this fact — this service consisting not merely in the diffusion of general information but in giving direct and prompt publicity of all governmental matters to the great body of citizens who constitute this Government and pay its bills and who could not be so effectively informed in any other way at ten times the cost of the second-class postal mail service, and, again, through the creating of vast amounts of correspondence in answer to advertisements and correspondence growing out of the same, thus promoting the first-class postal business and adding tens of millions of dollars to receipts of that part of the business from which a large profit is derived. It was shown that there was no real deficit, as the Government really made over ten millions of dollars' profit annually which was applied toward the payment of the cost of the carrying the mails of all its departments and officers free, including franked garden and flower seeds and congressional speeches used largely for electioneering purposes; also that express companies, within the average areas covered by newspapers, were seeking the business of carrying papers and periodicals in ten-pound packages at 1 cent a pound and less, calling for the same at the offices of publication and delivering to the parties addressed, and presumably making a profit, so that if the Government paid 4 or 5 cents a pound for transportation, as was claimed, it was paying an unreasonable price, and while

the Government might have a right to give a bonus to transportation companies, it had no right to tax the agencies used for the information of the people to pay that bonus. It was shown that Canada, the country nearest in condition to the United States, carried second-class matter at less than the rates charged by the United States, and still had a surplus.

At the time of the meeting of your Executive Committee in St. Louis, December 3d, the commission had not yet made its report and the matter seemed of so great importance, it having been shown that the 4-cent rate that had been recommended, if adopted, would not only place an added tax of tens of millions of dollars on the press of the country, but would wipe many legitimate and valuable publications out of existence; your committee was by resolution instructed to proceed to Washington to further press the claims of publishers upon the attention of the commission, U. S. Senators and members of Congress, that a fuller understanding might be reached. Upon reaching Washington, your committee, to which had been added by resolution of the Executive Committee adopted at St. Louis, Past Presidents E. W. Stevens and P. V. Collins, and President J. E. Junkin and Secretary William A. Ashbrook, united with a committee also authorized by the Executive Committee on the Railway Rate Bill, as it related to the exchange of newspaper advertising for transportation and with representatives sent by State Editorial Associations, and entered upon a campaign of education as to both postal rates and the rights of contract as to advertising.

Interviews were had with Speaker Cannon, Chairman Penrose of the Senate, and Chairman Overstreet of the House Postoffice Committee and with a hundred or more Senators and members of the House, and hearings were secured before the Interstate Commerce Commission and the Committee on Foreign and Interstate Commerce, and an audience with the chairman of the House Committee on Rules. It was found difficult to ascertain what the action would be as to postal rate, as it was urged that opinions could not well be given until the report of the Postal Commission, appointed by action of the House and Senate, had been received. The hearings before the commission had been closed. It was, however, made pretty clear that with the light that had come through the publication of the points made by the publishers and the information given by the representatives of the different associations and by the publishers throughout the country to their Senators and members of Congress, there was little likelihood of an immediate advance of postage rates on second-class mail matter.

The report of the Postal Commission submitted later evidently did not change the minds of the members of Congress in that regard. The impression that the report made upon the better-informed, intelligent, thinking members of Congress may be judged by remarks made by Congressman Charles Q. Tirrell, of Massachusetts, in a speech recently made at a banquet in the city of Boston. Mr. Tirrell said in substance, speaking of the report by members of the commission:

"They said, in the first place, there should be a law passed that all trade journals and magazines should be published on paper of the same weight and quality; in the second place that not more than one-half of all the area of trade journals should be devoted to advertisements; in the third place, if any supplement were issued, it should be of the same size as the journal, and to contain no advertisements, and in the fourth place, that no inducements should be offered by a trade journal or periodical of any kind in the way of a book, or any other extraneous inducements to secure subscriptions.

"There are but two publications in this country that would cover any of these rules; one of these is a blackmailing sheet, and the other is so indecent it would not be admitted to any respectable household. Congress paid no attention whatever to any such recommendations, and the chairman of the postoffice committee admitted they had not yet got down to the real facts as to what changes there should be made in the postal rates, and so they appointed another committee, who are going to sit during this recess. I am confident unless they can show that the advertising does not bring large returns to the postal service, there will be no change."

The provisions of the new law proposed by the commission were more objectionable even than indicated by the Massachusetts Congressman. They were not to be applicable only to trade journals and magazines, for this could have been special legislation, but to all publications. All papers under the proposed provisions would have to be published on paper of the same weight and quality, each page of the same size, form and weight; never more than one-half devoted to advertising; the supplements to be of the same size as the rest of the paper and to contain no advertising, and to be filled with matter only germane to the regular issue, and no premiums or inducements to be offered to call attention to the paper and induce new subscribers; each publication to be originated and published for the dissemination of current public information, or for the presentation, discussion or treatment of current topics in relation to literature, the sciences, arts or some special industry, must not consist wholly or substantially of fiction, must not be designed or published primarily for advertising. Weight was to be penalized, that is, the larger the paper above four ounces the more the publisher must pay per pound. If a paper weighed two ounces the Government would carry and deliver eight copies to eight different persons for a cent, but if it weighed five ounces the Government would charge 6 cents for the carrying and delivery of the eight papers. The proposed law would have been principally objectionable on account of the many questions that would have arisen under it and the espionage of the press that would have been required to enforce its provisions. If six hundred traveling spies were a necessity to the enforcement of the existing rules as claimed by the Third Assistant Postmaster-General, six times six hundred would have been required to enforce the proposed law. It might well have been claimed at any time that when a paper expected to receive or did receive more returns from its advertising than from its paid subscribers that it was published principally for advertising. The law did not pass. On the contrary, a provision was added to the appropriation bill removing some of the restrictions that had grown up under rulings of the Postal Department.

The commissioners acknowledged in their report that the publishers had established as a first "incontestable proposition," "That within a definite radius second-class matter fully separated and consigned in package of a minimum weight can be transported with apparent profit at a cent a pound, and that publishers are able to obtain this service at a rate equal to or less than the postal charge." In view of this fact, it was recommended that the 1-cent-a-pound rate be maintained on all papers weighing four ounces or less and that while weight be discriminated against above four ounces so as to prevent too great a quantity of advertising, in no case should the charge be over 2 cents a pound. While few practical men, from a business standpoint, will be able to discern much business wisdom in such a discrimination, such a provision, if not weighted down with the other impractical conditions mentioned, is certainly more just than

the flat rate of 4 cents a pound on all printed matter, including all newspapers and periodicals as proposed by the Third Assistant Postmaster-General. All the rule required is that the newspapers be clean and honest. The adverse legislation is still possible and the Government has another commission at work to discover something more about the simple mail transportation business that it has conducted quite successfully and satisfactorily for over a hundred years, though it seems to have "just growed" without any one knowing much as to how. The main troubles seem to have been faulty bookkeeping — the failure to charge what the merchants' family (in this case the Government and its departments and officials) get out of the store, and the mixing up of a simple, straightforward business with politics and governmental functions, rewards and rake-offs.

Your committee therefore recommends:

First — The transformation of the entire postal department from a political to a business basis. This was recommended by Past President Byron G. Price, then a Wisconsin editor and State Senator, at the convention of this association in San Antonio, Texas, in December, 1887, and is just as good now as then for the Government and for the newspaper publishers and editors, who have a great deal to do with the shaping of public policy and the electing of members of Congress to make the postal and other laws — unless the editors themselves are estopped from using their power by the overmastering desire to get on or to stay on the Government's pay-roll regardless of the highest interests of their own calling and of the people who support them in their honorable and useful occupation.

Second — Let every department of Government, every public official, every United States Senator and Member of Congress be charged, just like any other citizen, for the services rendered by the Postal Department, the same as all the members of the families of the partners in a partnership store would be charged, not necessarily for collection, but for honest, fair adjustment of accounts. Then every department and every public official would get the proper share or be shown up as abusing a privilege, and there would be less temptations for certain members of Congress, who want to get or keep solid with their constituents, at public expense, to steal public documents, Patent Office reports, or the equitable share of the left-over garden and flower seeds, from their fellow members. Then, too, the books would show whether the Postoffice Department was really making or losing money, and if there was a deficit, what caused the same. Certainly no merchant would claim that goods taken out of his store by members of his own family, in extravagant living, showed that the business was losing money or was not doing its part.

Third — When the simple business of the carrying of the mails, that has no governmental functions, is divorced from politics, let the Postal Department be conducted on wise, just, honest, equitable business principles; let every employee be paid an honest price for honest work. If manual or clerical labor with little skill is required, pay such wages as control in the community, city or State for like employment in the trades, banks, stores or other lines of business. There are very few things more demoralizing to individuals than to have dangling before them Government positions requiring less skill, labor, responsibility and application, and offering higher rewards than like positions afford in private business. Such a system corrupts politics, keeps persons from learning and faithfully, industriously and persistently pursuing useful, productive trades and employments, and creates a useless lot of office-seekers always in waiting, if not in idleness. Abolish the idea of postmasters and all other masters and bosses, who hold positions not even by noble birth but by friendly or doubtful services, personal or financial, to party or partisan place-seekers, and whose subordinates furnish all the knowledge and do the work. Let the skilled, trained assistants act as working, business superintendents of the mails over the different cities, counties, States or the nation. All the need and useful occupations of the old-time postmasters have vanished with the carrier and free-delivery system of handling the mails.

Fourth — Look to the making the business profitable through efficiency and expansion, not through putting up prices. If the free rural delivery route system, wherein largely is found the loss now that has to be made up elsewhere, as has been the case for the last hundred years, and more — for that matter, ever since Benjamin Franklin devoted his own salary to getting quicker mail service — upon the introduction of every new improvement that has subsequently more than made good; let there be, on every rural route, a local package post, to accommodate the people at rates that will bring business and pay. The rural free delivery routes would then shortly show a profit instead of a loss of over $20,000,000 in the year, and there could be no danger of the feared centralization of business in the large cities by this method.

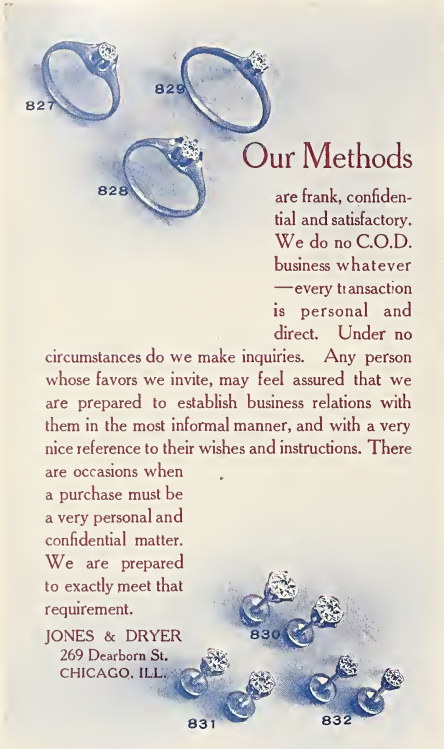
Fifth — Let the members of the press, all publishers and editors, work honestly for the accomplishment of these desirable ends, and remember, at the same time, that the securing and the maintaining of all rights depend upon eternal vigilance, and keep everlastingly at it with eyes open and a kindly and interested attention, and if need be, keep the newspapers focused on the members of Congress from the respective districts and on the Senators from the several States, ever with a desire to promote the public good and to supply needed counsel, advice and information.

Respectfully submitted,

B. B. HERBERT,
Chairman of the Postal Laws Committee.

RHINE POSTER PRIZE COMPETITION.

The Prussian and Southern German railways, interested in the Rhine, announced some time ago a prize contest in order to obtain a poster that would suitably picture the pleasure to be had on a visit to the Rhine. The designs submitted in this concourse were extremely brilliant. There were 335 designs submitted, showing for the most part excellent work. The decision was made on December 17, 1906. The individual examples were used as an insert appended to the February number of the *Deutschen Kunst und Dekoration.* In the distribution, a first prize was omitted, because none of the designs contained the requisite artistic qualities to place them in the first class. Instead two second prizes were given of 100 marks each and the remaining sum of 200 marks was used for further purchases. The prizes were awarded as follows: First second prize, Meinhard Jacoby, Grunewald; second second prize, Max Kittler, Charlottenburg; third prize, Robert Harries, Wilmersdorf; fourth prize, Ernst Wiemann, Garstedt, whose designs were carried into effect (executed). The designs of the following contestants were purchased: Lotte Klopsch, Berlin; Josef Urbach, Neuss; Max Lieberts, Charlottenburg; Otto Feldmann, Cöln; Prof. Franz Hein, Leipsic; Berthold Clausz, Charlottenburg; B. W., München, and Lascar Vorel, München. The reproductions shown elsewhere on these pages of the best designs selected can hardly do justice to the beauty of the originals owing to the lack of color, but they can furnish a suitable picture of the results of this prize contest.





COURTESY OF JONES & DREYER

AN EFFECTIVE COVER DESIGN AND A UNIQUE ARRANGEMENT OF A PAGE OF JEWELRY FOR A CIRCULAR
DESIGNED AND ARRANGED BY AUGUST PETRTYL & CO., CHICAGO
PLATES MADE BY THE MAAS COLORTYPE CO., AND PRINTED BY ISH & THOMPSON, CHICAGO

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

THE Sun-Republic Company, of Dodgeville, Wisconsin, announce that Frank W. Hadden has assumed the full management of the paper, J. L. Morrison having retired.

DESAULNIERS & Co., printers, Moline, Illinois, have had a steadily increasing business the last few years and have now made arrangements for a new building suitable for their needs, to cost $25,000. The building will be 60 by 150 feet.

IT is the intention of the International Photoengravers' Union to establish a fund to aid consumptive members. This is in keeping with the policy outlined at the Pittsburg convention of the American Federation of Labor, but the photoengravers are the first to take active steps in the matter.

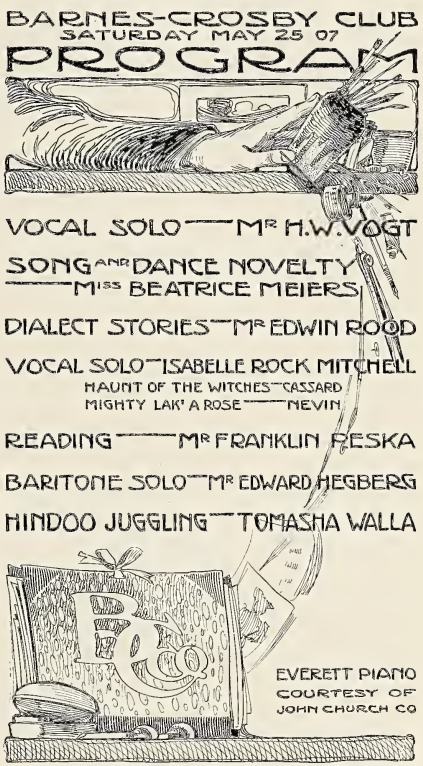
THE Star Engravers' Supply Company, 81 Fulton street, New York, manufacturers of the "Glossoid" brands of zinc and copper plates, gave away a very fine leather-bound memorandum book, with pencil, to each one of the photoengravers at the banquet held by the International Association of Photoengravers during the convention at Washington, June 24-25.

THE Messenger Job Printing Company, Owensboro, Kentucky, has been reorganized and the capital stock has been increased to $16,000. W. J. Sloane, J. W. Mobberly, W. W. Hatchett and E. E. Owsley are the partners. Mergenthaler machines and other new improved machinery have been added to the present plant, and it is the intention of the company to handle large orders for printing. Later on it is contemplated a paper-box factory will be added to the concern.

THE Sprague Electric Company, of New York city, has opened a district office in the Hennen building, New Orleans, necessitated by the constantly increasing business in its various products in the southern territory. This office is under the management of Mr. F. V. L. Smith, lately chief inspector of the Louisiana Bureau of Fire Prevention, and will cover the territory included in the States of South Carolina, Florida, Alabama, Georgia, Tennessee, Mississippi, Louisiana, Arkansas, Texas, Oklahoma and Indian Territory.

THE United Printing Machinery Company notified the printers and platemakers that on the first of June it sold to the Williams-Lloyd Machinery Company, of Chicago, that part of its business heretofore devoted to the manufacture and sale of machinery and supplies to electrotypers, stereotypers and photoengravers. The Williams-Lloyd Machinery Company will be under the management of Messrs. E. C. Williams and J. Reichenbach, both of whom are well known by those engaged in these lines of business. The factory formerly operated by the United Printing Machinery Company in Chicago will be materially enlarged and specially equipped and manned for this class of work, and the management assures us everything possible will be done to assure satisfactory dealings with its customers. The United Company will continue at its factory at Boston the development and manufacture of special machinery for the printer, its U. P. M. Bronzer and U. P. M. Feeder being now ready for the market, and will, as hitherto, act as sales agent for the Chapman Electric Neutralizer.

THE Barnes-Crosby Club gave its annual entertainment on the evening of Saturday, May 25. A reduced reproduction of the program is shown herewith. The Barnes-Crosby Club is an organization consisting of about fifty members, all of them employees of the Chicago branch of the Barnes-Crosby Company. Any male employee of the company is eligible to membership, and all the various departments are represented, including the office force and art department, photograph gallery, engraving department and the photogravure department. The club meets every month. This entertainment was given in lieu of the regular monthly meeting, and the club invited all the employees

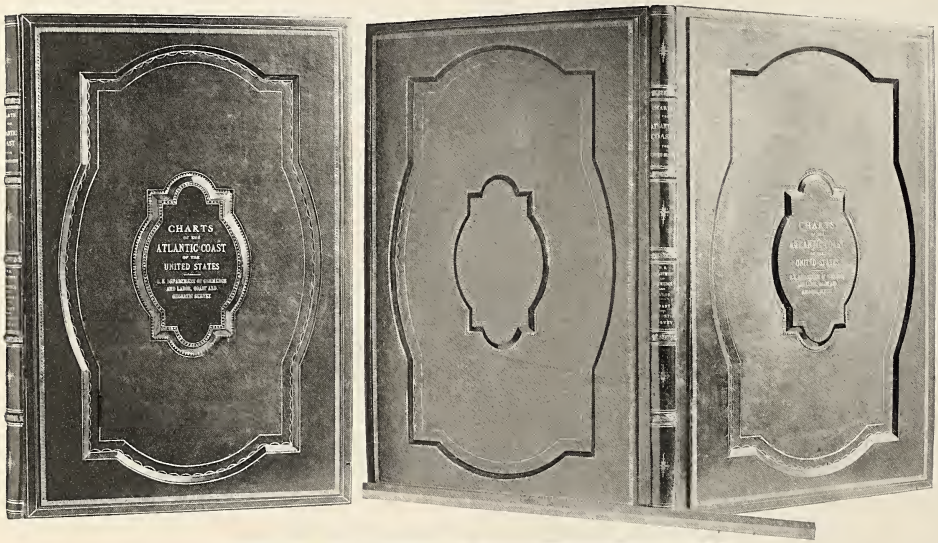


of the company and their friends. This is the second annual entertainment given by the club, and as both have proved successful, it will undoubtedly be repeated each year. Besides the regular program, other forms of entertainment were provided and refreshments were served. The office, art rooms and photograph gallery were elaborately decorated for the occasion.

THE Government Printing-office has just turned out the finest specimen of the bookbinding art, that exceeds in workmanship and design anything heretofore produced

in that institution. The work was executed for the Department of Commerce and Labor, which makes an exhibit at the International Maritime Exposition, now being held at Bordeaux, France, under the auspices of the French Government. The designing and the binding of the books were done under the immediate and personal supervision of Public Printer Stillings. The books, which consist of three volumes, contain a collection of illustrated charts of Alaska, the Philippines and the United States. Volume 1 contains charts of the Philippine Islands; Volume 2, charts of the Atlantic Coast, and Volume 3, charts of the Pacific Coast. The accompanying photographs will give but a faint idea of the skilled workmanship employed on the books. They are, indeed, editions de luxe. The books are full bound in American russia, red, paneled sides, depth of panels one-half inch, hand-tooled on covers and inside margins and edges of covers; the bevels of the torpedo boat on the Seine. The exhibit from the United States at the Bordeaux Exposition will include models of ships from the Navy Department; models of ships devoted to ocean exploitation and ocean surveys, such as the Albatross and the Blake, both of which are famous in the annals of oceanography; relief models showing the work of the maritime surveys of the United States will be exhibited; also illustrations of the amount of survey work done in the United States, and a relief map of the Panama Canal. The exhibit was prepared by Mr. William DeC. Ravenel, of the National Museum, a gentleman of large experience in the installation of Government exhibits. The commissioner appointed by the President to represent the United States at the Exposition is Mr. F. A. Daudelin, of Worcester, Massachusetts.

THE Ben Franklin Club of Chicago, which has shown remarkable progress since its inception a year ago, held



RECENT DESIGNS AND BINDINGS BY THE GOVERNMENT PRINTING-OFFICE.

panels are deeply burnished in black, the entire covering being highly polished; the lettering is in gold. Each book measures 24 inches in width and 36 inches in length, the largest in size ever turned out by the Government Printing-office. The covers are ¾ inch thick. The books weigh respectively thirty, forty and fifty pounds. The fly-leaves are of red, gold-vein paper. The charts are mounted on muslin, swung on guards so they can easily be detached. The books are not only a credit to the Public Printer, but to the skilled and finished workers who constitute the force in the Bindery Division of Uncle Sam's big printing-shop. Officials of the Department of Commerce and Labor who have charge of the matter say the binding of these books will most surely receive official recognition from the officials of the Bordeaux Exposition. And, by the way, this exposition, which opened in May and will continue until November of this year, peculiarly honors the memory and achievements of Robert Fulton. It is just a century since Fulton successfully launched the steamboat Claremont on the Hudson in New York. Prior to that notable event, which the Bordeaux Exposition commemorates, Fulton, while living in Paris, made experiments with a submarine

its annual election on the evening of June 13. The following officers were elected: President, W. J. Hartman; vice-president, Thos. H. Faulkner; treasurer, H. P. Springs; sergeant-at-arms, Wm. R. Kerwin; organizer, Fred E. Wolff; board of directors, J. A. Morgan, E. F. Breyer, C. E. Wells, Chas. H. Gard, E. W. Kirchner, F. W. Ritzman.

BOSTON will have an "Old Home Week" this year — lasting from July 27 to August 3, inclusive. The city of culture is therefore preparing to welcome home all her sons and daughters who have wandered away from her. Committees are busily planning entertainments of various kinds — educational, historical, spectacular and otherwise — to show to the utmost the hospitality for which she is famous. All societies are arranging to greet brother and sister members of kindred interests, and headquarters will be provided where information and assistance of any and all kinds may be obtained. THE INLAND PRINTER is requested to announce, on behalf of the Boston Proofreaders' Association, that the secretary, Miss Nellie M. Barry, Parker Hill avenue, Roxbury, Massachusetts, will be pleased to receive the names and addresses of all proof-



Post-card announcement with photographs by Clinedinst, issued by L. F. Eaton for the International Association of Photo Engravers' Convention.

readers who are contemplating a visit to Boston during the gala week. As an embellishment to this request, the emblems of the "glad hand" and the "bean pots" are used. The "bean pots" were first suggested as suitable emblems for Boston's welcome home, but a slight objection being made to them as lacking the necessary quality of refinement, the "glad hand" and the rejoicing Teddy



Bear were introduced— and so every requirement is met. The H. C. Hansen Typefoundry has issued a circular inviting all printers to visit their premises and have furnished these typographical expressions of the general enthusiasm.

THE International Printing Pressmen's Union, in convention in New York, June 21, virtually repudiated by a vote of 102 to 93 the five-years agreement with the United Typothetæ of America. The agreement, which had been entered into January last, and signed by ex-President Higgins and other leading members of the union, affected nineteen thousand pressmen in book and job offices throughout the United States. The "open shop" clause in the agreement caused the recession. The agreement also provided that the inauguration of the eight-hour day be postponed until January, 1909. When the convention closed, June 22, a meeting of the executive committee was called to ask the United Typothetæ of America to consent to the proposed amendments to the agreement.

THE MANZ-HOLLISTER COALITION.

The long-contemplated merger of the general printing business of Hollister Brothers with the engraving business of the Manz Company was recently consummated, the specially constructed and spacious structure at Irving Park boulevard and East Ravenswood Park now housing the joint business of the two corporations.

The disastrous fire which completely destroyed Hollister Brothers' printing establishment at Madison and Market



WILLIAM C. HOLLISTER,
Vice-president Manz Engraving Co., The Hollister Press.

streets on the eve of its removal to the new building rendered necessary the purchase of new machinery and equipment for the composing-room, bindery and pressroom, and to those familiar with the high class of work for which the concern has established a reputation it is unnecessary to say that only the most modern and up-to-date facilities have been installed.

The ground purchased by the company measures 150 by 350 feet, and the building occupies 150 by 275 feet. The portion occupied by the general offices and engraving departments is three stories in height, while the press-rooms and other departments of printing are located in

the one-story section adjoining, the entire roof consisting of north-exposure "saw-tooth" skylights.

The resignation of Franklin C. Hollister as second vice-president, and his withdrawal from active connection with the business to found the Chautauqua Managers Association, has caused a slight change in the name, at least for "imprint" purposes, that of "Manz Engraving Company, the Hollister Press," having been decided upon. The other officers remain unchanged, namely: Jacob Manz, president; William C. Hollister, vice-president; Frederick D. Montgomery, secretary; Alfred Bersbach, treasurer and general manager.

Hosts of the latter's friends throughout the country will be gratified to learn that he has nearly recovered from the effects of his terrible fall in February last, when a faulty ladder at the new building, then in course of construction, precipitated him from the roof of the third story to the basement, totally incapacitating him from business for many weeks. Mr. Bersbach now makes his headquarters at the down-town sales office, Majestic Theater building; Mr. Montgomery makes his at the general office and works, while Mr. Hollister divides his time between the two offices.

TRUE POLITENESS.

"Silent Smith," said a broker, "was a good, kind man, but a busy one, a foe to bores and time-wasters.

"He used to fish occasionally at Shawnee, and a Shawnee farmer on a junket to the city once made bold to visit him in his New York office.

"'Wall, Josh, how'd Silent Smith use ye?' they asked the farmer at the general store on his return.

"'Fellers,' said the old man warmly, 'Silent Smith is the perlitest cuss I ever see. I hadn't been sittin' chattin' with him more'n a quarter of an hour 'fore he'd told me six times, be gosha' mighty, to come in and see him ag'in.'" — *The Reflector.*



"GREEN GROW THE RUSHES, O!"
Photo by R. R. Sallows, Goderich, Canada.

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

PRINTED TIN CUPS (41).—"Where can we buy tin cups printed?" *Answer.*—American Can Company, 135 Adams street, Chicago.

MACHINERY FOR PRINTING BURLAP AND SACKS (39).—"Kindly send us the address of manufacturers of printing machines for printing burlap and sacks." *Answer.*—New National Manufacturing Company, Elkhart, Indiana.

PARAFFINING MACHINES (40).—"Where can we purchase a paraffining machine for making paraffin fence signs, etc.?" *Answer.*—The Fuchs & Lang Mfg. Co., 29 Warren street, New York, or M. D. Knowlton Company, 39 Elizabeth street, Rochester, New York, can supply you.

BLANK-BOOK COVERS (42).—"Will you kindly give us the address of a firm that makes blank-book covers?" *Answer.*—Boorum & Pease, 71 Duane street, New York city, do all kinds of blank-book work for the trade and also make covers to fit standard sizes.

TRANSPARENT LETTERS (37).—"Will you kindly inform me of the address of a manufacturer or dealer in transparent letters which can be applied to glass; i. e., they are simply applied to the glass and then varnished over." *Answer.*—The Wheeling Glass Letter & Novelty Company, of Wheeling, West Virginia, can supply you.

WHITE PAD COMPOSITION (35).—"Can you tell me what kind of composition is used in making the enclosed tablet and where it can be obtained, or recipe for making?" *Answer.*—White pad composition can be obtained from Slade, Hipp & Meloy, 139 East Lake street, Chicago, in five-pound cans, at 16 cents. You also need super, which can be had from the same firm.

RUST-PROOF MATERIAL FOR PAINTING THE BRIGHT PARTS OF MACHINERY FOR SHIPPING OR STORAGE (43).—"Can you tell us of some preparation to use to prevent the bright parts of machinery from rusting in shipping or storing?" *Answer.*—A rust-proof material for protecting the bright parts of machinery in shipping or storage is sold under the name of Mogul Slow Dryer. This is a liquid paint, easily applied and readily removed with warm lard, coal oil or any ordinary grease or oil, particularly if heated. The covering capacity is between six and seven hundred square feet per gallon. Address A. Grothwell, 1915 Post street, San Francisco, California.

EMBOSSING COMPOUND (38).—"Will you kindly advise us about a point of embossing post cards on a rather small press, 6 by 10, where the pressure is somewhat limited, of course? We refer to making the *counter die.* What particular process for making this would you advise us to attempt — regular embossing composition or some other method? We believe a lead foil and also a certain paper is used. Will you please mention from whom we can get the necessary materials?" *Answer.*—A simple and satis-

factory method is Stewart's Embossing Board. Sheets 6 by 9 inches; three, 30 cents; seven, 50 cents; twelve, 80 cents. For sale by The Inland Printer Company.

PRINTED LABELS IN COLORS (36).— "Can you give me the addresses of several label printing houses doing work in one or more colors?" *Answer.*— The following Chicago firms do this class of work: Chicago Label & Box Co., 226 Lake street; American Label Manufacturing Company, 59 Clark street; W. B. Conkey Company, 341 Dearborn street; R. J. Kittredge & Co., 101-113 West Superior street; Randolph Box & Label Co., 33-37 South Clark street; H. H. Willson & Co., 327 Dearborn street.

THE APPROACHING ESPERANTO CONGRESS.

Those of us who are interested in the success of Esperanto can not but rejoice in the glowing reports published from month to month by the Committee of Three in *The British Esperantist.* The committee was entrusted with the task of arranging all the details of the approaching Esperanto Congress, to be held from August 12 to 17, at Cambridge, England.

"On Sunday, August 11," says the committee in a recent number of the *Esperantist,* "the Esperanto Divine Services will be held. The Rev. J. Cyprian Rust, chairman of the Ecclesiastical Committee, has already prepared an able translation from the English Book of Common Prayer, which we shall shortly publish, together with a selection of hymns suitable for well-known tunes." The committee also announces that "a great exhibition of British sports will take place on Thursday afternoon, August 15, and also the ringing of the chimes will be heard from the celebrated bells of Great St. Mary's Church."

The mere fact that the Esperanto Congress, which will have hundreds of representatives from every part of the globe, will be held on British soil is of tremendous importance to the idea. For no international project, if it is to be universal, can succeed without the support of the English-speaking peoples, and the English-speaking peoples are so constituted that they can not take things on trust or by hearsay. They must see with their own eyes thousands of men and women, gathered from all over the world, to do battle for one great idea; hundreds of aliens worshiping in an English church, indeed, but in a common tongue. The coupling of British sports with the idea of Esperanto shows no less insight on the part of the committee. Bring Esperanto into the intimate life of the British public, and the idea is bound to take hold in Great Britain as it has in France. We hope, too, that many Americans will find it possible to attend the congress, and convince themselves of the excellence and practicality of the idea of an international tongue.— *From the "Editor's Diary," in The North American Review.*

WHAT MAKES A MAGAZINE GREAT?

The prestige of a magazine depends upon its quality — that is, upon its record for the maintenance of high standards in its literature. Popularity can not confer it, any more than it can win for it that affection which goes with high esteem. One of the values of such prestige is that it attracts writers who care more for a distinguishing quality in their work than for its pecuniary reward. The contributor shares in the prestige and appreciates its worth to him. By the law which inheres in the fitness of things, a magazine of distinction can always afford to pay liberal prices, and it does not need to bid against others by tempting offers of money to its writers in order to hold them to a natural allegiance.— *H. M. Alden, in Harper's for June.*

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

A BERKELEY (Cal.) bookseller, anxious to fill an order for a liberal patron, wired to Chicago for a copy of "Seekers After God," by Canon Farrar, and to his surprise and dismay received this reply: "No seekers after God in Chicago or New York. Try Philadelphia."

"THE PHILOSOPHY OF COLOR," by C. R. Clifford, deals with the problems of color harmony in a manner very interesting and instructive to the printer. While primarily a treatise for decorators, it is valuable to all who have to do with the use of color. The chapter on Color by Scale, illustrated by excellent diagrams, is especially good. It is published by Clifford & Lawton, New York.

THE "Story of a Sixteen Years' Battle," is the title of a pamphlet issued by the Los Angeles Times-Mirror Company, publishers of the *Los Angeles Times.* It cites the "Story of the Distinct Victory over Militant and Despotic Trades-Unionism Won by the *Los Angeles Times* in a Sixteen Years' Battle: Showing the Virtue of Standing Fast." Copies of the pamphlet may be had on request.

TO THE printer who is a student of the history of design and ornament — as every printer should be — "The Decorative Periods," by Chandler R. Clifford, will be of especial interest. It is profusely illustrated with many original and facsimile prints of contemporary and historic interest, and deals with the decorative work of all nations and all periods. It contains over three hundred pages and is published by Clifford & Lawton, New York.

THE student of lettering and design will find much of interest in the "Coast Manual of Lettering and Designs," published by the Coast Manual Publishing Company, Los Angeles, California. Many handsome designs for signs and cards are shown, the lettering and color harmony being excellent. A color chart consisting of sixteen colors gives the key to the various designs. The book is 9 by 12 inches in size and attractively bound in cloth, with gold side stamp.

WALTER PACH, a New York artist, will have in the July *Scribner* a translation of an important piece of art criticism by the great artist Velasquez. These are believed to be the critical notes written by Velasquez for a collection of paintings given by King Philip to the Monastery of San Lorenzo. Here will be found Velasquez' opinion of Raphael, Paul Veronese, Bordone, Michael Angelo and Titian. These opinions are remarkable forecasts of the accepted views of great critics.

THE new Food and Drugs Act, which went into effect June 30, 1906, has been compiled and arranged as a study, with text of the act, annotated, the rules and regulations for the enforcement of the act, food inspection decisions and official food standards, by Arthur P. Greeley, of the Patent Law Association of Washington; member of the Bar of the Supreme Court; member of Commission to Revise the Patent and Trade-mark Laws; formerly Assistant Commissioner of Patents. Information rather

than theory is what Mr. Greeley has collated and presented in this work. Publishers, John Byrne & Co., Washington, D. C. Price, $1.50.

Mr. Oswald Cooper, The Palette and Chisel Club, Chicago, writing to The Inland Printer, says: "On page 410 of the June Inland Printer the drawing is credited to 'K. L. Moser.' This should be 'Kolo Moser,' I am sure, and the signature, when one looks at it for o's instead of periods, seems to bear this out. There is a Kolo Moser in Vienna, an associate of Josef Hoffman, mentioned in Mr. Helmer's article on page 362. This article makes out Kolo Moser to be two persons by the use of a superfluous comma. Really Moser's name is Koloman, and he sometimes signs it so."

Those interested in wood engraving will find much of value in the "Handbook of Wood Engraving," by William A. Emerson, published by the Lothrop, Lee & Shepard Company, Boston. In addition to a brief history of the art from its origin to the present time, the work contains practical instruction for persons wishing to learn wood engraving without a teacher. A description of tools and apparatus used is given and the manner of engraving the various classes of work is explained. It is a compact volume, 4¼ by 6 inches in size, neatly bound in cloth, and contains nearly one hundred illustrations. The Inland Printer Company is prepared to fill orders at the regular price — $1.

"The American Handbook of Printing," by Edmund G. Gress, is an instructive and comprehensive book of information for the printer. It contains chapters on Typemaking, Type-faces, Type Composition, Typesetting Machines, Proofreading, Stonework, Paper, Composition Rollers, Printing-ink, Printing-presses, Bookbinding, Electrotyping, Engraving, Lithography, Newspapers and Magazines, Advertising and Ad.-writing, and Printers' Business Methods, all of these subjects being regarded from both their historical and practical standpoints. It is well illustrated, twenty-five of the 182 illustrations being in color, and contains over three hundred pages. A valuable feature is a color chart for harmony and the mixing of colors. Size, 5 by 7½ inches, handsomely bound in cloth. Published by the Oswald Publishing Company, New York, at $2, postpaid. The Inland Printer Company will fill orders.

"The Comedy of Life." Full-page illustrations reproduced from *Life*. Quarto, 124 pages, $2. The American citizen of a century hence, who should happen upon a copy of "The Comedy of Life," would find it pictorially and otherwise a very vivid commentary on the life that we — his ancestors more than three generations removed — lived before he was ever heard of. To us to-day such a picturing of existence a century ago would give a better notion of what our great-great-grandfathers wore, said and did in their ordinary intercourse than any chronicle we have. By present-day booklovers "The Comedy of Life" will be found a handsome volume of a hundred and a quarter pages of heavy paper on which are carefully printed the best of the full-page pictures that have appeared in *Life* recently. They cover a variety of subjects, ranging from a number of comparatively new and unhackneyed examples of Gibson, through the dainty drawings of Hutt, Bayard Jones, Read, Foster, Blashfield and Hanna, down to the outright fun of Kemble and Montgomery Flagg. The book is of quarto size, handsomely bound in green cloth, with a special design by Blashfield, and is a companion volume to "The Social Comedy," which is now in its fourth edition. "The Comedy of Life" is a cheering and artistic volume to have lying about on the library table or as one of the attractive features of a guest-room. It is issued by Life Publishing Company and the price is $2.

"Practical Hints in Electrotyping and Stereotyping for Flat-bed and Cylinder Presses," by Carl Herrmann, director des "Neuen Freie Presse," Vienna, Austria. A hundred-page, paper-covered book (printed in German), 5⅝ by 8 inches, having thirty-one illustrations and thirty-five chapters, which is published by the author and for sale at 80 cents, postpaid, by The Inland Printer Company. This books shows that its author has had practical experience in the stereotyping business. The "Vorwort" is historical and consecutively describes the successive stages of development that the art has passed through. Plaster paris, cold and hot stereotyping methods are described in detail, special chapters being devoted to the specific practice involved in flat-bed and cylinder presswork. The apparatus illustrated is, in most instances, of German construction. Cylinder matrix-forming presses are illustrated and described, wherein the flong is pressed into the form by the cylinder instead of brushes, as is ordinarily the practice. An illustration showing a result from insufficient beating or pressure is placed alongside of a result from a cast whose matrix was of full depth. The shallowness of the first procedure is manifest by the overcast background, which in the proper depth specimen is pure white. About two pages are devoted to the use of the "Kalander" roller press for forming the wet matrix, and six pages to the use of the same device in the production of dry matrix sheets, which enable one to complete twelve complete casts from three different forms in fifteen minutes. The process, though called a dry one, yet uses matrix sheets which have spontaneously absorbed moisture. The prevailing practice in newspaper stereotyping is referred to by reference to the "Citoplate" and the "Autoplate," Hoe's combination casting apparatus, and the "Cito-autipor" of Kempewerk in Nurnberg. The treatment required by wooden-base illustrations, etc., is pointed out, the use of mortising and correcting machines described, as well as the special features of securing zinc electrotype or stereotype plates to metal bases by soldering. Stereotyping for color printing is also dealt with. Chapter XXX deals specifically with the preparation of lead relief plates for special corner pieces, letters, etc. XXXI considers the printing advantages of stereotypes vs. electrotypes. The printing of stereos is specially noted in the next chapter, in about five pages. Electrotyping is touched on in the four pages of Chapter XXXIII, and the handling of electros for cylinder-press purposes is described in three pages. The last chapter devotes three pages of description to the production of lead-molded electrotypes. Mention is made of the work of Schimansky and Fischer, of Berlin, and Doctor Albert, of Munich. The dry or cold stereotype process described is that of Schimansky, of Berlin.

A book of this kind is a desirable addition to the technical library of any graphic arts craftsman who can master the German language or is able to avail himself of the services of a translator.

"Practical Collotype," by A. W. Fithian. Iliffe Sons & Sturmey, Limited, 1901; American publishers, Tennant & Ward, New York. This is a ninety-page book, 5 by 7 inches, with twenty-nine illustrations, cloth-bound, that sells for $1.25. The author follows all the detail steps of collotypy in a clear and concise manner, giving the necessary formulæ and in many instances alternative methods are described. This is desirable, because the process of collotype working is dependent to a large degree on the personal equation of the operator, hence if he does not succeed well with one formula he may have greater success with another. Temperature conditions are carefully

gone into and the necessity for uniformity day and night emphasized. It is gratifying to see the author's protest against the use of the word "etch" in the practice of collotypy, because it is a misnomer, as no etching is done at all. It is unfortunate that the misuse of terms should so tenaciously hang on to a craft. What is really meant is that a film which has been exposed to the light is given a bath of water and glycerin, etc., for a suitable length of time, in order to allow the non-hardened part of the film to absorb moisture and those parts which received but a little light action to absorb very little water, and those that received the most to absorb none, thus preparing the film with a surface which is variably moistened, according to the lights and shades of the object, the purpose of the so-called etching in short being to open the pores of the gelatin proportionally to the action of the light. The author successively treats of (I) The collotype oven and how to construct it; (II) Metal and glass plates, and their preparation; the most suitable negatives, stripping and masking; (III) Printing from several negatives at once; (IV) Preparing sensitizing solutions and coating the plates; (V) Exposing the sensitized plates under the negative, washing and drying; general remarks on printing-presses; (VI) The so-called etching process, "etching" solutions; (VII) Collotype presses and machines; (VIII) The treatment and production of ink rollers for collotype printing; (IX) The Artotype process and formulæ; (X) Making collotype prints from ordinary dry plates; (XI) The Photo-autocopyist, an amateur outfit; (XII) Collotype transfers to stone and zinc; papyrotype transfers suitable for line subjects; papyrotint transfers for half-tones; the Pretsch or swelled-gelatin process, and electric driving. A comprehensive index completes the book. It is a most desirable acquisition for any one who is interested in photo-mechanical processes. Since the publication of the book, other processes have been placed on the market to supply an evident demand for a simple collotype outfit, which avoids the preparation of the colloid surface. Notably among others the Sinop process by Penrose & Co. should be mentioned. It is claimed for this method that many of the difficulties, from the amateur's standpoint, are eliminated. A special Sinop press has also been made and three-color adaptations perfected, so as to control the register of the successive yellow, red and blue impressions. Ordinarily, the half-tone man, lithographer, wood engraver or artist is so self-satisfied with his specific acquirements that he gives no attention to other methods and processes, thus narrowing his outlook to such a degree as to react disadvantageously on his immediate field of activities. Hence one sees men on all sides who ensconce themselves in self-spun cocoons of trade secrets, mysterious formulæ, etc., forgetting that the most progressive men have no secrets. This book should be in the hands of process-workers generally. It can be procured from The Inland Printer Company.

SHE SQUELCHED HIM.

Miss Ellabelle Mae Doolittle, the Leesville poetess, effectively squelched a young man at a dance the other night. Miss Doolittle, when the fad first became fashionable, was operated on for appendicitis and the young man knew this. In a waltz she had with him he said:

"Miss Doolittle, it seems to me you dance better since you had your appendix cut out."

"Is that so?" replied the great poetess.

"Yes," he said.

"Well," came from Miss Ellabelle Mae, "why don't you have yours cut out?"

Wasn't that a hot one?—*Denver Post.*

THE DEMOCRACY OF ART.

BY JOHN COTTON DANA, IN "THE PRINTING ART."

THE words I have chosen for my title can signify many different things. They may mean that objects of art are not produced at the command of the rich and powerful unless the people at large, the democratic mass, furnish the creators thereof, the artisans in whom taste is born and by whom skill is acquired. Art objects are produced by few, but the few come with their times and not at the bidding of wealth or power. They may mean that art refuses to be bound; that it can not be confined by the few and enjoyed by them alone. Things of beauty produced by artists are many, and though certain isolated examples may be purchased by the rich and hidden by them from the crowd, most products of the artist's genius are abroad in the land and like noble buildings are open to every one, or are many times repeated and pass from hand to hand.

They may mean that art speaks a language intelligible to all who are sensitive to beauty. High birth, careful training, a full purse, wide travel — all these do not assure to any man ability to understand what the artist says, or to have the emotions the artist wishes to arouse by the things he produces. The gift of æsthetic emotion is denied to some, but not because they are poor or humbly born or meagerly taught.

For the purposes of this paper I choose to have the words mean that art has to-day become peculiarly democratic through the agency of the printing-press. Those who think anything as common and democratic as a printed sheet of paper can not be a work of art I would refer to Hamerton's remark, that "The aims of art are accuracy of knowledge, delicacy of feeling, and the world's emancipation from vulgarity. Art may possibly be — is very likely to be — above us; it can never be beneath us." Accuracy, delicacy and refinement may surely be taught by a beautiful page of print.

THE DEVELOPMENT OF ART IN PRINTING.

Many men to-day take pleasure in working at the craft of printing. The implements of the craft were never so many and so clever as now. Of the many craftsmen in this calling not a few develop a fine skill, and not a few are born with the artist's genius, which it delights them to exercise and train. And thus, through printing, art becomes democratic. Objects of art, products of printing machinery, the results of the study of men of high artistic genius, are given the world in great profusion, are inexpensive, widely distributed, and offer to thousands who are by nature sensitive to beautiful things countless opportunities of enjoyment; and to other thousands opportunities for training themselves in the arts of discrimination, analysis and criticism if they lack native ability in them.

I have not attached too much meaning to my phrase in thus making it say that artists use the printing-press to-day more than ever before to produce beautiful things, objects of art. To those hostile to the idea that printing is one of the mediums of art production, one can cite the etching, the engraving and the lithograph. If the purist says that these are not products of the press, but of the men behind the press, the etcher, engraver and painter, one can reply that the statue, the vase and the painting are not the products of chisel and marble, clay and kiln, and brush and canvas, but of the men behind these tools and processes. The printing-press is not the artist; it is the medium, and a very subtle and complex one, through and by which he expresses himself. The printing-press is not the artist, I repeat, but through the printing-press the

artist speaks, and with its aid he may send his message broadcast.

THE DAILY PRESS.

Let me pass from etching, engraving and lithograph, those aristocrats of reduplication, to the commonest of printed products, the daily paper, and suggest that even this most democratic of the products of the printing-press makes for the democratization of art.

Almost every page of almost every daily paper is carefully designed. In every printing-office certain conventions are observed in the make-up of the paper, some of them peculiar to each office, some of them common to nearly all newspaper press-rooms. These are usually based on convenience, economy, legibility, the limitations of type, and the demands of the counting-room. But after these conventions have been observed, and partly in accordance with some of them, the persons who make up the several forms exercise all the skill and taste they have in arranging the type in hand for the next edition. Note the first page of almost any daily paper and you will find that the title, the headings of the news items and the pictures are arranged with reference to one another. The headings repeat themselves across the page in kind and size of type and number of lines, or they vary and balance one another; or they are arranged on some other manifest plan, that is, they are designed. The foreman tries — and this is evident even on the most erratic of the yellow journals — to make of his page of type a pleasing picture. In thousands of offices thousands of skilful artisans exercise such gifts of design as they have on tens of thousands of pages of our daily papers every day in the year. The conventions restrain them, their lack of artistic genius restrains them, and their products are often bad; but still we have here constant practice, recognition of design and many successes. The make-up of every other page is studied as well as that of the first page. In some cases the problem is simple. A page of "wants," for example, is merely a gray expanse.

But study and practice in design do not begin in the make-up of the page. To the selection of type, the length and number of the lines, the spacing and arrangement of all the headings in the paper, has gone much preliminary thought, thought in which style, distinction, attractiveness and beauty were not ignored. The same is true of the selection of the type which shall be used in advertisements; and in the composing of these advertisements themselves many craftsmen every day are exercising their skill and so much good taste as they have, and are using all the examples they observe in trying to produce attractive and artistic designs. Here again good craftsmen are developing all the creative art power they have by daily practice. If the purist says this is no nearer to working in the field of art than is shoveling coal, we can reply that something could be said about the art of handling a shovel, and then could point to the progress which advertisements have shown in recent years toward form, style, arrangement, design and beauty. Examples would be found by most observers in the magazines. The careful observer would find them also in the pages of hundreds of newspapers. The daily paper, then, is a school of art for its makers, and can teach much of design to its readers, even if it be considered apart from its illustrations.

DESIGN IN PRINTING.

It is not necessary to call the attention of the readers of this journal to the fact that design is the basis of all art products. It is true that we have not discovered the principles of design, the rules in accordance with which one may produce an arrangement of lines, or forms or colors which cultivated taste will pronounce good. But that every work is found to depend for its acknowledged excellence upon the arrangement of its component lines, or lights and darks, or colors, is well understood. Any product of men's hands to which the maker has tried to impart a share of beauty through the harmony of its parts looks toward art, however inartistic it may be; and surely the master printer not only often "looks toward art" through the compositions he puts forth, but often "arrives at art" sometimes with the simplest creation of a few lines of beautiful type, perfectly printed, on paper precisely adapted to their character.

Looking further into the elements of this craft of printing we find that every letter in a font of type is drawn not only with reference to its carrying power when printed, its legibility, alone or crowded into a word with its fellows, and its ability to stand the wear of use, but also with reference to its beauty. Design in printing begins here. Mr. De Vinne in his book, "Plain Printing Types," rarely if ever uses the word "art"; but he does not hesitate in passing judgment on type faces to use the language of art, and alludes often to the beauty, taste and charm shown by certain fonts.

I have dwelt at some length on the subject of design and the beauty of certain printed things, because I wish to make quite plain what is meant by the statement that even in the daily papers we find results of artistic endeavor, of attempts to make more attractive a useful product of men's hands. To say this, is not to say that newspapers are works of art. It is to say that something of esthetic endeavor has gone into them, and that some of the good results of that endeavor may be found in them.

EDUCATIONAL VALUE OF ILLUSTRATIONS.

The illustrations in the daily papers are not to be dismissed with simply a word of condemnation. They have come and are here to stay. They are often useful and frequently entertaining. They are in many cases so bad that to call them pictures is an insult to the word, and they are in many cases employed to make a disgraceful, degrading and disgusting story more disgraceful, degrading and disgusting still. But the bad art and the bad morals of newspaper illustration are only incidents in the wonderful development of a powerful educational tool. Much that is worth reading may be read in pictures, or with their aid, in a fraction of the time it takes to read it in print. If knowledge is a good thing for us to have, then a method of making it easier to acquire it is not to be dismissed off-hand.

These illustrations tell us of people, of events, of countries, of science and of art. In many Sunday papers are to be found drawings and decorations by artists of talent and skill, and humorous pictures which are usually harmless and often show marked ability. All these things are in most cases poorly reproduced. But improvement herein is steady and rapid. Only those who look at them with care and a sympathetic understanding of the conditions of their production can see the promise they contain. Even now they are daily teaching millions the art of reading pictures, an art to which few are born; and are giving to thousands an interest in design and training them in the rudiments of criticism. Some of the great dailies will surely soon be placing in the hands of hundreds of thousands each week examples of work by great artists, so reproduced as to bring out the artist's message — and what picture gallery in all the world can then compete with them in the extent of the art education they will give?

In the weekly and monthly magazines the press gives us the work of many very able artists. Printers of taste

and skill choose the type, the size and form of page, the paper and the ink with the set purpose of making of the magazine as a whole and of every page in it as beautiful a thing as the conditions of production permit. This is particularly true of journals of the higher class. Artists draw and paint for the covers and the illustrations, skilled craftsmen reproduce them, and the results are marvelous. The purist, again, may say that the half-tone and other processes give us only the shadow, the cheap suggestion, of the work of art itself as the artist made it; but one can reply that while this is often strictly true, and while it is true also that much of magazine illustration is illustration only and not art at all, it is also true that in many cases the printer and the artist together produce pictures which can give pleasure as pictures even to the critical; can permit us to forget the originals which were made by artist painters to fit into the artist printer's conditions of reproductions; and can and do help many thousands to become, almost unbeknown to themselves, critical and appreciative of better things. The daily papers and the journals are giving the people of this country — and this as I said at the beginning is the burden of this paper — such an opportunity for education in all the visual arts as no people ever had before.

THE INFLUENCE OF BEAUTIFUL BOOKS.

Books are probably not producing as great an effect on the people at large as are papers and journals, only because they are fewer in number and less widely circulated. Into them goes even more thought, taste and skill than into any magazines save those of the highest type. A work of art must serve its purpose — the book, that is, must be legible; it must fitly conform to the conditions of its material and its use — the book, that is, must be such a thing as a printing-press can properly produce, and must be appropriate to the reader's hands. Under these conditions, applying to every work of art in some degree, one may say that the press is to-day turning out more beautiful books than it ever did before since printing was invented. The press, moreover, turns them out in greater numbers than ever before. If one doubts the power of print in art education he need only look at the character of the average of books to-day and compare it with the average of even twenty-five years ago to see how great progress has been made in this one product of the press. This progress, moreover, is due in large part to the demand of book readers and book buyers that their books be more beautiful. This same demand of persons who have learned to know when a book is beautiful and to enjoy its beauty has brought into existence many private presses and special departments of commercial presses, from which come exquisite volumes, studied with patient care in every detail, and wrought out with the same enthusiasm which painter, sculptor and architect give to their creations.

Again, the critical may say that never were so many pretentious abominations of de luxe editions taken up by gullible purchasers as now; and one can in reply say that never in modern times did so many persons indifferent to things of beauty and schooled only in the market place have so much money to spend on fine books and so strong a desire to acquire hastily the repute of culture which they think ownership of fine books gives. Not all know beauty when they see it. Beauty in books is of a refined kind which does not jump to the eyes as it sometimes seems to in objects of other sorts. But many must have learned its secret or, as I have said, publishers would not have put artists behind their presses to produce them.

Of posters much might be said, but not in the limits of this paper. They seem hardly to have made such progress as they promised to make at the time, some fifteen years ago, when the artists of France gave thought to their production and made them a popular fad in this country. Probably their growth in beauty is much hindered, as is the like growth of the daily paper, by the fact that their producers find they must appeal largely to the very ignorant, to the many who have just come within the class of those who read print with difficulty and pictures with more difficulty still. Print and picture to reach such readers must, so it seems, be monstrous, splay-footed and violent.

In the department of the catalogue, the booklet and the circular — job printing in general — recent progress has been most remarkable. The field is in some respects wider than is that of bookmaking and the conditions are not quite so severe. The artist who sets himself to the task of producing a book must consider the subject-matter, number of words, probable character of readers or users, and then paper, type, page, title-page, table of contents and the like, decoration, ink and presswork. The booklet and circular maker must do the same. But beyond this the book designer must keep within the bounds which convention has set to his product; while the designer of card, circular, folder, or catalogue may give rein to his fancy within the limits of the printing-press' capacity and the customer's pocket. The result is that in this field we have a display of creative energy that is amazing. The results are not always admirable, but many of them are singularly pleasing. From the examples which appear from month to month in this journal — itself an impressive witness to the growth of our interest in the art which comes to us through the printing-press, and of the advancement which that art has lately made in its ability to express itself — from the examples this journal gives one can learn how widespread is the desire to have job printing more beautiful; how many purchasers of it realize that an ever-improving taste in the general public compels them to purchase the best the printers' studios can produce; and how many of our printers are cultivating their creative imagination and acquiring a technical skill adequate to a realization of that imagination's products.

EDUCATION IN ART.

In speaking of the journal and the book I said they now give to the people at large such opportunities for education in art as never have been enjoyed before. I used the word opportunity advisedly, for I do not hold that most as yet consciously take advantage of it. The press is helping some to a knowledge and appreciation of art, not all. That more do not learn to be critical and appreciative through the things the printing-press puts before their eyes, and do not get esthetic enjoyment from them, is due first, of course, to the fact that few in every generation have the critical faculty or the power of enjoyment of art products. Next, it is due to the fact that art is assumed to be confined to certain forms of expression, and the schools and the purists generally have encouraged the growth of the feeling that a printed page and a picture reproduced on a common printing-press are not within art's high domain. The undue exaltation of the easel painting has done much to check the growth of the appreciation, the enjoyment, and the production of objects of industrial art of all kinds. Our backwardness in the decorative arts is doubtless in part due to this worship of paint and canvas.

Again, works of art of every kind contain some of the story element. There is much of this element in the illustration, the story-telling picture. There is much, of course, in the portrait, even in the portrait of the unknown person. There is much in nearly all sculpture, even though

it be strictly architectural. Applied ornament in every field tells a story, even though it seems at first sight almost purely geometrical. But in nearly all art the story-telling element is subordinate to the purely esthetic element; or, to put it in another way, it is possible in observing almost all forms of art to eliminate the story-telling, sentimental, historical features, and consider only the direct appeal of the object to the eye, to consider simply its power of arousing pure esthetic emotion. Printed words, however, stand in different case. Printed words inevitably say something. Even with the decorated page the print upon the page is the thing that first and last speaks to the observer. It says something, and it is very difficult to detach the mind from what the page says and consider it purely from the esthetic point of view. Naturally it has been very difficult to interest most people, even well-educated people, in the art aspect of the printed page. One may believe, however, that all these printed things of which I have been speaking are strengthening our critical judgment and increasing our power of enjoyment, and that almost unconsciously we are acquiring an art education with the aid of the most democratic of art's mediums of expression — the printing-press.

SOCIETY REPORTER AT THE FIRE.

The regular reporter was taking a vacation and the editor was busy in the office, so when it was learned that on the previous evening there had been a fire in a remote part of the city the young woman who writes the society news was sent to bring in a report of it for the paper. She came into the office an hour later with the following interesting account:

"Quite a number of people in this part of the city attended a fire last night at the residence of Mr. and Mrs. Blank in Thirteenth street. Some went in carriages and buggies, but a majority walked. The alarm was sounded about 9:30, and many who attended the fire had just returned from church, consequently they were already dressed for the occasion.

"Mr. Blank was not at home, being out of the city on business, hence the affair will be quite a surprise to him when he returns. Mrs. Blank wore a light percale kimono and had her hair done up in kid curlers.

"The firemen responded readily and worked heroically to subdue the seething flames. Most of them were young and fairly good-looking. They were dressed in oilcloth coats cut short, with trousers to match. Their hat rims were narrow in front and broad behind, and sagged down in the rear. The chief's hat was ornamented with an octagonal brass spike which stuck up above his head like a horn, giving him the appearance of a unicorn.

"When the flames broke out through the second story and cast a lurid hue over the surrounding buildings the view was one never to be forgotten. At a late hour the sightseers went home, and all felt that they had passed an evening full of interest and excitement."— *Nebraska (Kan.) Sun.*

IRONS IN THE FIRE.

An amateur authoress who had submitted a story to a magazine waited for several weeks without hearing from the editor concerning it. Finally she sent him a note requesting an early decision, because, as she said, she "had other irons in the fire."

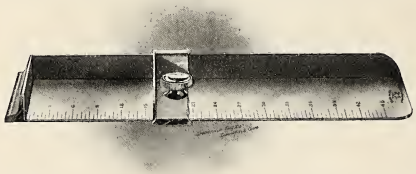
Shortly after came the editor's reply:

"Dear Madam — I have read your story, and I should advise you to put it with the other irons." — *Harper's Weekly.*

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE Star Composing Stick, made by the Star Manufacturing Company, 17 West Washington street, Springfield, Ohio, is gaining rapidly in favor, being one of the lightest, neatest and most easily and quickly set and most rigid and accurate sticks on the market. An illustration of it appears herewith. Owing to its peculiar construction, it is braced at every point and can not slip when once set to desired measure, and can not be wedged out of measure by tight spacing, nor will the measure be altered or the stick injured by rough usage. It has no series of holes to wear larger, nor pegs to wear smaller, as in other sticks. The Star Stick has the proper allowance for "squeeze"



THE STAR COMPOSING STICK.

to make lines lift when locked with machine-set matter. A multiple of short measures set in this stick make up properly with lines set the combined length of the short ones. As the accuracy of this adjustment is not affected by wear or jar, it is the longest-lived graduated stick on the market. It is made in four lengths and two depths, and choice of material between brass and steel, either plain or nickel-plated, is offered the purchaser.

POWER CLAMP BOOK TRIMMER.

In the June issue of THE INLAND PRINTER the T. W. & C. B. Sheridan Company advertised their new Power Clamp Book Trimmer, a machine having many splendid advantages, chiefly the following:

In this machine the knife is drawn down by a crank and connecting rod at each end of knife stock. Revolving table works on balls and the sliding bed on rollers, making the operation of these parts very easy. The clamp screw is operated by power from underneath the bed, and is so arranged that by pressing the foot on treadles the clamp is either released or forced down to clamp the paper. As the bed must be free at all times to slide in and out, the power clamp clutch is so arranged that it drops out of mesh as soon as the foot releases the treadle, leaving the bed free to be moved. The power for both clamp and knife

is altogether operated by foot with automatic throw-off for the knife. In the bevel gear train for operating the clamp the pinions are made of rawhide to make them noiseless. The machine is adjustable at all points, has extra wide bearings, and all gears are cut.

This machine will trim books in two piles from 10 by 14 inches down to 2 by 3½ inches; height of cut, 5½ inches; floor space, 64 by 53 inches; speed, 375 revolutions per minute, giving about thirty-four cuts per minute.

Catalogue and particulars will be mailed to those interested upon request.

THE NATIONAL COMPOSITYPE COMPANY.

The National Compositype Company, manufacturers of the Automatic Typecaster, have terminated their arrangements with the United Printing Machinery Company and are now selling their machine direct. The officers of the company are George W. Walther, president; C. E. Roleau, first vice-president and general manager; Louis F. Young, second vice-president; and G. N. Thomson, secretary and treasurer. The main office of the company is at Claggett and Allen streets, Baltimore, Maryland.

The company have recently issued a fine catalogue describing their automatic typecaster and showing the typefaces, of which they can supply matrices. All sizes of type, spaces and quads, from six to thirty-six point, inclusive, can be cast at about one-fourth the present foundry prices. In an office using any quantity of type it pays for itself in about a year's time.

Changes can be made from one size to another in not to exceed two minutes, and any person of ordinary intelligence can be taught to operate it in ten days. It has ten speeds, covering a range of from six to seventy-six type per minute. Price, $2,000, less discount of 25 per cent; special direct-drive motors (any voltage), $100 each, subject to a cash discount of 2 per cent ten days. The company furnish an erector to start the machine and instruct an operator ten days free of charge; the purchaser to pay his railroad fares and hotel bills. The matrices may be rented or purchased from the Baltimore, New York, Chicago or Boston offices. Rental charge, $1 per day per font while in use; no charge while in transit.

THE KAVMOR PRESS.

An evolution is promised in the platen pressroom when the Kavmor High-speed Automatic Platen Press, which feeds, prints and delivers *five thousand impressions per hour* from type or flat forms, and which press has just been placed on the market, comes into general use.

During the past six months tests have been continuously made by mechanical experts and some of the best-known printers in the country, which show conclusively that at last the "long sought for" has arrived. The difficulty of securing and holding competent feeders for platen presses has become the vexatious problem of the business to-day, and this difficulty has now been entirely overcome by the advent of the Kavmor press, a brief description of which follows. This press is 3 feet wide, 4 feet long and less than 5 feet high, and is substantially built from the very best materials, steel being used wherever possible, every part being made from special tools, jigs and dies, and are interchangeable, and has no frail parts to break or get out of order. Weight of press, 3,000 pounds. The operation of the Kavmor press is as follows: The stock to be printed (any weight from French folio to 150-pound cardboard, and any size from 2 by 3 visiting card to a double letter sheet, or size 12 by 18), is placed in an adjustable hopper and the Kavmor press automatically does the rest — feeds the sheet to be printed, registers same to a hair-line, and prints from one line on card 2 by 3 to a full, solid form 11 by 17 — and delivers the work printed side up at a continuous speed of five thousand printed sheets per hour.

The automatic feed is simplicity in itself. It takes the sheet from the *bottom* of the pile, thus obviating the stopping of the press to reload the adjustable feed-hopper. The "hopper" is readily adjusted to hold any size stock from a visiting card, 2 by 3, to a double letter-head, 12 by 18.

Right here is a positive device that prevents more than one sheet being fed in at once, and in the event of no sheet being fed in, the machine automatically throws off the impression without stopping, thereby avoiding offset and losing no time. This patented device can not be found in any other press.

Five sets of individual grippers mounted on an endless chain carry the sheet through the press continuously from the feed hopper to the delivery jogger, never releasing it until it is delivered printed side up in view of the operator. One-eighth of an inch gripper-hold is all that is necessary.

In registering the sheet, the Kavmor press has a patented registering frame that gives an absolute hair-line register, working in perfect unison with the continuous-feed device and grippers.

Among other distinguishing features that place the Kavmor press far ahead of any automatic printing-press is the interchangeable platen. Two platens are furnished with each press, enabling the pressman to make ready a second form while first form is being printed, thus saving an enormous amount of time and keeping the press in constant operation.

The Kavmor press is almost noiseless, being air-cushioned and the bed counterbalanced with vacuum pumps. The form is readily accessible at all times.

The Kavmor press requires no other material than that found in the ordinary printing-office. No curved plates or extra appliances necessary. It prints from a flat type form or ordinary blocked electrotypes and the form can be shifted at will.

After form is made ready all that is required is to adjust feed and gauge to size of sheet to be printed and the press will then feed, print and deliver, printed side up, five thousand printed sheets per hour.

The mechanism controlling the distribution of ink is novel, ingenious and effective, enabling the operator to adjust the quantity of color to suit any character of work. The universal idea of roller distribution is carried to its highest efficiency, seven large rollers passing over the form for each impression.

The Kavmor press is unique, in that it does not require the services of high-priced labor. After form is made ready and press started, it can be attended to by a boy, whose only task is to keep the adjustable hopper full of stock; one boy can readily attend to two Kavmor presses.

The Kavmor press is owned by the Automatic Platen Press Company of America, a corporation organized under the laws of New Jersey, with an authorized capital stock of $500,000, and the officers are as follows: President, George R. Myers; vice-president, M. M. Stevenson; secretary, Lewis E. Morrison; treasurer and general manager, Joseph T. Kavenaugh. The executive offices of the company are in the Tribune building, suites 925-926 and 926a, New York city, with selling agencies in Boston, Massachusetts, Chicago, Illinois, San Francisco, California, New Orleans, Louisiana, and Toronto, Canada.

The Automatic Platen Press Company has its own factory, located at Newark, New Jersey, and extensive arrangements have been completed to build the Kavmor press on a large scale. A first lot of one hundred of

these presses is well under way and the Automatic Platen Press Company is promising delivery by September 1, and orders will be filled in rotation as received.

A cut of the Kavmor press, together with additional information, will be found in another part of this number.

AUTOMATIC FALCON PLATEN PRESS.

Will feed, print and deliver any size sheet from 3 by 4 to 12 by 18; any weight of stock from lightest news to cardboard, 3,500 per hour. Size inside chase, 18¾ by 12½ inches.

The Automatic Falcon reduces the cost of presswork from one-third to one-sixth, according to the number of presses installed. One Automatic Falcon will reduce the cost in the proportion of 3 to 1, as it will do easily as much work as three ordinary platen presses, and do it better.

The installation of two of these presses will effect a still greater reduction in cost of production, as one man can attend to two of these presses, doing the work of six ordinary platen presses, and one man and a boy can look after three, turning out as much work as nine platen presses, saving the wages of seven feeders, and half the floor space.

The grippers taking the sheet from the Automatic Feed are attached to the platen, just as are the grippers on a cylinder, thereby insuring perfect register. The sheets are fed from the top of the pile.

An absolute hair-line register is obtained, and sheets passed again and again through the press show no variation whatever.

The Falcon is handled and made ready in just the same way and just as rapidly as an ordinary platen press. Flat forms are used only — so no curved plates or other time-wasters are necessary. It is perfectly adapted to short runs. Of no other high-speed press can it be truthfully said that it is as valuable on short as on long runs.

The form can be moved up or down on the bed by means of a small hand wheel at the rear, and then locked.

By means of a new device, all four impression screws can be turned by means of a single wheel. These features, which are found only on the Falcon Press, greatly facilitate making ready.

After being printed, the sheet is automatically delivered, printed side up, to a jogger at the back of the press.

For further particulars consult the American Falcon Printing Press Company, 346 Broadway, New York, New York; factory Hoboken, New Jersey.

CONCERNING COY PRESSES.

The Chicago Pneumatic Tool Company, one of Chicago's phenomenally successful manufacturing concerns, now has control of the Coy Combination Rotary Web Press. It has been known to a few for several years that the Tool Company was behind the development work of this machine, but not until recently has it cared to announce this fact and to become openly identified with it. This decision was not reached until after the press had repeatedly demonstrated its great usefulness in many different specialty lines and made good its claim of being one of the most unique and interesting pieces of printing machinery seen in recent years.

The press is accurately described as a "combination rotary," combining, as it does, more different operations with fewer parts than ever before accomplished in a printing-press. For example — it has only two cylinders, yet with them it does high-grade work in one and two colors upon one side of the web, or in one color each upon both sides of the web. In addition, each press is equipped with rotary perforators and slitters, and delivers its product in sheets or in rolls.

The ease with which special attachments, such as numbering, punching, dieing, gluing, ruling, or folding devices are attached to the press make it an attractive proposition to the manufacturing printer.

It is a small machine and strictly an "all-size" one, using plates of any size and delivering sheets of any size. Its speed is good, but somewhat less than that of the "straight" one-size rotary, not being able to do good work faster than 6,000 impressions per hour, yet at that gait it can turn out eighteen thousand 12 by 12 sheets per hour in one color or in two colors upon alternate sheets — that is, one sheet in red, the next one in black.

The press takes its name from its designer and patentee, who, although a mechanical engineer, was for a number of years a well-known Chicago lawyer.

PERFECTION IN FOLDING MACHINES.

The Dexter Folder Company recently installed for the Crowell Publishing Company, at Springfield, Ohio, one of their large combined folding and wire-stitching machines. This is the largest machine of its kind yet turned out by the Dexter Folder Company. It has a capacity of two thousand complete copies of the *Woman's Home Companion* per hour — folded, stitched and covered complete. It will deliver books with pages varying from twenty to ninety-two. It folds and assembles the various sheets to make the book, adds a four-page cover, and then binds the same by inserting three wire staples, thus turning the books out complete with the exception of trimming the edges. All incomplete books are automatically detected by the machine and are switched from their course into a receptacle provided for them. The complete copies are delivered in a packing box that counts and delivers them in piles of twenty-five copies each. The completeness of the machine can be imagined from the fact that the bundling attachment takes note of and credits its count to make up each book that has been automatically switched out as being incomplete. This machine occupies a floor space of 40 by 17 feet and weighs 51,000 pounds.

It may not be generally known, but it is nevertheless a fact, that the use of these machines is becoming quite general with the larger publishers. Four of these Dexter machines have been in use by the *Youth's Companion* for eight years; Robert Collier has used five of them for three years, and the Housekeeper Corporation at Minneapolis has used one for three years.

BRICKS WITHOUT STRAW.

It's an ill wind that blows nobody good. An overseer who had worked all his compositors the eight hours, to get an important job to press, had to work late by himself. For months and months his men had been growling at the scarcity of material, but had been put off with the usual vain excuses of overseers. Nemesis, however, was on his track. When he got the job on the stone for imposition, de'il a bit of furniture could he find about the place at all, at all, and his curses were not loud, but deep and very frequent. There's plenty of material in the office now!— *London Typo. Journal.*

A BOOMING BUSINESS.

"He says his printing-office was a dead one when he took hold of it, but it's worth something now."

"Do you believe it?"

"Sure. The price of old junk, type and brass has gone way up."— *Edward Singer.*

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping" Department of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY, Chicago.

FOR SALE — Complete files of THE INLAND PRINTER, Volume 1, No. 1, to date; 34 volumes bound and in first-class condition; also complete files of *Printing Art*, 2 volumes bound; make offer. EDWARD W. STUTES, 236 Felix Block, Spokane, Washington.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1. THE INLAND PRINTER COMPANY, Chicago.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50c. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the title "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions, full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE INLAND PRINTER, complete file from Volume 1, No. 1, to date, unbound, for sale. G 393.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7¾ by 9¾, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — An established job office; machinery will invoice $15,000; will sell for $10,000; send for complete invoice. THE KENTON REPUBLICAN CO., Kenton, Ohio.

FOR SALE — Country weekly newspaper (7-column) and job-printing plant; $1,500 cash buys business, plant, etc.; selling owing to ill health; splendid opportunity and good town. G 398.

FOR SALE — First-class job office in St. Louis; cylinder, 5 C. & P. jobbers, 44-inch power cutter; sell all or half interest; death of partner reason for selling. G 417.

FOR SALE — Half interest in job shop; manufacturing city of 18,000; pony cylinder, 8 by 12 jobber, cutter, etc., electric power; small cash payment, balance to suit purchaser. G 421.

FOR SALE — Printing, stationery and newspaper business, established 25 years, located in thriving mid-west city of 35,000; modern plant; 5 presses; everything in first-class condition; steady growing patronage in all departments; paper carrying heavy line of advertising; if you want to step into a business that is already "worked up" address G 386.

FOR SALE OR LEASE — Small but first-class job office in connection with daily paper; favorable terms to a good workman; none other wanted. MORNING NEWS, Canton, Ohio.

PRINTERS — $50 to $250 additional earnings weekly; investment required for my system, $250; triflers save stamps; I am the money-maker for you. G 400.

STATIONER in Washington desires to represent a side line on commission or otherwise. G 425.

WANTED — Particulars of anything can be used or sold by modern printing-office. ARMSTRONG BROS., Drawer 1860, Edmonton, Alberta, Canada.

WANTED — Practical lithographer to take active interest in established lithographing and printing business; must be able to invest $10,000. G 396.

Publishing.

JUST OUT — New Bulletin indicating excellent businesses obtainable; request one to-day. EMERSON P. HARRIS, Broker, 253 Broadway, New York.

FOR SALE OR EXCHANGE.

CAMPBELL ECONOMIC No. 00 two-revolution cylinder press, 44½ by 60, with cone pulleys, complete, in good condition. AMERICAN BOARD & BOX CO., Dayton, Ohio.

COMPLETE PHOTOENGRAVING PLANT FOR SALE — Fully equipped with the best machinery for turning out the highest grade engraving and commercial photographing; plant in first-class condition all ready to operate; centrally located in the city of Cleveland; an excellent bargain; must be sold at once. Address C. T. KIRKBRIDE, Receiver, 1627-28 Williamson bldg., Cleveland, Ohio.

FOR SALE — Brown job folder in good order; bargain; folds sheet up to 36 by 48, delivers at any fold. For particulars address C. J. BLAKE, Roe bldg., St. Louis, Mo.

FOR SALE — Campbell Economic No. 000 two-revolution cylinder press, 47 by 64, with cone pulleys, complete, in good condition. AMERICAN BOARD & BOX COMPANY, Dayton, Ohio.

FOR SALE — Complete job plant in live, growing city of 10,000; annual business about $3,000; can be easily increased by right party; *good* condition. G. H. THOMSON, Fayetteville, N. C.

FOR SALE — Gem paper cutter, 30-inch, finger gauge; binders'-board shear, standing press, numbering machine and tools; will be sold cheap for cash. G 418.

FOR SALE — 65-line Levy screen, 11 by 14, in good condition, cheap. J. L. D., Box 466, Duluth, Minn.

FOR SALE — One Blackhall embossing press; takes dies 1½ by 3½ inches; one No. 2 King stamping press with a Freund & Turner inking and wiping attachment; all in excellent condition. TRADE ENGRAVING CO., Sheriff and Prospect Aves., Cleveland, Ohio.

FOR SALE — One two-revolution Huber cylinder press, 38 by 52 bed, in first-class condition, with a three-horse electric motor, to make room; will sell at reasonable price. M. ROSENTHAL & CO., Power bldg., Cincinnati, Ohio.

FOR SALE — Two Model No. 3 Linotypes in good condition; also 66 liners, 34 ejectors, 2 Linotype motors, 5 fonts 2-letter matrices and magazines, remelting furnace, etc. HENRY R. COLBY, 125 East 4th st., Dayton, Ohio.

FOR SALE — Two fine Ideal hand cylinders; 2 Washington hand presses; big bargains, KING & WALKER CO., Madison, Wis.

Steel Die

Embossing and Copperplate Engraving for the trade. Engraving only for concerns who do their own embossing or printing. Prompt service.

AMERICAN EMBOSSING CO., BUFFALO, NEW YORK

Knife Grinders

For wet or dry grinding. Made in four styles and fifteen sizes. 1,500 sold.

BLACKHALL MFG. CO., Buffalo, N.Y.

FOR SALE OR EXCHANGE.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50c. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. INLAND PRINTER COMPANY, Chicago.

LINOTYPE PARTS FOR SALE — Disk with nonpareil, brevier, long primer and small pica No. 24 molds, and a number of liners; also other parts; used somewhat. HAEDRICH, 303 Jay st., Brooklyn, N. Y.

REBUILT WHITLOCKS AND HUBERS — Modern two-revolution Whitlocks, sizes 27 by 31, 26 by 34, 32 by 47, 39 by 52, 40 by 60 and 45 by 62; Hubers — 37 by 52, 44 by 52 and 40 by 60; all strictly guaranteed. A. F. WANNER & CO., 342 Dearborn st., Chicago.

WILL EXCHANGE LAUNCH FOR PRINTING — Will build a first-class launch to meet owner's requirements in exchange for printing of catalogue; workmanship guaranteed first-class; we have a 35-foot semi-speed launch which we will sell on same terms at a bargain; particulars on request. YACHT MODEL EMPORIUM, 438 S. Salina st., Syracuse, N. Y.

3 Hickok 36-inch faint-line ruling machines.
1 Hickok power round-cornering machine.
1 Latham lever embossing press.
1 Sanborn No. 5 lever embossing press.
1 each, styles C and E Morrison wire stitcher.
1 24-inch Latham foot-power perforator.
1 28-inch steam-power Rosback perforator.
1 White steam-power paging and numbering machine.
1 Champion foot-power paging and numbering machine.
1 Brehmer leather-paring machine.
All machines guaranteed in good working order. For further particulars and prices, address GANE BROS. & CO., 312 Locust st., St. Louis, Mo.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? — File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 4; machinist-operators, 4; Linotype machinist, 1; Linotype operators, 12; foremen, 5; all-round men, 3; bookbinders, 2; compositors, 6; make-ups, 2; stoneman, 1; ad.-men, 2; engraver, 1; artist, 1; pressmen, 7; proofreaders, 2. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

Bookbinders.

FIRST-CLASS PAPER CUTTERS; open shop, St. Louis; best of wages. G 315.

WANTED — A good man to take charge of paper cutter, folding machine and booklet and publication binding; 9-hour shop. FRED L. KIMBALL CO., Waterloo, Iowa.

Compositors.

WANTED — Beginners who would learn printing trade and learn it right, to enter SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis. Best instruction, fine equipment, easy terms. Particulars on application.

WANTED — Compositor with a fair knowledge of stonework; 54-hour week; permanent position, New England States. G 394.

Engravers.

PHOTOENGRAVERS WANTED — Positions open for 4 zinc etchers, 3 half-tone operators; steady jobs, best pay, open shops, no strike; give full particulars, wages expected, etc. EMPLOYING PHOTOENGRAVERS' ASSOCIATION, Milwaukee, Wis.

WANTED — A good solicitor for engraving business; must be practical and know the business; no cheap man wanted; good position open to right party; best field for work in entire country. G 413.

WANTED — All-round experienced photoengraver, competent to take full charge of small plant in an Iowa city; state salary wanted; references required. G 406.

WANTED — GERMANY — Technical guide capable of managing engraving and half-tone department; only those who have occupied a similar position are requested to indicate salary wanted, experience, age, etc., inclosing portrait, to MEISENBACH, RIFFARTH & CO., Berlin-Schoneberg, Hauptstrasse 7 a/8.

Foremen, Managers and Superintendents.

A-1 FOREMAN to take charge of cylinder pressroom; must be sober and have some experience on three-color proecesswork; open shop. G 314.

SUPERINTENDENT — (I recently inserted this advertisement in this paper, but have either not heard from the right man or his letter did not convince me) — for a printing-office in Philadelphia where some 40 people are employed; man of taste, skill and experience as a printer, must be of good character, have good business ability, know a good piece of printing when he sees it, and know how to get it from others; the man who is interested in this must tell enough to interest me in him; I will treat what he says in confidence, but have no time to follow up letters giving only name and address. G 125.

WANTED — A first-class managing printer for an engraving and printing establishment in a New England city, turning out a high-grade line of illustrated catalogue work; only those need apply who are qualified to fill the most exacting requirements as to executive ability and broad experience; must possess excellent taste in typography and presswork, also ability to apply economical administration. G 432.

WANTED — A first-class, non-union job compositor to act in position as foreman; he must be an artist in job composition, understanding thoroughly how to lock up both job and book forms; to take charge of job composing-room, but must be willing to work at the case himself; we desire a man who can figure on composition; we have had no labor troubles; state experience, age, reference, habits, salary expected; permanent position to the right man. G 396.

WANTED — Foreman for composing-room — not affiliated with labor organizations; high-grade position and permanent with good salary and chance for advancement. WRIGHT & JOYS CO., Milwaukee, Wis.

WANTED — Working foreman for job composing-room; working 6 men; union shop; must be quick and sober; married man preferred. G 424.

WORKING FOREMAN for composing-room in a novelty manufacturing works; no book or commercial work; 3 job presses; splendid opportunity to locate in a New England village, 60 miles from Boston; office strictly union; $18 per week to a hustler. G 411.

WORKING FOREMAN in small job office in East; union; married man preferred; $20 to start. G 430.

Operators and Machinists.

MONOTYPE CASTER OPERATOR to take charge of 2 casters for non-union shop in large southern city. G 72.

PERMANENT POSITIONS for 3 first-class book and job Linotype operators; union office. SMITH-GRIEVES TYPESETTING CO., Kansas City, Mo.

WANTED — Machinist-operators may learn the Linotype in eight weeks at SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis; now is the time, for the demand for operators grows heavier every day; instruction given women. Write for full information.

WANTED — One or two Linotype operators to take over and manage 2-machine plant; business is now owned and supported by 15 open-shop job offices in city of 100,000 inhabitants; parties must have some capital to invest; splendid opportunity for progressive operator to secure established and paying business. G 292.

Pressmen.

FIRST-CLASS CYLINDER PRESSMEN familiar with colorwork; open shop, St. Louis; best of wages. G 173.

WANTED — Job pressman familiar with Colt's Armory press, and well up in color and register work; union office; give full particulars as to experience and salary desired; eastern town. G 412.

WANTED — Pressmen turned into specialists by high-grade instruction in make-ready and colorwork; we can show you how to increase your ability and how to earn more money. SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis.

Salesmen and Solicitors.

PRINTING SALESMAN
WANTED.

MAN of exceptional ability on high-grade catalogue and commercial work; fine opening for man of ideas and large experience; Boston and vicinity. G 435.

Miscellaneous.

WANTED — First-class stoneman, careful and accurate; union; scale $21; position will pay over to right man. G 397.

WANTED — Steel die embossing pressman capable of operating Victor power presses. G 433.

WANTED — Steel die embossing engraver; permanent position and good salary for the right man. G 434.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? — The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, Chicago.

Artists.

CARTOONIST desires position in South or West; correspondence solicited. G 426.

Bookbinders.

WANTED — Position as superintendent or foreman of bindery; 25 years' experience; handle 40 people at present; reference — foremen and present employers; will take partnership. G 431.

DO YOU DO EMBOSSING?

Hard as stone. Ready for use in two minutes after making counter-die. Softens quickly by gas flame, hot water or torch. Remeltable—can be used over and over again. **$1.00 PER PACKAGE,** containing full instructions and hints on Embossing (over 2,000 words), and you do not have to buy a book on Embossing. **Sold by All Supply Houses or by A. W. MICHENER, Mfr., 178 Monroe St., CHICAGO**

MICHENER'S EMBOSSING COMPOSITION

Engravers.

PHOTOENGRAVER seeks position as superintendent; worked up in every branch of the business, expert in color etching and photography; reliable, energetic, German and English speaking; go anywhere; give full details and salary, please. G 404.

WANTED — Position as half-tone operator. G 303.

Foremen, Managers and Superintendents.

FOREMAN, COMPOSING-ROOM — Experienced, dependable man, with executive ability handling high-grade work, desires change. G 409.

PRESSMAN FOREMAN — 12 years' experience handling large pressroom; understand all grades of catalogue, color and commercial work; sober, steady. G 110.

SUPERINTENDENT, now engaged as such in large complete printing plant, will be open for change September 1; practical printer, good executive ability, New York references. G 408, care New York Office Inland Printer.

Operators and Machinists.

A-1 LINOTYPE MACHINIST (no operator) of 14 years' practical factory and office experience, desires change; capable of handling large plants; A-1 references; union. G 381.

LINOTYPE OPERATOR — 3,500 ems an hour; desires position in office where he could work on machine most of the time to acquire speed; good job compositor; strictly temperate and reliable; union. G 192.

Pressmen.

A-1 PRESSMAN desires change; competent and reliable; best of references; can fill position soon. G 416.

A FIRST-CLASS CYLINDER PRESSMAN desires a change; prefers to take charge; good worker and manager. G 144.

CYLINDER PRESSMAN — First-class half-tone and colorwork; 11 years' experience; West preferred. G 332.

HALF-TONE AND BOOK PRESSMAN, 12 years' experience, union, desires situation; Chicago preferred. G 437.

NEWSPAPER cylinder and job pressman; age 28; sober, steady, married; warm climate preferred. FLOYD METZGER, 128 W. Broadway, Logansport, Ind.

PRESSMAN — Cylinder or platen, first-class on half-tone, color, book and commercial printing. G 414.

SITUATION as a pressman in a pressroom of 2 cylinders, and 2 to 4 jobbers, doing a nice grade of work; full particulars upon inquiry. G 410.

Proofreaders.

POSITION as copyholder, with advancement; proofreader's diploma. G 415.

Salesmen and Solicitors.

BUSINESS CONNECTION with Detroit, Michigan, printing house, or represent there an outside printing and engraving concern. G 429.

Miscellaneous.

PAPER CUTTER AND STOCKMAN EXPERT, printing-house and pamphlet bindery, familiar with all papers, sizes and values, competent to handle shipping or any clerical detail work in connection with the above, splendid executive ability. G 423.

YOUNG MAN, general experience, now on metropolitan paper, desires to manage or accept good position with small daily or weekly. X Z., 2543 Maplewood Ave., Toledo, Ohio.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-mache; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets $1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

IMPROVED THALER KEYBOARD — Made of metal; instructions in fingering; bell announces finished line; detachable copyholder; price $4 by express at expense of purchaser. THE INLAND PRINTER COMPANY, 130 Sherman st., Chicago; 116 Nassau st., New York.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50c. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. INLAND PRINTER COMPANY, Chicago.

PRINTERS everywhere find the producing of imitation typewritten letters a most profitable side line. Ours is the leading circular letter firm in Chicago, printing millions of letters weekly on our platen and Harris presses. We make our own inks and typewriter ribbons, and guarantee perfect work in every way. Full instructions for operating the process furnished all users of our supplies. No apparatus of any kind required and no royalties.
Prices: Ink for circular letter printing, any color, black, blue, green, purple, brown or red, per lb.....$2.50
Typewriter ribbons exactly matching, per dozen..... 4.00
Special prices to large users.
M. M. ROTHSCHILD, Circular Letter Specialist, 96 Fifth ave., Chicago.

SAVES ITS COST EVERY DAY — What? Tympan gauge square; only 25 cents; all dealers.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 30c, 7 for 50c, 12 for 80c, postpaid. THE INLAND PRINTER COMPANY, Chicago.

THE COMFORT BRACE APRON FOR PRINTERS — Highly recommended; straps stay on back; patented June 19, 1906; 3 sizes — large, medium, small; we pay the postage. HATTON MANUFACTURING CO., Lebanon, N. H.

OUR COLOR DESIGNS FOR PRINTERS' BLOTTERS are building business for those who use them. Only one shop in a town can get them. Write for samples and particulars
CHAS. L. STILES, Printers' Cuts, Live-Stock Cuts, Poultry Cuts, COLUMBUS, OHIO

Printers and Stationers Make **RUBBER STAMPS** A PROFITABLE SIDE LINE Profits large and demand increasing. Investigate. Complete outfits from $25.00 up. Write for catalogue.
PEARRE E. CROWL COMPANY, 3 E. GERMAN STREET, BALTIMORE, MD.


SPATULA CUT CATALOGUE (8th ed.). Thousands of beautiful and appropriate half-tone and line cuts for ads., booklets, etc. Over 100 pp., 9½ x 12¼, 50c. (refunded on $2 order). **BEAUTY BOOK**—Full-page art pictures from photos of 60 of the most beautiful women in the world, 25c. Electros for sale. Both 70c. Stamps taken. SPATULA PUB. CO., 100 Sudbury Building, BOSTON, MASS.


PRINTERS Write on your business letter-head to **R. Carleton Engraving Co., Omaha, Neb.,** for the latest copyright LODGE CUT CATALOGUE Book, **"When Papa Rode the Goat."** Colored plates. 100 illustrations. Many fearful things. 15c. by mail, to printers only.


HEADQUARTERS FOR **EMBLEM CUTS**
YATES BUREAU of DESIGN
263-269 Dearborn St. CHICAGO, Ill.
Send Stamp for Booklet: Write on your Business Stationery

Type for Ribbon Printing
The large typefounders do not understand much about the art of making typewriter type. You can prove this by the poor imitations of typewriting you get in your morning's mail. You can come pretty near to "fooling all of the people all of the time" (in an honest sort of way) if you will specify our type for your Ribbon Printing. Send for the May issue of the Typemaker, which also shows the job faces we sell at forty per cent off foundry prices.
The Wynkoop Type Foundry 85 Warren St. New York

A Modern Monthly— All About PAPER



THE PAPER DEALER gives the wanted information on the general and technical subject of **Paper**

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on Enamel book paper.



SPECIAL OFFER—Enclose a dollar bill, or stamps, or money-order, in your letter-head, and remit at our risk, and receive the paper for the balance of 1907 and also a copy of our book, "Helps to Profitable Paper Selling."

The **PAPER DEALER**
155 WASHINGTON STREET, CHICAGO

IMPROVE THE QUALITY AND EFFICIENCY OF YOUR INK

INKOLA WILL DO IT

A Perfect Ink Reducing Compound, now being used by the best lithographing and printing establishments of the country. It saves you money and improves the quality of your printing.

INKOLA mixed with any kind of ink will impart a solid body, and as soon as this compound is added to the ink it becomes identified with it instantly—no waiting for mixture to become effective.

Will make any color print solidly and with little ink on the rollers; every color will furnish solid printing—deep, sharp and distinct; it allows sharp impression; makes the ink short and lift easy; keeps the color very brilliant after being dry on paper. No color to which it has been added will wash.

Keeps the stone in good condition. Ink of every kind can be left on the rollers over night—it will not dry on rollers.

We guarantee Inkola to do the work, or money refunded.

Write us for price-list and full information. You should give it a trial. Let us make you a trial shipment. Write to-day.

GLOBE CHEMICAL COMPANY, Pabst Building, Milwaukee, Wis.



LET US SEND YOU A SAMPLE OF OUR

"ESSO"

Molding and Polishing Graphite

Prices furnished gladly.

THE S. OBERMAYER CO.

CINCINNATI CHICAGO PITTSBURG

SUMMER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

Secondhand Presses and Feeders *Wanted*—

Will pay $1,500 for secondhand large size Presses in good condition. Miehles preferred.

Will pay $500 for secondhand automatic Press-feeders in good condition. Cross Continuous preferred.

ADDRESS

Box 5-L, care THE INLAND PRINTER, CHICAGO.



Quick Stringing Saves Time Labor Money

LOOK! WIRE LOOPS

To Hang Up Catalogs or Pamphlets

The Universal Wire Loop

Is the cheapest and best device for "Stringing" Catalogs, Directories, Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out.

Let us send sample and quote you prices.

Successors to Universal Wire Loop Co.

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The Printer's Best Friend

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Simple, durable and absolutely reliable.

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JUST perfected friction drive, variable speed, alternating and direct current Motors for Gordon and Universal Presses. Variation 100 to 3,000 impressions per hour. Write for Booklet "A."

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Guaranteed to overcome mottled and blurry half-tones, type forms, rule forms and solid plate printing. Also warranted to make any printing ink take sharply, smoothly and firmly to highly glazed papers. It makes an ink print on top of other inks. **Large trial sample, postpaid, 25 cents.**

AULD'S INK GLOSS gives a high gloss to inks.

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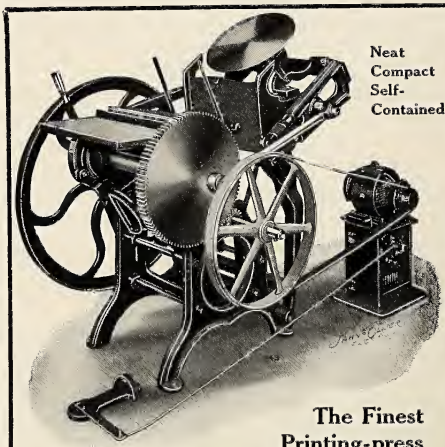
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Has a sort of "Mustang" wear; outlasts and holds on longer than 90% of competitive goods. Most printers stay with us once their customers get the habit of using good carbon paper. Strange to say, our prices are no higher than competitors'. We'd like to have our samples and discount in your peg-hole for future reference. By this foresight we'll get the order and save you delay.

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Neat Compact Self-Contained

The Finest Printing-press Control and Drive You Ever Saw

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We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

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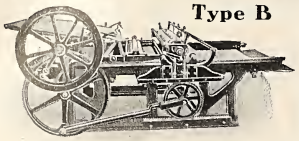
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This book has heretofore been sold for $2.50. It contains a wealth of information that no electrotyper or stereotyper can afford to be without

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$5.00 CASH Name THE INLAND PRINTER when you write, and if you buy a press of us, we give you $5.00 in cash, to trace the ad. in this journal.

BIG BARGAINS IN WASHINGTON, IDEAL AND OTHER CYLINDER PRESSES, BLANKETS, CHASES, INK, ETC.

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Get our samples. Tone up your business.

What do you know about our "VIENNA MOIRE" Blotting Paper? Do you know that some of the largest concerns in the United States use our "VIENNA MOIRE" Blotting for their high-grade advertising? Why? Because it's artistic and attractive. And, Mr. Printer, don't you know that it is to your interest to supply your customers with the latest and most attractive Blotting Novelties? Get our samples and see for yourself. We manufacture the "VIENNA MOIRE" in ten rich and attractive colors.

Ask for samples "WORLD," "HOLLYWOOD" and "RELIANCE" plate-finish Blotting. Something new, made to produce good printing. Smooth surface and lintless. All good printers should investigate.

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Makers of Blotting
RICHMOND, VA.

Tympan Gauge Square



3¾ x 8⅛ inches.

For quickly and accurately placing the gauge pins on a platen press.

Made of transparent celluloid, ruled in picas.

By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once. Will save its cost in one day's use.

Twenty-five cents, postpaid to any address.

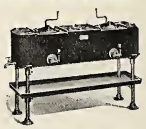
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"How to Promote a Printing Business"

Is the title of a little Book I have just published

THE BOOK TELLS:

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5. How I raised $10,000 in cash to use as working capital for a Philadelphia real estate company of which I am now president.

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8. How I have raised tens of thousands of dollars for various other enterprises (one a publishing business) during the past three years.

9. How I would have applied the same methods to the raising of capital for my printing business some years ago if I had then possessed the information which this book contains.

10. How you may apply these methods to the raising of capital for a newspaper, or job-printing, or bookbinding, or most any other business.



HOLLIS CORBIN

I am thirty-four years of age. Nineteen years ago I started as a dollar-a-week devil in a country printing-office. Five years later I became editor and proprietor of the St. Johns (Michigan) *News*. I struggled along for a year and a half — continually handicapped by the lack of working capital. I neither succeeded nor failed. I sold out. In 1898 I was conducting a little job-printing business, with an $850 plant, in Port Huron, Michigan. I made good headway, especially in working up a mail-order business, but I was again handicapped by a lack of working capital and I didn't know how to raise it. I soon sold out and accepted a position with an advertising agency in New York city. During the past nine years I have been connected with various enterprises in New York and Philadelphia. I have prepared and placed hundreds of thousands of dollars' worth of advertising and I have prepared copy for, and supervised, nearly $100,000 worth of printing. I mention these facts to give you some idea of the kind and amount of experience my book is based upon. You will see that I am in a position to know all about the requirements of printers and publishers in small towns as well as printers and publishers in large cities.

The price of my book is $1 — cash with order. You need not write out an order. Simply write your name and address on a sheet of paper, fold a one-dollar bill in it, enclose in an envelope and send *by ordinary mail AT MY RISK*. If you prefer, you may send your personal check on your local bank, or a postoffice or express money order. This book is copyrighted and can be had from no other source. It contains only forty-one pages. It will not satisfy the man who wants the largest possible quantity of reading matter for his money, but I believe it will be worth thousands of times its cost to each one of a number of INLAND PRINTER readers. Send me $1 to-day — now — while you have the matter in mind. The book will go to you by return mail.

I think a careful study of this book will be of *very great* advantage to *any* man working in any branch of the printing business, as well as to any man already in business for himself.

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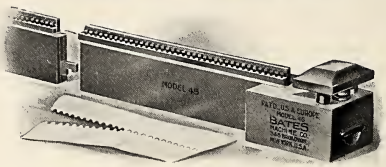
Automatic Hand-Numbering Machine Model No. 50



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FACSIMILE IMPRESSION.
WITH INDICATOR.
Consecutive-Duplicate-Repeat
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Saves one operation. Perforates while you print.



Our Machines are carried in stock by Dealers everywhere



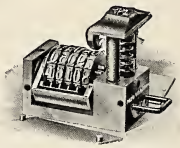
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№ 12345
FACSIMILE IMPRESSION.
Made to number backward to avoid collating.

Type-high—for General Job Work.



Model No. 27
NO SCREWS
View, showing parts detached for cleansing.

HANSEN'S NEW DESIGNS IN BRASS RULE

The Superiority of Hansen's Brass Rule is acknowledged the world over. They are made on machines specially designed for this purpose which are used and controlled by us exclusively. For accuracy and superior finish they are positively unequaled. Made in two foot lengths

BELOW ARE SHOWN A FEW OF THE MOST POPULAR STYLES FOR JOB OR NEWSPAPER WORK

No.	Per Foot	No.	Per Foot	No.	Per Foot
2 550	12 cts	4 618	25 cts	10 627	60 cts
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4 552	22 cts	8 621	50 cts	4 630	25 cts
5 553	27 cts	10 622	60 cts	6 631	40 cts
5 555	27 cts	12 623	70 cts	4 632	25 cts
5 556	27 cts	12 624	70 cts	6 633	40 cts
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Display in Boston Gothic and Medium Gothic No. 7

WE are making a specialty of fine half-tone plates and zinc etchings, and two, three and four color work. We make only one kind and grade of plate at a uniform price to all.

¶ Our plant is situated outside of the congested smoky district. Our building is specially constructed for our needs, plenty of sunlight for direct reproduction; equipment all modern; force of experienced operators in every department.

¶ As we are strictly Artists and Engravers and not printers, our equipment ought to appeal to every good printer who wants good plates properly etched and finished—no junk.

¶ Our business has grown very rapidly, strictly on merit. Our designing and art department is without a peer. It's at the service of our customers at a very reasonable charge for time consumed.

¶ Our booklet, "Modern Commercial Art" is sent free to those writing on their own letterhead.



The Hammers Shilling Company

Artists, Engravers and Designers of Printed Advertising

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The Roth Embossed Printing Press

Automatically and simultaneously embosses and prints from a steel die or plate

IS A REVOLUTION IN POWER EMBOSSING PRESSES

All classes and kinds of work possible to be done on a power press, including hot or dry work

OCCUPIES one-half the floor space, is about one-half the weight of other presses; is four times as strong and will exert four times as much pressure on the die.

Is the fastest-running press ever built.

Greatest output and variety of work.

Accurate and positive register for an indefinite period of years.

Counter dwelling on the impression results in superior work.

Positive and uniform feed on wiping-paper.

Uses the minimum amount of ink and lightest weight paper on varnish ink.

Impression tripped at will.

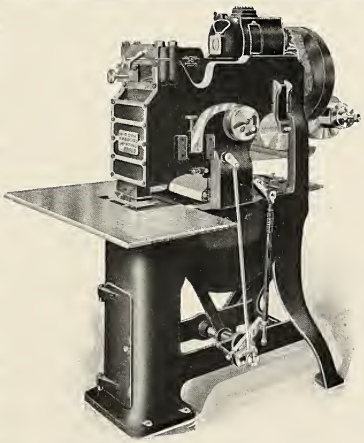
Onion-skin and glazed paper run as commercially as other paper.

Is a triumph of simplicity.

Is the most efficient, durable, compact and rigid.

Main parts and bearings automatic and self-lubricating.

We claim originality in every detail and respect.



THE body is composed of a single carbonized-steel casting, which is eight times the strength of cast iron.

Our No. 3 will emboss in the center of a 30-inch sheet; no limit to length.

Will take a die or plate 7 x 10 inches on regular work and steel-plate effect, and bring up 50 square inches of solid ruled work. 20 x 20 inch dies on hot or dry work.

Built in five sizes; the smallest a hand press, and to receive our seven different automatic attachments for the various purposes.

Instructions complimentary, personal, typewritten and otherwise.

The variety of work that can be done on it is so great that the smallest printing concern can easily secure sufficient work to keep at least one press running steadily.

Over fifty of our style "A" presses are being successfully operated by over forty different concerns in the United States, Canada and Mexico, including one sold Tiffany & Co., and H. G. Alford Co., of New York; all of which were sold without personal solicitation.

SOLE MANUFACTURERS OF

Roth's Cyanide Case-hardening Furnace and appliances.

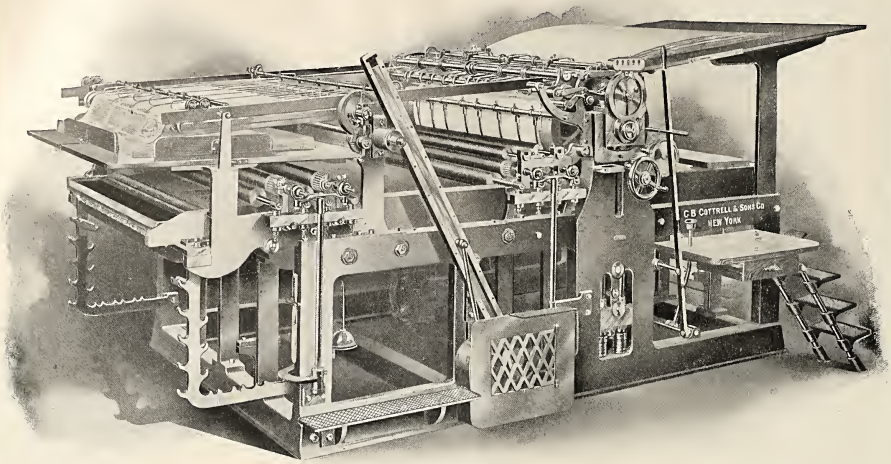
Send for descriptive pamphlet, etc. Correspondence solicited. No payments required until all guarantees and representations are fulfilled; everything we write or say to be considered as such, including circular matter.

Est. 1857

B. ROTH TOOL COMPANY

Sole Owners and Manufacturers

ST. LOUIS, MO., U. S. A.



THE COTTRELL

High-Speed Two-Revolution Press

Is especially designed to print the most difficult photo-color reproductions and is the ideal machine for three and four color work

IT EXCELS IN THE FOLLOWING IMPORTANT FEATURES:

SPEED—The speed of the Cottrell Press is greater than that of any other Two-revolution Press of like size in the market.

DISTRIBUTION—Distribution of ink is unequaled on account of the perfect arrangement and number of rollers, which are vibrated and geared. The ink-fountain is easily adjusted for any class of form.

DELIVERY—The Convertible Delivery, perfect in its working, can be set to deliver the sheet printed side up or changed to fly delivery in three minutes.

REGISTER—Absolute register guaranteed, and on this account the Cottrell Press is best adapted for the exacting demands of three-color and catalogue printing.

ECONOMY—The Cottrell Press is capable of making the longest runs without wearing the plates.

C. B. COTTRELL & SONS COMPANY

CONSTRUCTORS OF HIGH-CLASS PRINTING MACHINERY

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NEW YORK, N. Y.
U. S. A.

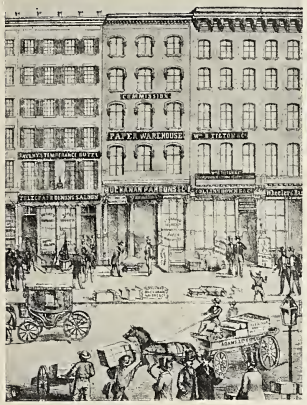
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"Investigate thoroughly and it will be a Cottrell."



North Side of Beekman Street—1854

Parsons Brothers
Paper Merchants & Exporters

Having just completed our first seven years of independent existence since we took over the general merchandising and export business of W. H. Parsons & Co., with whom we were formerly associated, we have opened our seventh foreign branch office at Buenos Aires.

The two accompanying cuts, showing where the business we are carrying on was first organized in Beekman Street, in 1854, and our present location in the up-to-date, perfectly appointed office building of the *Evening Post*, will indicate the evolution of business methods in meeting the larger requirements of expanding trade.



20 Vesey Street—1907

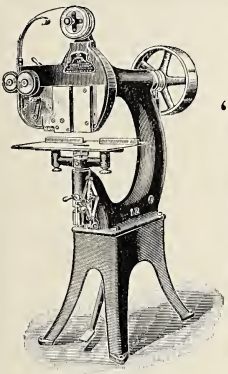
CABLE ADDRESS, "PARSOBROS," NEW YORK

PARSONS BROTHERS, *Paper Merchants and Exporters*

20 VESEY STREET, NEW YORK

LONDON SYDNEY CAPETOWN WELLINGTON BUENOS AIRES MEXICO, D. F. HAVANA

UNAPPROACHABLE



Awarded Gold Medal in St. Louis, Mo., and London, England.

We have now reached the high-water mark of excellence in our new

"PERFECTION"
No. 6 and No. 12
WIRE STITCHERS

which are unapproachable on the face of the earth for all-round excellence.

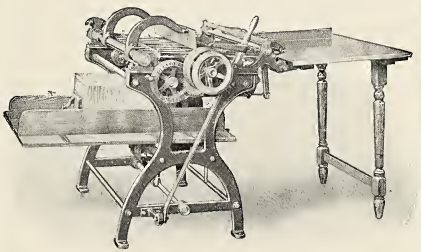
Printed matter and any information desired can be had on application.

THE J. L. MORRISON CO.

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27-29 Furnival St., LONDON, ENG.
Leipzig, Germany Toronto, Canada

Drop-roller Folder

ONE FOLD



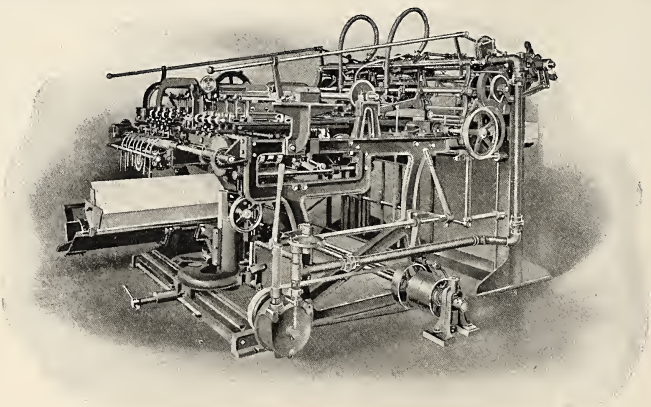
SPEED **6000** PER HOUR

MADE BY

C. F. ANDERSON & CO.

394-398 SOUTH CLARK STREET
CHICAGO

THE CHAMBERS
Paper Folding Machines



Small 32 pp. 3½ x 5¼ inches

Large 16 pp. 12 x 17½ inches

No. 440 DROP-JOBBER has range from 35x48 to 14x21 inches.

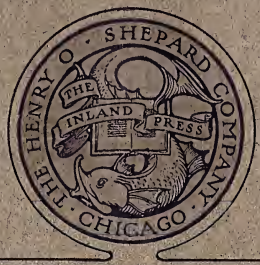
All the standard right-angle deliveries, together with long 16's and long 32's, two on, are made into one packing-trough. ¶ No oiling of tape-pulleys or shifting of cams required for any sheet within the scope of the machine.

Best Construction, Great Flexibility, Convenience and Simplicity

Chambers Brothers Co.

Fifty-second and Media Streets, Philadelphia, Pa.

Chicago Office, 59 West Jackson Boulevard



Distinctive Printing

Printing that will attract attention and put the customer's advertising literature in a class by itself —printing that contains originality in conception and the highest degree of excellence in execution— this is the quality of distinctive printing which characterizes the work of

The Henry O. Shepard Co.

Illustrators : Designers : Engravers
Printers : Binders

120-130 Sherman Street, Chicago

Protect Your Business!



HE PRINTER CAN NOT AFFORD TO PERMIT CHEAP OR DINGY WORK TO LEAVE HIS ESTABLISHMENT.

The most expensive cuts, the best quality of ink, and the very highest character of presswork will not overcome poor quality of paper used. The main basis of a successful "turn-out" of a Catalogue or Booklet is the quality of paper used—then the all important, its COVER.

HAVE YOU EVER SEEN our attractive Sample Book of POTOMAC COVERS? We want you to send for a Sample Book, then carefully compare and consider the use of the POTOMAC cover stock when making "bids" for your next catalogue or booklet.

POTOMAC COVERS are made from high-grade stock; every sheet carefully woven and finished; the *quality* that can be given a hard crease without *cracking;* a clean, uniform stock throughout the ream. Let us show you the many colors and shades. Write for samples, and we will tell you the nearest point where you can purchase the POTOMAC COVERS.

District of Columbia Paper Mfg. Co.

WASHINGTON, D. C., U. S. A.

Send for descriptive catalogue of our Proportionate Weight Calculator, Paper Thickness Gauge and Paper Test Gauge, designed especially for the Mill, Dealer, Stationer and Printer.

Do you sacrifice quality for price when purchasing

Colortype Plates?

That is what a great many printers do.

The Consequence: Either the order is rejected by the customer, or the printer is compelled to make such a large allowance that not only is the profit and labor lost, but the customer as well. The printer vows to never again try colortype printing, *but* why not try

The Remedy: Let us make your plates and you will not only retain your customer, save your profits, but also add new customers to your list.

Our prices are as low as can be made, consistent with the high grade and quality of our work.

We have the reputation for turning out the best process plates in the United States.

Estimates cheerfully furnished on request.

The Maas Colortype Co

(NOT INCORPORATED)

126-132 Market Street, Chicago



FAULTLESS detail, flat field and ability to reproduce straight lines at all angles are some of the demands photo-engravers make upon lenses. These are all met in the celebrated Bausch & Lomb lenses of which the Bausch & Lomb-Zeiss Protar, Series II a and the Bausch & Lomb-Zeiss Tessar, Series II b are specially commended by reason of their preeminently filling these requirements.

¶ We have in course of preparation a catalog for photo-engravers which we shall be pleased to send upon request.

¶ "PRISM" IS A LITTLE MAGAZINE we publish monthly. Not a mere advertisement, but a beautifully made and printed little publication about that world of wonder and beauty seen by the lens. Send us your name and we will enter your subscription FREE.

Bausch & Lomb Optical Co., Rochester, N. Y.

New York, Boston, Washington, Chicago, San Francisco

This is Canada's Seed-Time

Are You Going to Take Advantage of It?

¶ It is estimated by the Department of Immigration of the Dominion that at least 300,000 settlers will enter Canada during the coming summer. Most of these settlers will take up land in the Northwest, will cultivate it and will thereby add greatly to the material resources of the country.

¶ Canada's mines and forests are coming in for a share of attention undreamt of before. Canada's industries are progressing by leaps and bounds.

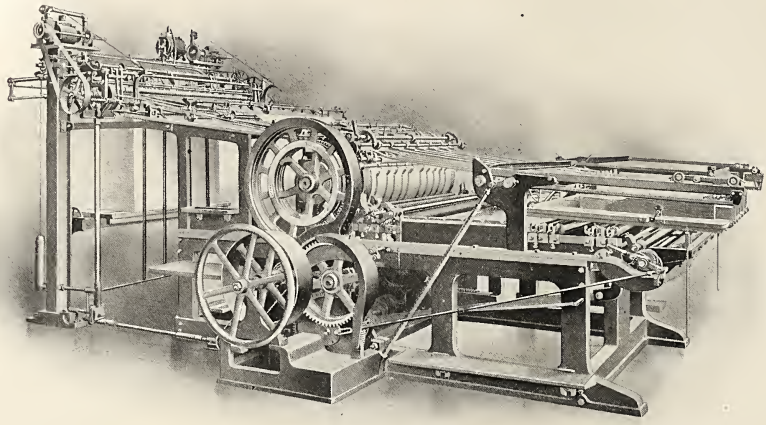
¶ In the forefront of Canada's advance, the printing-press is being borne, a most essential factor in the country's development. More printing machinery will be bought this year than ever before.

¶ ***Manufacturers of Printing Machinery should consider the advantage of cultivating the Canadian field through Canada's only Printing Trade Journal***

The Canadian Printer and Publisher

TORONTO **WINNIPEG** **MONTREAL**

Fuller Folders *and* Feeders

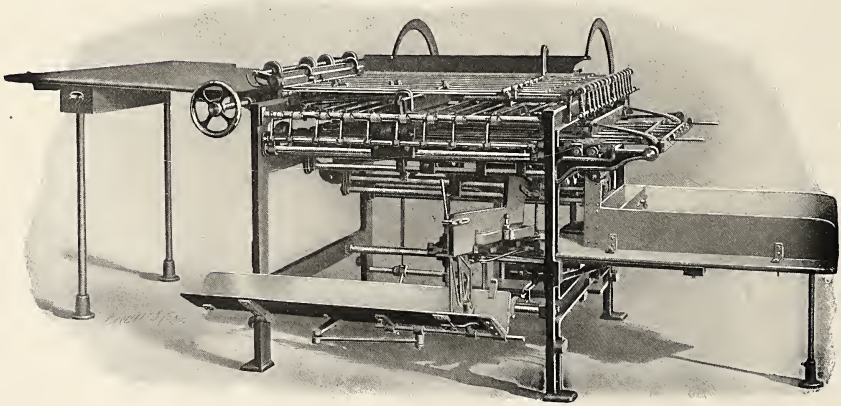


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

THOUSANDS IN SUCCESSFUL OPERATION.



FULLER COMBINATION JOBBING FOLDER

Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

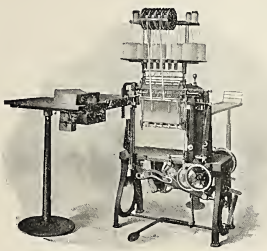
E. C. FULLER COMPANY

Fisher Building
CHICAGO

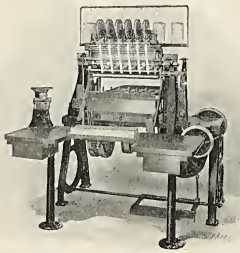
28 READE STREET
NEW YORK

WORKS
NEW HAVEN, CONN.

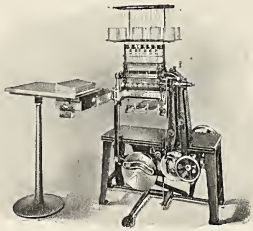
Smyth Manufacturing Company's Specialties



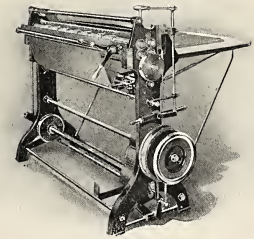
No. 3 Sewing Machine



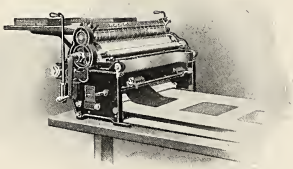
No. 4 Sewing Machine



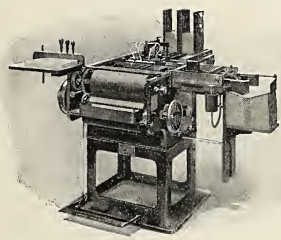
No. 7 Sewing Machine



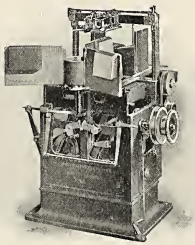
Cloth-cutting Machine



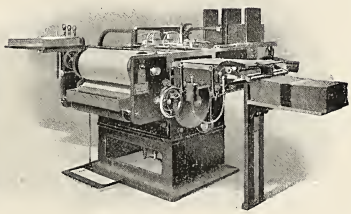
Gluing Machine



No. 1 Case Machine



Casing-in Machine



No. 2 Case Machine

THE **best constructed,** the **most satisfactory** and the **most profitable** machines for the purposes for which they are designed.

Write for descriptive catalogue

E. C. FULLER COMPANY

SOLE SELLING AGENT

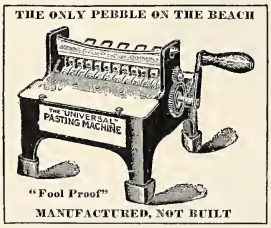
FISHER BUILDING, CHICAGO 28 READE STREET, NEW YORK

NOW AT 45-47-49 RANDOLPH STREET



Meets the need of a GOOD MACHINE at a PRICE FOR EVERYBODY

UNIVERSAL GUMMER



Gums an ordinary shipping label or the finest surface coated stock without injury.

Over Ten Thousand in use.

Can be made to drive from an electric-light socket; other styles and sizes furnished.

5-INCH ROLL, HAND POWER, $10.00

Chas. Beck Paper Co. Ltd.

"THE PRINTERS' STORE"

609 Chestnut St. PHILADELPHIA, PA.

Labor-Savers to the Printer

CHAMPLIN

Type & Machinery Co.

121 Plymouth Ct., Chicago

All Printers' Necessities

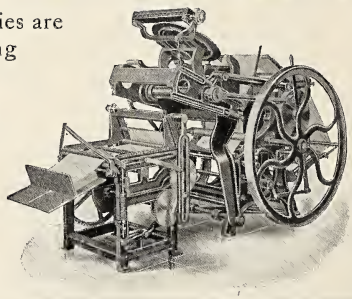
Specialties:

Patent Combination Chases
American Press Seat
Electricity and Slip-Sheet Device
Miller Saw-Trimmer

Printers who know their necessities are losing no time in installing

Williams Web Feeders

The simplest, best and most economical feeding device on the market.



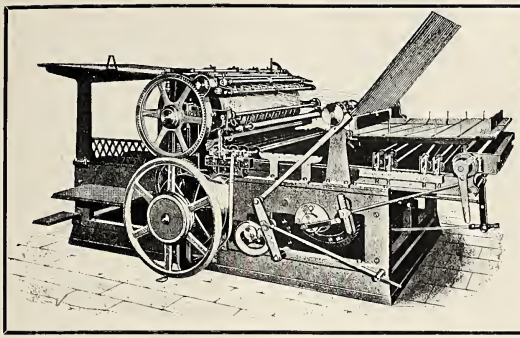
FOR SALE BY

AMERICAN TYPE FOUNDERS CO.

AND OTHER RESPONSIBLE DEALERS

MANUFACTURED BY

THE WILLIAMS WEB CO. 124-128 FONTAIN STREET PHILADELPHIA, PA.



BARGAINS

IN TWO-REVOLUTION PRESSES

Machines that will do register work at 1,500 per hour. Now in use on high-grade colorwork.

WHITLOCK PRESSES — 26 x 34, 27 x 31, 32 x 47, 39 x 52, 40 x 60, 44 x 60 — and other fine Pony Presses, for sale at prices that are bound to interest you. Every machine is guaranteed. Send to-day for further information.

PRINTERS MFG. CO.

192-198 Congress Street *CHICAGO, ILL.*

WE MANUFACTURE THE *FINEST GRADES* OF

Onion-skin and Typewriter Papers

and we are the leading manufacturers in the United States for this class of papers

We also make a fine line of Light-weight Papers for Tablet Companies and Manufacturing Stationers

Printers and Stationers will not go astray if they ask their dealer for our papers. Our goods are handled by the leading houses of the country. Correspond with us. Get our samples, and let us prove our assertion as to the quality of the papers we manufacture

Esleeck Manufacturing Company

TURNERS FALLS., MASS., U. S. A.

We are Saving Money

for printers from New York to San Francisco. Some of the largest printing-offices in America, and many of the small ones, have called on us. Our new designs in furniture and schemes for floor plan will make you

Save Money in Your Composing-room

We can show you how to save time, get better light, save space and reduce expenses 10 to 25 per cent. Let us tell you about our plan—it costs nothing to investigate. Write to-day — tell us your troubles for our expert to help you solve.

A. F. Wanner & Co. 340-342 Dearborn Street CHICAGO, ILL., U. S. A.

A Tool of Quality for Particular Printers



Patented October 31, 1905.

(FRONT VIEW)

Manufactured in four lengths and two depths, in either brass or steel, plain or nickel-plated.



(BACK VIEW)

Will retain absolute close adjustment. Warranted accurate to *one thousandth part of an inch.*

THE NEW GRADUATED STAR COMPOSING STICK

Is the result of careful study, embracing improvements over all present "old-timers," filling a long-felt want of the printers—
ACCURACY, DURABILITY AND QUICK ADJUSTMENT

All the sticks now in general use, except the STAR, are simple adaptations and variations in construction of the first common screw stick, depending solely upon the flange of the body of the tool for alignment and rigidity of the fixed and adjustable abutments. Not so with the STAR COMPOSING STICK, as it is provided with two secure anchors against springing out of line.

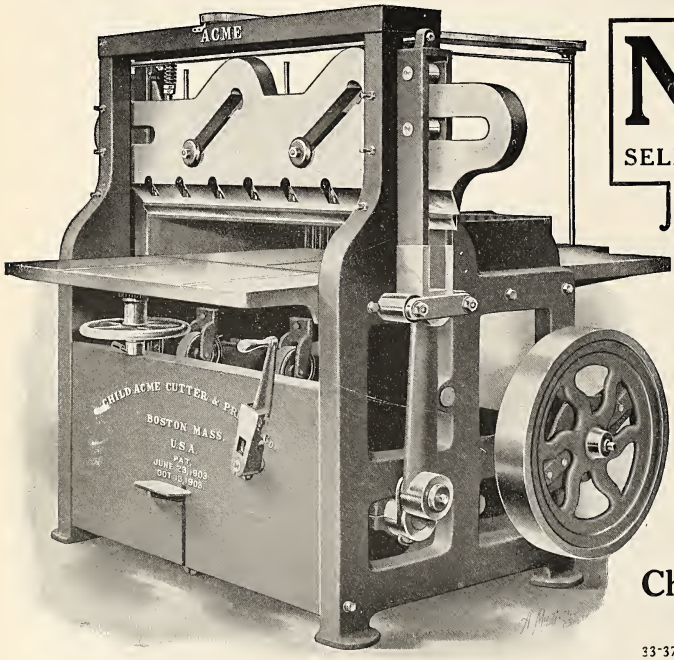
THE STAR STICK is made to withstand all the hard usage; easy and quick to adjust, has no eccentric movement to set half-em measure; can not slip when once set; measure will not be altered nor the Stick injured if it should fall to the floor; it is light and is made from best tempered metal; is made without the old-time "holes" to wear larger nor pegs to wear smaller.

THE STAR STICK has the proper allowance for "squeeze" to make lines lift when locked with machine-set matter. A multiple of short measures set in this stick make up correctly with lines set the combined length of the short ones.

Write for complete information. Our illustrated circular will tell you all. Get the newest, the best equipment for your plant.

THE STAR MANUFACTURING CO.

17 West Washington Street **SPRINGFIELD, OHIO, U. S. A.**



New SELF-CLAMPING Cutter

"Better Than Ever"

Triple Geared.

No Single-geared Cutter has equal Durability or Strength.

High-grade in every respect.

Guaranteed Accurate, Strong and Fast.

CATALOGUE AND PRICES ON APPLICATION

Child Acme Cutter Co.

Manufacturing only Cutting Machines

33-37 Kemble Street - - - - BOSTON, MASS.
41 Park Row - - - - - NEW YORK, N. Y.

PUBLISH A HIGH-CLASS MAGAZINE IN YOUR OWN TOWN

You can do it under the Brooks Syndicate Plan and build up a good paying business on small capital.

WE furnish 64 pages of illustrated fiction and special articles. These pages are printed in standard magazine size, then folded and sent out in loose sections, ready for binding together with your local reading and local advertising sections. We also furnish a new cover each month, in colors, with space left at the top for printing in the name of your magazine. Advertising space on the covers is left blank for you to sell to your local advertisers. We also sell a 16-page illustrated advertising sheet, on which are printed illustrations covering practically all lines of business to be obtained on a good local magazine. You get a franchise for the exclusive rights to both the BROOKS MAGAZINE SERVICE and the BROOKS ILLUSTRATED ADVERTISING SERVICE.

Our Company has demonstrated by years of experience that the plan we offer is practical and successful, and we have condensed this experience into a book which we want to send you. It tells the main details of magazine publishing, gives plans and prices to be charged for local advertising, the cost of production and estimated profits. You can make from $150 to $250 per month with very small working capital. If you are already publishing a monthly periodical you can enlarge and improve it by changing the form to fit our service. If you are running a printing-office you can put out a monthly magazine without adding to your monthly expense, and thereby increase your net profits. If you are an advertising man, here is your opportunity to become your own publisher in a new field. Or, if you are in some other line of business or profession and wish to make a change to get into a field where there is practically no competition, the BROOKS MAGAZINE SERVICE is worth your immediate attention. Any one with energy, fair business experience and good reputation can take up this work and make it pay handsome returns. We have a competent editorial staff to assist you with suggestions in handling your local literary features, and our advertising and circulation departments will assist in pushing circulation and advertising.

Our book on magazine publishing and samples of magazines using our service will be sent on receipt of ten cents to cover postage. Write at once and secure a franchise for your territory.

THE BROOKS PUBLISHING CO., Granite Bldg., St. Louis.

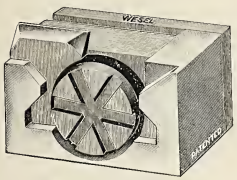


JAMES W. BROOKS
President and Editor-in-Chief

THE BEST!

The Dittman Register Hook

WHY?



Narrow-margin Dittman Register Hook.

BECAUSE it is the original Hook.
BECAUSE it is used by the best color-printers.
BECAUSE it registers absolutely accurate.
BECAUSE when once used it is always used.
BECAUSE it is practically indestructible.
BECAUSE it is made absolutely accurate to a ten-thousandth part of an inch by skilled workmen and expensive machinery.

Send for "WESEL'S SPECIALTIES FOR COLOR-PRINTERS." Free upon request.

F. WESEL MANUFACTURING CO.

Machinery and Appliances for Printers, Electrotypers
Stereotypers and Photoengravers

Main Office and Factory
70-80 Cranberry St., Borough of Brooklyn
NEW YORK CITY

NEW YORK, 10 Spruce Street
CHICAGO, 150-152 Franklin Street

It takes courage to do it

THE managing director of a large manufacturing concern says that the crucial point of modern manufacturing rests upon courage to discard equipment which is in any way obsolete. It is only recently that sufficient nerve to chuck old material and machinery has been shown in printing establishments. The remarkable growth of the business, the demands for facility, and a high mechanical standard are having their influence in printing-office methods. Presses which are in any way inadequate are being done away with and the latest styles installed. ¶ Every printer who feels the need of replacing any of his equipment or requires increased facilities should at once investigate the advantages of **The Whitlock.** Write to-day to our nearest office for information

AGENCIES COVERING AMERICA AND EUROPE

AMERICAN TYPE FOUNDERS CO. Chicago, St. Louis, Cleveland, Cincinnati, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Dallas.

MESSRS. J. H. SCHROETER & BRO., 44 West Mitchell Street, Atlanta, Ga.

MESSRS. T. W. & C. B. SHERIDAN, 10 Johnson's Court, Fleet St., London, E.C.

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONNECTICUT

NEW YORK, Fuller (Flatiron) Building, 23d Street and Broadway
BOSTON, 510 Weld Building, 176 Federal Street

The Artist Printer



THE printer who can produce typography based on the principles of design and color harmony is the man who commands more than the regular scale of wages. The tendency in many offices is toward the employment of designers to lay out and arrange display jobs, thus making the work of the compositor practically the setting of "reprint copy." These positions should be within the province of the job printer—the only thing which prevents this is his lack of knowledge of the fundamental principles of art as applied to printing. The *Inland Printer Technical School* offers this instruction in its Job Composition course, which includes Hand Lettering, the Principles of Design, the Harmony of Colors and the Imposition of Forms. This is given in the regular course without extra charge.

SIX WEEKS, TWENTY-FIVE DOLLARS

INLAND PRINTER TECHNICAL SCHOOL

120-130 SHERMAN STREET :: :: :: :: :: CHICAGO, ILLINOIS

Lettering for Printers and Designers

By THOMAS WOOD STEVENS

A comprehensive treatise on the art of lettering with many interesting modern examples, together with tables and measurements valuable to constructors of advertising matter

Price One Dollar

THE INLAND PRINTER COMPANY
CHICAGO AND NEW YORK

Reliable Printers' Rollers



Sam'l Bingham's Son Mfg. Co.

FACTORIES

CHICAGO
195-207 South Canal Street

PITTSBURG
First Avenue and Ross Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
507-509 Broadway

ATLANTA
52-54 So. Forsyth Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
675 Elm Street

Onyx Covers

We have recently added to our popular line of Onyx Covers the following new styles

Mexican Onyx — Sardonyx

Malachite Onyx — Chalcedonyx

in Plate, Vellum, Crash and Repoussé—Crash finishes in 21 x 33, 60 and 80 pounds to 500 sheets. Put up in half reams. Send for our new Sample-book, containing the above, as well as a full line of the old favorites.

Onyx Bristol
22½ x 28½, 100, 120, 140 pounds.
In 100-sheet packages.

Onyx Bond
22 x 34, 32 pounds, in five colors.
In 500-sheet packages.

Half-tone Writing Paper

This is an extra-superfine writing paper prepared especially for half-tone cuts. It has a fine-grained, smooth surface that will take the ink readily and shows up the fine details of the cut most satisfactorily.
It is carried in stock in all the regular writing-paper sizes and weights.

Onion-skin Bond — Ravelstone — Keith Wove and Laid Linen

Wedding Papers and Bristols — Westlock — Chatham Bond

Vellum and Satin Tints — Dunbar — Cambrai Bond

Tinted Superfines — Naples Linen — Carthage Bond

Keith Paper Company

Turners Falls, Massachusetts



Copyrighted, 1907
The Patterson-Gibbs Co.

Wait a Minute
Here's Something New!

A Book of Silhouettes and Other Cuts for Advertisers

Every printer should have a copy of our latest Book of Cuts, No. 3, just off the press.

This book is a distinct novelty. It contains dozens of silhouettes in one and two colors. Some of the largest advertisers of to-day are using silhouettes with the greatest success.

Silhouettes are the strongest kind of illustrations; their solid black effects make them very conspicuous and cause an advertisement to stick out above the "other fellow's."

This book also contains proofs of fifty or more of the most popular cuts that originally appeared in our Books Nos. 1 and 2, which books are now out of print and will not be reprinted.

Appropriate phrases accompany each cut, showing a printer exactly how to use them.

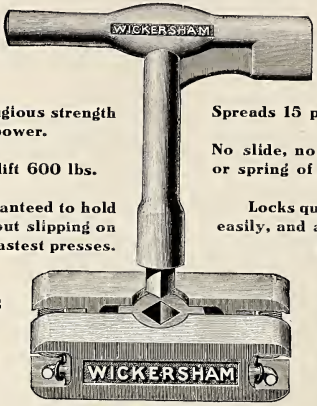
With this book on his desk any printer can greatly increase his business, because it will enable him to illustrate his customers' advertising matter, not only at very little cost, but in the most unique and up-to-date manner.

Send 25 cents (stamps) for a copy. It is worth ten times that amount for the inspiration and ideas it will give you.

CUT DEPARTMENT, THE PATTERSON-GIBBS CO.
THE HEYWORTH, CHICAGO, U.S.A.

The Wonderful Three-Disk-Cam

Wickersham Quoin



Prodigious strength and power.

Will lift 600 lbs.

Guaranteed to hold without slipping on the fastest presses.

Spreads 15 points.

No slide, no skew or spring of form.

Locks quickly, easily, and at any point.

MADE IN TWO SIZES
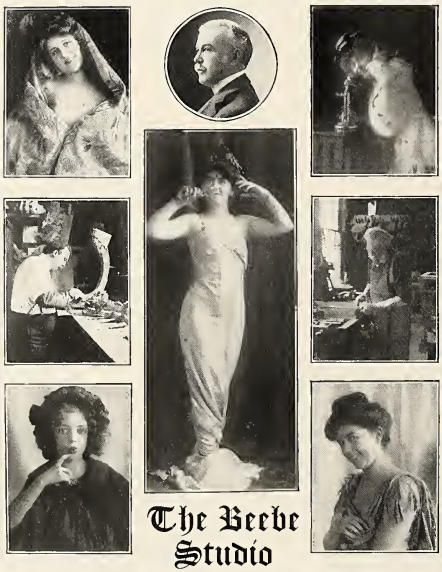
ONE KEY FITS BOTH SIZES

SEND FOR BOOKLET OF

Wickersham Quoins, Stephens Expansion Locks, 4½ in. to 34½ in., and Morton Lock-ups, 41 lengths, 3 in. to 26 in.

Wickersham Quoin Co., Boston, U.S.A.

SOLD BY TYPEFOUNDERS AND DEALERS



The Beebe Studio

Makers of PHOTOGRAPHIC STUDIES
for Illustrative Work of every kind.
1404-1404 A Pontiac Building, 358 Dearborn Street, CHICAGO
TELEPHONE, HARRISON 6635

RELIANCE BLDG, 32 UNION SQUARE, NEW YORK.

GILBERT, HARRIS & COMPANY

MAIN OFFICE & FACTORY
158–164 E. HARRISON ST. CHICAGO.

PATENT METALLIC OVERLAYS

ADJUSTABLE TEMPORARY CROSS BAR

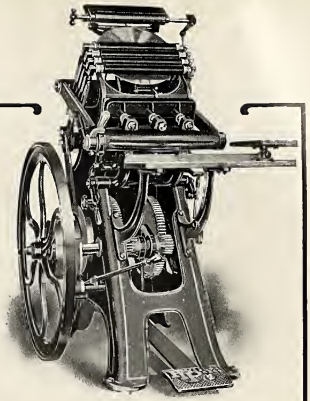
CHICAGO & NEW YORK

GET BEST RESULTS FOR GOOD PRINTERS.

RELIANCE BLDG, 32 UNION SQUARE, NEW YORK.

Make-ready—one quick motion does it.
Distribution—four rollers—none better.
Registration—perfect and long-lived.
Quantity for the *Quality* Printer

Perfected Prouty Press

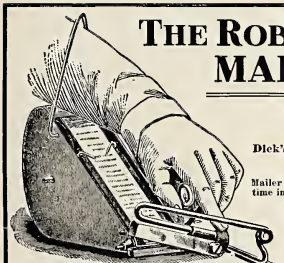


MANUFACTURED ONLY BY

Boston Printing Press & Machinery Co.

176 Federal Street, - - - - - - BOSTON, MASS.

THE ROBERT DICK MAILER



THE DENVER POST
Denver, Colo.
Wednesday, Feb. 20, 1907.

Dick's Patent Mailers,
139 W. Tupper St., Buffalo, N. Y.:

Gentlemen,—The Robert Dick Mailer has been in use in our plant since time immemorial, and has won its way so thoroughly into the favor of our men that it has become an absolutely indispensable part of our service. We feel that we could not get along without it.

Respectfully yours,
THE DENVER POST,
By S.

Price, $20.25—without royalty

For further information, address

Rev. ROBERT DICK ESTATE, 139 W. Tupper St., Buffalo, N. Y.

IF YOU WANT TO BUILD A TRADE WITH THE FRENCH PRINTERS

SEND YOUR CATALOGUES AND TERMS TO THE

FONDERIE CASLON

(PARIS BRANCH)

THE LEADING IMPORTERS OF

AMERICAN MACHINERY

FOR THE FRENCH PRINTING TRADE.

(Shipping Agents: The American Express Company.)

FONDERIE CASLON, 13, Rue Sainte Cecile, PARIS

More work with less labor

is easily accomplished with the

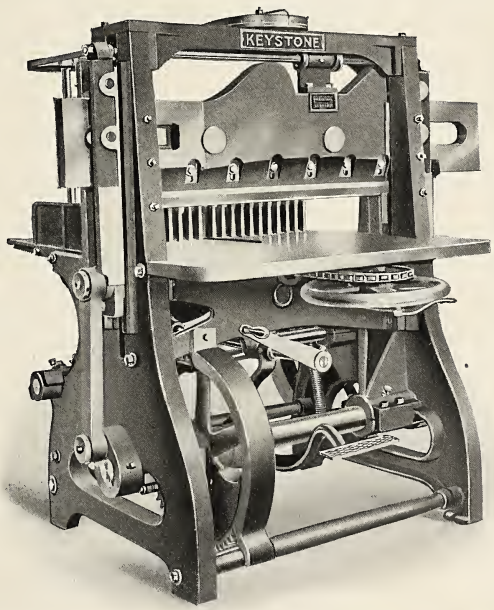
KEYSTONE AUTOMATIC CLAMP CUTTER

because of its simplicity, and all users of paper-cutters should be interested in this.

The Keystone Auto. is also quick, accurate and durable, and we are sure investigation will convince you that we have the best machine there is.

Satisfied customers prove what they will do, and what others have done you ought to be able to accomplish.

Write for circulars and prices and let us tell you more about what our machines will do.



The Standard Machinery Co.

Successor to George H. Sanborn & Sons

Builders of Bookbinders' Machinery, Embossing Presses and Paper-Cutting Machines of all kinds, Die-Cutting Presses, etc.

Main Office and Works, . . . MYSTIC, CONN.

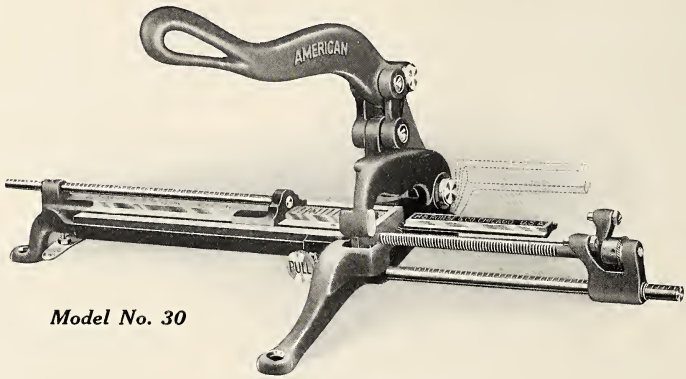
CHAS. E. WHEELER, Gen. Mgr. and Treas.

American Lead and Rule Cutters

are the best cutters.

THEY embody many valuable features to be found in no other cutter made—features that save time and insure accuracy; that give better and quicker results. They are better made, too. In fact they are so **much better than the next best** that a comparison means a sale for us. If you want the best—and it costs no more—you will surely order an "American." There are

None "just as good"—none near as good.



Model No. 30

FOUR STYLES

No. 30 — AUTOMATIC-LOCKING GAUGES Capacity, 105 picas, by nonpareils; also 45 picas, by points.	$12.00
No. 20 — AUTOMATIC-LOCKING GAUGES Capacity, 105 picas, by nonpareils.	10.00
No. 10 — GRADUATED TO PICAS Capacity, 84 ems.	7.00
No. 1 — NOT GRADUATED Capacity, 14 inches.	6.00

ALL DEALERS SELL THEM

MADE ONLY BY

H. B. ROUSE & CO., 61-63 Ward Street, CHICAGO

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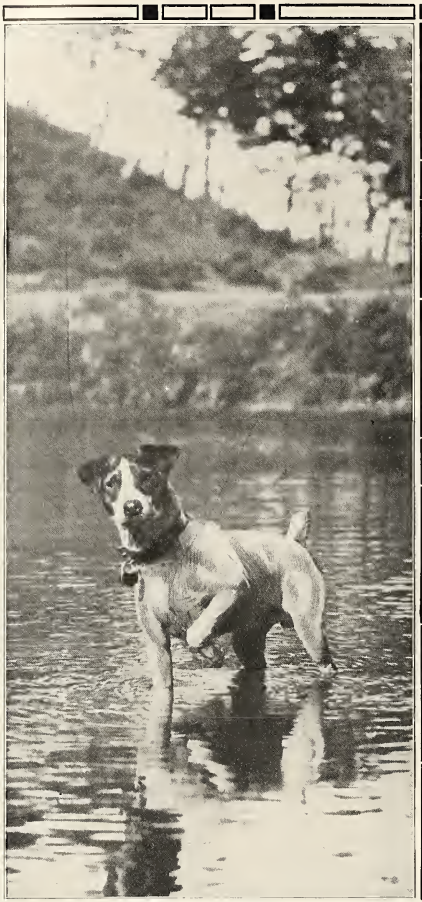
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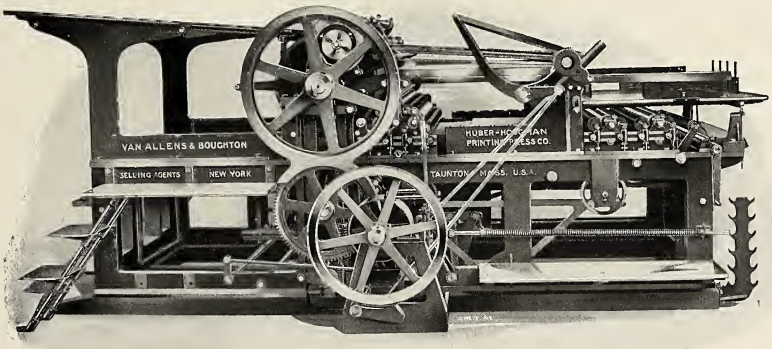
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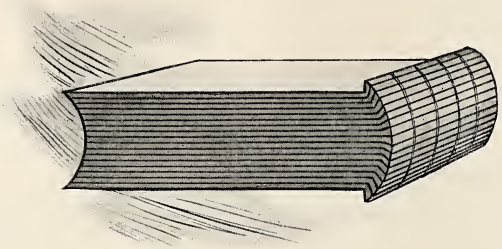
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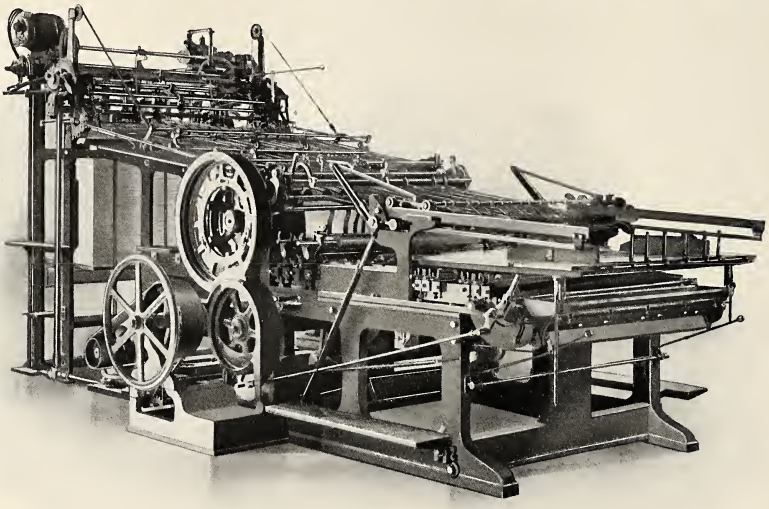
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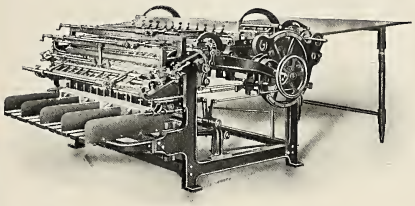
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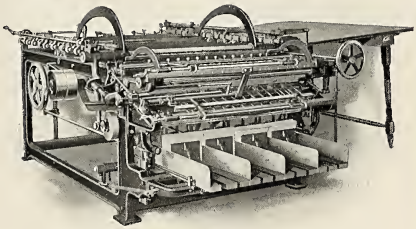
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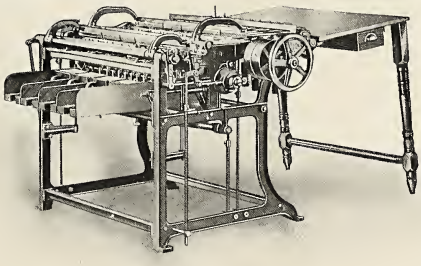
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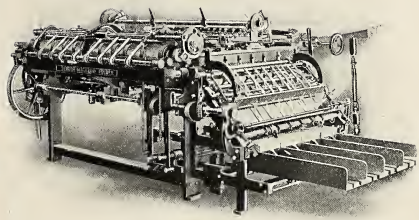
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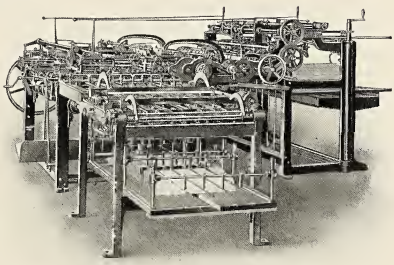
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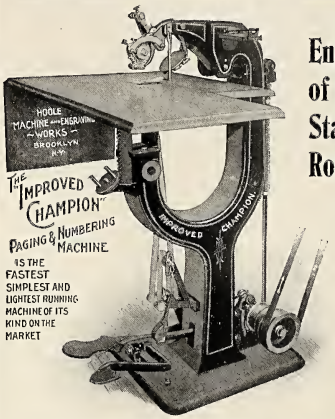
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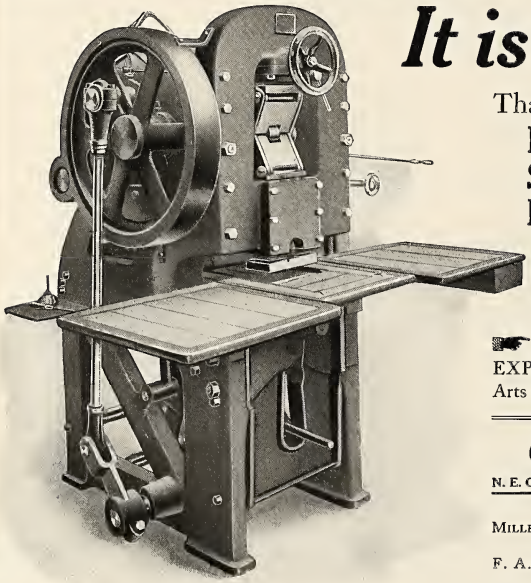
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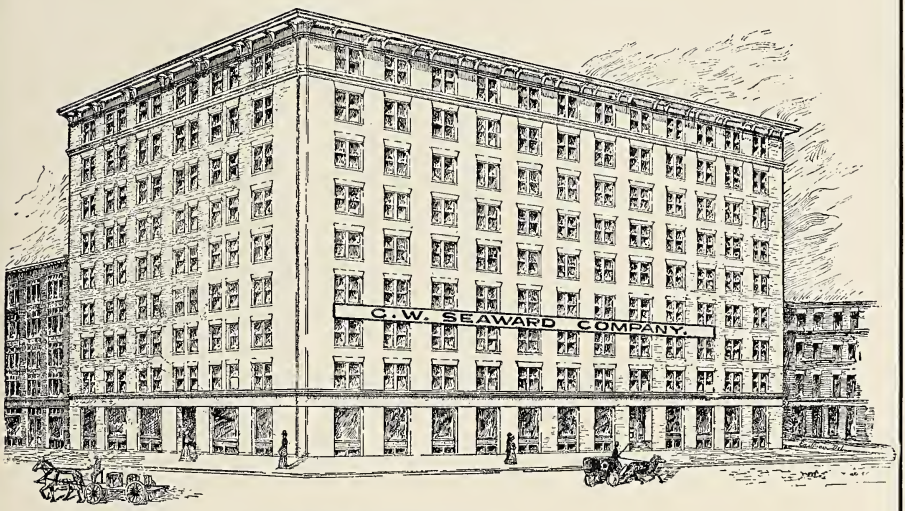
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BLATCHFORD, E. W., Co., 54 N. Clinton st., Chicago.

GARDINER METAL Co., manufacturers of high-grade metals, 454-456 W. Lake street, Chicago.

KANSAS CITY LEAD & METAL WORKS, Fourteenth and Wyandotte sts., Kansas City, Mo.

LITHOGRAPHIC CRAYONS AND INKS.

KORN, WM., 120 Centre st., New York.

LITHOGRAPH PAPER.

CHAMPION COATED PAPER Co., Hamilton, Ohio.

LITHOGRAPHIC SUPPLIES.

MAYER, ROBERT, & Co., 19 E. 21st st., New York. Manufacturers of finest Litbographic, Printing and Tin-printing Inks. Park's Lithographic Hand Presses, Bronzing Machines, Lithographic stones, tools and supplies.

MACHINERY.

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MERCANTILE AGENCY.

THE TYPO MERCANTILE AGENCY, general offices, 116 Nassau street, New York. The Special Agency of the Paper, Book, Stationery, Printing and Publishing trade.

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BLATCHFORD, E. W., Co., metal for Lanston Monotype Machines, 54 North Clinton st., Chicago.

GARDINER METAL Co., High-grade metals for Lanston Monotype and all typecasting machines, 454-456 W. Lake st., Chicago.

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JENNEY ELECTRIC MFG. Co., Indianapolis, Ind. Motor specialists for printers and engravers.

SPRAGUE ELECTRIC Co., 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty.

THE ROBBINS & MYERS Co., Springfield, O. Direct-current motors for all machines used in the graphic arts. New York office, 66 Cortlandt st.

WESTINGHOUSE ELECTRIC & MFG. Co., Pittsburg, Pa.

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EARDLEY & WINTERBOTTOM, 127 Worth st., New York.

MORGANS & WILCOX MFG. Co., Middletown, New York.

OSWEGO MACHINE WORKS, Oswego, New York, makers of the best in cutting machines. The Brown & Carver complete line.

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HART, R. A., Battle Creek, Mich. Paper joggers, "Giant" Gordon press brakes, printers' form trucks. See "Counters."

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CRANE BROS., Westfield, Mass. Makers of ledger and linen papers.

PAPER RULING FOR THE TRADE.

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PAPETERIES.

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. A full line of papeteries made at Morgan Envelope Co., Springfield, Mass.

PHOTOENGRAVERS.

ALPHA PHOTO-ENGRAVING Co., Howard and Fayette sts., Baltimore, Md. Engravings for the printer.

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PENINSULAR ENGRAVING Co., 73 Fort st., W., Detroit, Mich.

SANDERS ENGRAVING Co., St. Louis, Mo. Electrotypers and photoengravers.

STANDARD ENGRAVING Co. (Inc.), M. C. Clarke, prest., 7th and Chestnut sts., Philadelphia.

THE FRANKLIN Co., 346-350 Dearborn st., Chicago. Photoengravers and electrotypers.

PHOTOENGRAVERS' MACHINERY.

SHNIEDEWEND, PAUL, & Co., 118-132 W. Jackson blvd., Chicago.

PHOTOENGRAVERS' PROOF PRESSES.

SHNIEDEWEND, PAUL, & Co., 118-132 W. Jackson blvd., Chicago.

PHOTOENGRAVERS' SCREENS.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

PHOTOENGRAVERS' SUPPLIES.

NEW YORK ENGRAVERS' SUPPLY, H. D. Farquhar, proprietor, 103 Chambers st., New York. Specialists in photoengravers' supplies.

PLATE PRINTING AND EMBOSSING PRESSES.

KELTON'S, M. M., SON. C. Kelton, president, 175 Elm st., New York city.

PLATE PRINTING PRESSES.

KING, A. R., MFG. Co., Kingston, N. Y. Plate printing and embossing presses.

POST CARDS.

CRESCENT EMBOSSING Co., Plainfield, N. J. See "Crescent Goods."

PRESSES.

DUPLEX PRINTING PRESS Co., Battle Creek, Mich. Flat-bed and Rotary Perfecting Presses.

GOSS PRINTING PRESS Co., 16th st. and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

HOE, R., & Co., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office 143 Dearborn street.

PRESSES.

JOHN THOMSON PRESS CO., Nott & East aves., Long Island City, N. Y.; 253 Broadway, New York; Fisher bldg., Chicago.

PRESSES—HAND AND FOOT POWER.

KELSEY PRESS CO., Meriden, Conn.

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EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.

PRINTERS' BLOCKS.

WANNER, A. F., & Co., 340-342 Dearborn street, Chicago. Iron Blocks, Wilson Patent Blocks.

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CAMPBELL, NEIL, CO., 72 Beekman street, New York city. Paragon cutters, machinery, type.

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BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 413 Commerce st., Philadelphia.

BINGHAM'S, SAM'L, SON MFG. CO., 195-207 S. Canal st., Chicago; also 514-516 Clark av., St. Louis; 1st av. and Ross st., Pittsburg; 507-509 Broadway, Kansas City; 52-54 So. Forsyth st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.

BUCKIE PRINTERS' ROLLER CO., 396-398 S. Clark st., Chicago; Atlanta, Ga.; St. Paul, Minn.

GODFREY & Co., (Wm. C. Squibb), printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

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PRINTERS' SUPPLIES.

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DRISCOLL & FLETCHER, Ellicott and N. Division sts., Buffalo, N. Y. Dealers in new and rebuilt printers' machinery.

PAYYER PRINTING MACHINE WORKS, 600 S. Broadway, St. Louis. Manufacturers of paper-cutters, chases, lead-cutters, etc. We make a specialty of repairing and erecting printers' and bookbinders' machinery.

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PRINTING OUTFITS.

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PURCHASING AGENT.

ISRAEL DOANE, Jersey City, N. J., acts as agent for printers in the purchase of materials or machinery of all kinds. Correspondence invited.

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SUPERIOR SEAL & STAMP CO., 52 Woodward av., Detroit, Mich. Seals, stencils, rubber stamps, die sinking, checks, plates, inks, numbering machines, ticket punches.

RULERS AND YARDSTICKS.

NORTH-WESTERN NOVELTY CO., Geneva, Ill. Manufacturers only; we are not after your agents.

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GARDINER METAL CO., manufacturers of high-grade metals, 454-456 W. Lake st., Chicago.

KANSAS CITY LEAD AND METAL WORKS, 14th and Wyandotte sts., Kansas City, Mo.

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CROOKE, JOHN J., Co., 149 Fulton st., Chicago.

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UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co., Div., Springfield, Mass.

TYPEFOUNDERS.

AMERICAN TYPE FOUNDERS CO., original designs, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Dallas, Minneapolis, Denver, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Superior Copper Mixed Type.

FARMER, A. D., & SON TYPE FOUNDING CO. 63-65 Beekman st., New York city.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston: 43 Center st. and 15 Elm st., New York.

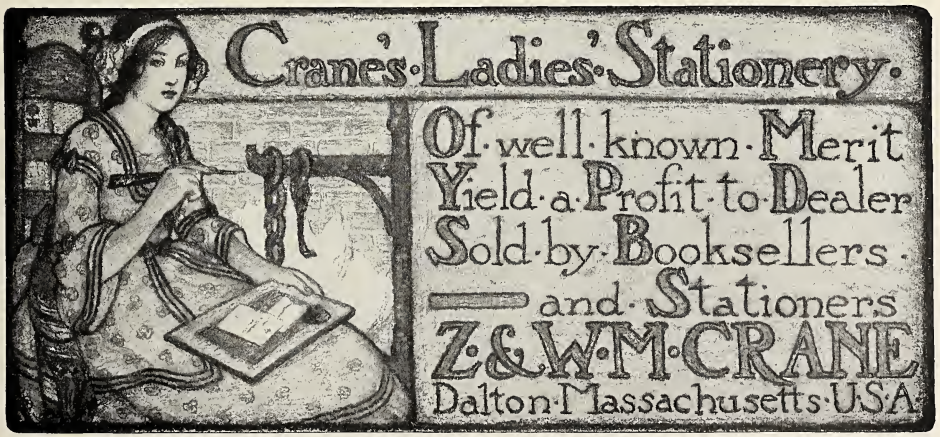
INLAND TYPE FOUNDRY, Standard Line Type and Printers' Supplies. St. Louis, New York, Chicago and Philadelphia.

PARK TYPE FOUNDRY pays 20 cents per pound in trade. Sells many, any, all new faces Job Type 6 to 36 point at 30 per cent off regular lists. Done at 335-337 West Green st., Louisville, Ky.

SPENCER & HALL CO., Ashland av. and McKim st., Baltimore, Md. Specimen books on application.

WOOD TYPE.

HAMILTON MFG. CO., Main office and factory, Two Rivers, Wis.; Eastern factory and warehouse, Rahway, N. J. Manufacturers of wood type, cases, cabinets, galleys, etc.



Tubbs Thumbnail News

LUDINGTON, MICHIGAN — JULY, 1907 — 536-538 PEARL ST., NEW YORK

Tubbs Thumbnail News
BY BASH TUBBS
THE TUBBS MFG. CO.
LUDINGTON, MICHIGAN

Composing-room Talk.

Our telephone number in New York is 2650 Worth.

* * *

Have you seen our new Caslon Bold in wood letter?

* * *

Try one of Tubbs' iron tops for imposing surface. You will never have anything else thereafter.

* * *

Just three years ago we had six employees; to-day we have more than two hundred. What is the answer?

* * *

Do not overlook that we have a salesroom and warehouse at 536-538 Pearl street, New York. Mr. C. W. Moore is in charge and he will serve you well.

* * *

If you are interested in calendars send to-day for our new specimens. We have designs that will be of interest. Get something different than the other fellow's.

* * *

Have you seen specimens of our Caslon Bold in wood type? We can furnish you this series in any size from three-line up. Every letter is cut absolutely to height.

* * *

The A. F. Wanner Company of Chicago will give you prompt service on orders for Tubbs' goods. They have a very large stock. We have dozens of large composing-room equipments in that city.

* * *

Dallas, Texas, has a new printers' supply house known as the Southern Type & Machinery Co. It is the consolidation of three jobbing houses. Of course they have the Tubbs line of wood goods.

* * *

We have made considerable fuss regarding Tubbs' combination Monotype cabinet and work bench. If you have a Monotype you want this cabinet. If you want to know more about it write us or any of our representatives.

* * *

Next month we will tell you about Tubbs' Uniform Set Gothics. It will be the revolution in wood-type making. Sixty faces. You will have no other wood type when this system is known. Specimens are now being prepared.

* * *

In ordering your next imposing-frame you should consider the iron top instead of marble. It is the ideal imposing surface. Our prices are not extravagant. In June we shipped ten to the Isaac H. Blanchard Company of New York.

* * *

Samuel Stephens Printers' Warehouse, 174 Fort Hill Square, Boston, Massachusetts, has an excellent display of our wood goods and carries a complete stock. Boston printers and vicinity should send their orders direct to that company.

Pardon us for the reference; but have you had a visit from Mr. Windy, with his tin line gauge and nut cracker? He is out testing wood and if you have not enjoyed this pleasure send for him. If he does not amuse you charge it to us.

* * *

If you are interested in calendars send to us for our new calendar set designs. We have just prepared an unusually fine showing of new designs which are printed in one or more colors. Our specimens show full pages with figures, days of week, months and years.

* * *

We manufacture a Linotype copy cabinet which fits nicely under the keyboard and contains four drawers. The net price is $10.35. We finish them in weathered oak. Can give any finish. Order one for sample. You will have them for every machine later. It saves the operator much time.

* * *

The Linotype & Machinery Co., Ltd., 188-189 Fleet street, London, England, carry a very large stock of Tubbs' modern furniture. They are in a position to supply dealers and printers with our goods promptly for the United Kingdom. We ask that all orders for that country be sent direct to them.

* * *

Have you in mind some special piece of furniture for your office? Nearly every printer requires something just a little different to meet his special requirements. Let us have your idea and we will make mechanical drawings and send them to you, together with our price. No charge for drawings.

* * *

The H. S. Crocker Company of San Francisco is one of the largest establishments in the West. Their entire composing-room is equipped with Tubbs' goods. We would like to have the San Francisco printers make a visit to that establishment. We feel proud of the equipment and the printer will enjoy the visit. The entire shop is modern.

* * *

Do you ever go to Buffalo? We want you to step into the composing-room of the Buffalo Typesetting Company and see an ideal composing-room. The complete equipment all specially designed with weathered oak waxed finish, was built by the Tubbs Manufacturing Company. You will see furniture of interest; the dividend-paying kind; the Tubbs idea.

* * *

Are you ready to burn up your ancient furniture? If you are a careful business man you must know you can not afford to have such equipment. It is a daily expense. Accept the Tubbs idea and modernize your composing-room. Shall we tell you how to do it? We have a way for your printers to execute about fifty per cent more work. This should be interesting and we will do it if given the opportunity.

With metal type selling at list you can create a saving by having the larger sizes in wood letter. All of our type is cut to points and lines perfectly with metal type. The finish of the face is absolutely perfect and is cut extra deep. The larger metal faces are not used so often, but it is necessary to have them. You can save from $10 to $15 on each font by buying our wood letter with the same results. We guarantee it.

* * *

Seventy-five per cent of our shipments of printers' furniture has the weathered oak waxed finish. It is the ideal finish for a printing-office. There are other concerns making a similar finish but there is only one Tubbs quality. To convince yourself make a comparison between Tubbs' weathered oak wax finish and the imitation made by others. Our weathered oak finish will retain its original state twenty years and then be perfect.

* * *

This is a good time to rejuvenate your poster department. We make the type that requires no make-ready. When you put on a form of Tubbs' wood type you can start the press. Do you realize what it costs you to unlock a form to underlay a letter? You are taking the time of a pressman, feeder and the wheels are at a standstill. While you are patching up the common type you could print the usual run of a poster.

* * *

The only correct imposing surface is the iron top. They are more expensive than marble but there is no comparison between the two. When you buy an iron top it is good everlastingly. Ninety-five per cent of our orders to the larger printers are for iron tops. We can furnish any size. You also save the space occupied by the coffin, and this is an item. We guarantee our iron-top imposing surfaces to be absolutely perfect and they are extra heavy ribbed. We have just manufactured sixty large-size plates for the Federal Printing Company of New York.

* * *

If you could find it convenient to take a peep into the composing-room of the Isaac H. Blanchard Co., New York, we are sure you would be delighted and interested as well. The equipment is unusual; it has just been installed and includes forty large special cabinets, ten special imposing-stone frames with modern equipment and iron tops, with a quantity of other furniture. Every piece is finished in weathered oak, and it is purely a modern outfit. There are few such composing-rooms in America. This material was made by The Tubbs Mfg. Co., and we are proud of it.

No printer can afford old-style furniture such as wood racks and stands and square-leg frames, and it would be to his advantage to modernize this portion of the plant, even though it were necessary to pay interest on money to purchase the outfit. Especially is the Tubbs idea of furniture necessary in metropolitan offices, where every inch of floor space is valuable and there are short working hours. You must have facilities that will enable every compositor to execute the greatest amount of work, and he can not do so with old-style furniture.

TUBBS WAREROOMS AND FOREIGN OFFICES
Where orders may be sent:

MAIN OFFICE AND WORKS . . . . . LUDINGTON, MICHIGAN
EASTERN OFFICE AND WAREROOM . 536-538 Pearl St., NEW YORK

CHICAGO . . . 340 Dearborn Street
PHILADELPHIA . 609 Chestnut Street
ST. LOUIS . . . . . 108 Pine Street
CINCINNATI . . 7 East Pearl Street
BOSTON . . . 174 Fort Hill Square
SAN FRANCISCO, 545-547 Mission Street

COMPLETE STOCK AT ABOVE POINTS

LONDON, ENG. . . . . 188-189 Fleet Street
SYDNEY, N. S. W. . . Stock Exchange Bldg.
CAPE TOWN, S. A. . . 19 St. George's House
WELLINGTON, N. Z. . . . . 7 Grey Street
MEXICO CITY, MEX., 10 Lopez, 16, 17, 18, 19, 20
BUENOS AIRES, ARG. REP. . . Victoria 562
HAVANA, CUBA . . . . . 39 Muralla
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"Increase Your Business"

MANUFACTURE

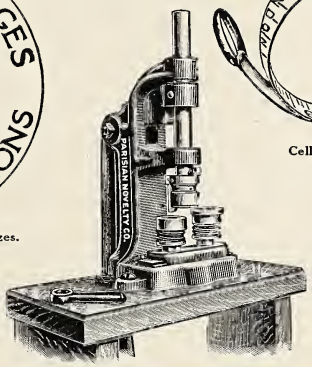
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We put you in a position to compete with the largest manufacturer for . . . **$150** We furnish the IDEAS, Machinery and Supplies.

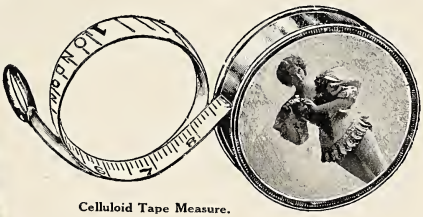
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The Parisian Button Machine—Foot power.



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Match-Box—Celluloid both sides.



Celluloid Button—thirteen different sizes.



Parisian Oval Mirror.

The above articles all manufactured on the Parisian Button Machine.

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CATALOGUE UPON REQUEST

Parisian Novelty Company

CHICAGO

INK

FOR EVERY PURPOSE

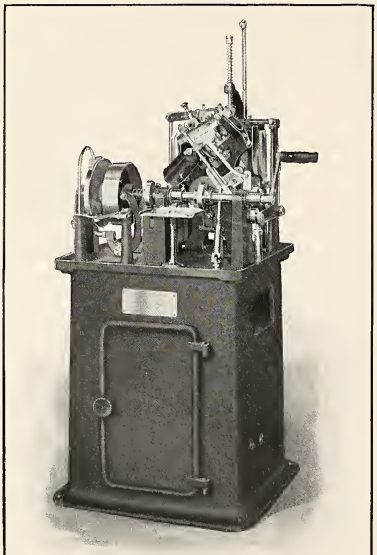
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Copper Plate Inks
Steel Plate Inks
Proving Inks
Cover Inks
Chromatic Inks
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Etching Inks



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English White Lake
Lacquers
Bronze Powders
Varnishes
Driers
Gloss Paste
And, in fact, any and every thing of the very best relating to the
Art of Printing

Buffalo Printing Ink Works

BUFFALO, NEW YORK



The Nuernberger Rettig Typecasting Machine

The Great Beauty

of being able to get your type

WHEN YOU WANT IT

instead of having to wait for it from three days to three weeks, coupled with the ability to get it

HOW YOU WANT IT

regardless of the ordinary typefounder's "scheme," is enough to make

The Universal Automatic Typecasting Machine

a necessary adjunct to every large office. Don't forget that when you cast type yourself, Gothics, Antiques, etc., ***cost you no more than Roman;*** thus you get your type

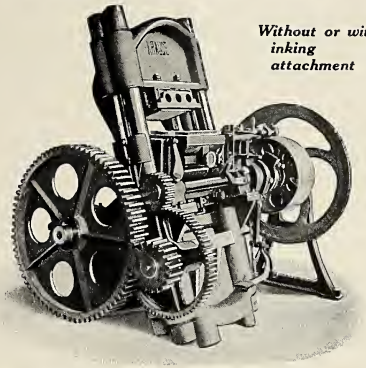
AT THE RIGHT PRICE

and your fonts can be big enough to avoid "picked" jobs, setting from the boards, electrotyping to save type from the wear of long runs and all the time that your men lose from empty cases in the composition-room, and patching up worn type in the pressroom. Time is the most expensive thing that you buy. If you want to save it, write

THE UNIVERSAL AUTOMATIC TYPECASTING MACHINE CO.

23 South Jefferson Street **CHICAGO, ILLINOIS**

New Color Printing and Embossing Press "KRAUSE" B VII F

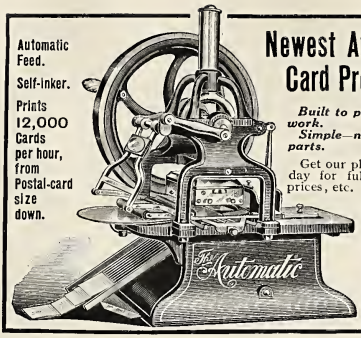


Without or with inking attachment

Printing and Embossing in one impression, perfectly, a plate 11⅞ x 15¾ inches. Very fast.

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Automatic Feed.
Self-inker.
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Built to produce quick work. Simple—no complicated parts.

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Folder Perfection is found in the New Model

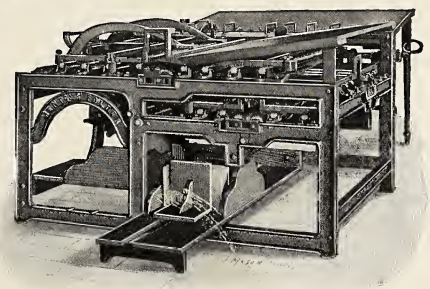
MENTGES STEEL-ROLLER FOLDER

THE only high-grade, medium-price Newspaper & Job Folder with FOUR sets of STEEL ROLLERS. *Don't buy* a folder with one set of steel rollers and the balance wood. Insist on all STEEL ROLLERS. If one set is good, four must be better.

Other Advantages are found in Steel Saw-tooth Folding-Knives, Automatic Gripper-Straightener, Spring-cushion Boxes, Gear-driven Paster, Push Packer Box, etc.

Send for Catalogue and ask for Prices—they will interest you.

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SIDNEY, OHIO



NEWSPAPER AND JOB FOLDERS

The Feeder Question Solved

The Kavmor HIGH-SPEED AUTOMATIC Platen Press

FEEDS, PRINTS AND DELIVERS

any size sheet up to full *solid* form 11 x 17 inches (inside of chase 12 x 18½), on any weight of stock from French folio to 150-lb. cardboard, at the continuous speed of

5,000 IMPRESSIONS PER HOUR

Flat Type Forms

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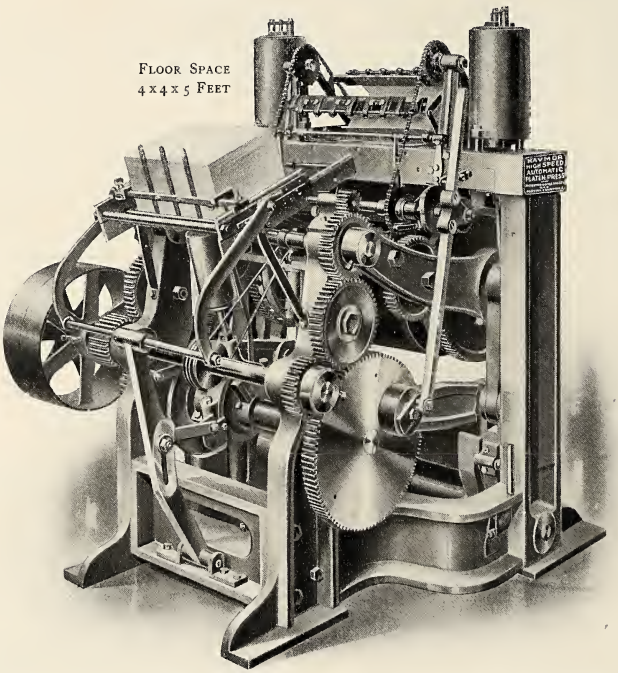
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Ordinary Flat Electros when desired (not curved)

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Perfect Registry



FLOOR SPACE 4 x 4 x 5 FEET

Short runs handled quickly

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Less Wages

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WILL DO WORK THAT A "PONY" CAN'T TOUCH

The Inking distribution exceeds that of any press in existence.

The KAVMOR occupies less working-space than any ordinary job-press—requires only one horse-power—costs no more to operate—requires *no* machinist, and produces more work than *five* jobbers.

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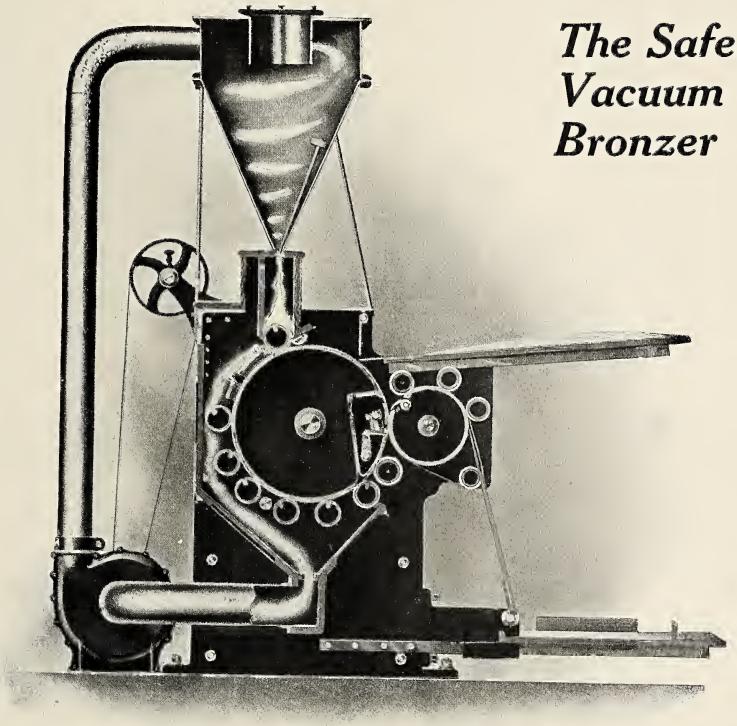
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(PATENTED)



The Safety Vacuum Bronzer

Dusts both sides of the sheet. Allows no dust to escape.
Makes bronzing clean, hygienic and profitable.

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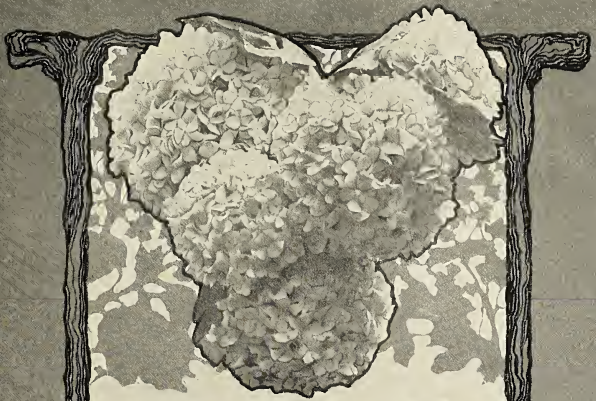


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PRINTING INKS

Those Familiar With The Excellent
Working Qualities of Our Inks
Cannot Be TEMPTED to Change

THE QUEEN CITY PRINTING INK CO.

CINCINNATI CHICAGO BOSTON PHILADELPHIA KANSAS CITY

The Feeder Question Solved

The Kavmor HIGH-SPEED AUTOMATIC Platen Press

FEEDS, PRINTS AND DELIVERS

any size sheet up to full *solid* form 11 x 17 inches (inside of chase 12 x 18½), on any weight of stock from French folio to 150-lb. cardboard, at the continuous speed of

5,000 IMPRESSIONS PER HOUR

Flat Type Forms

▪

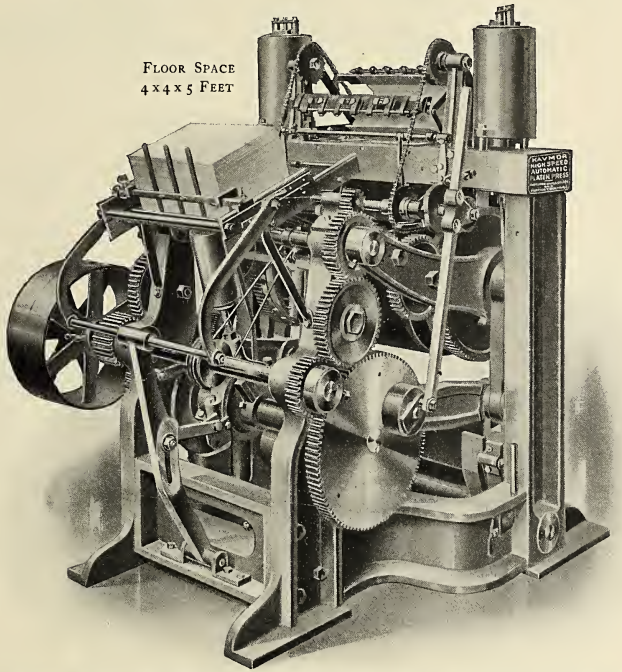
Electros not necessary

▪

Ordinary Flat Electros when desired (not curved)

▪

Perfect Registry



FLOOR SPACE
4 x 4 x 5 FEET

Short runs handled quickly

▪

Self-Feeding

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Less Wages

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Less Waste

WILL DO WORK THAT A "PONY" CAN'T TOUCH

The Inking distribution exceeds that of any press in existence.

The KAVMOR occupies less working-space than any ordinary job-press — requires only one horse-power — costs no more to operate — requires *no* machinist, and produces more work than *five* jobbers.

WRITE FOR FURTHER INFORMATION

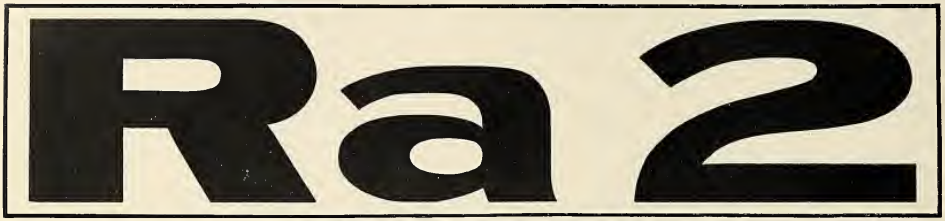
THE AUTOMATIC PLATEN PRESS COMPANY

Tribune Building :: NEW YORK CITY

Hamilton's Unit Gothics

There has come a demand from progressive poster-printers for a series of modern Lining Gothics with all characters on uniform size of bodies for convenience in justifying and to facilitate quick changes in make-up. Appreciating the steady increase in this demand, we have added to our line of Wood Type faces this new line of seven-unit Gothics, which are especially designed to meet the requirements. In using these Gothics the printer will find that *if one face doesn't fill the space available, another will.* Send for complete descriptive circular.

HAMILTON WOOD TYPE IS GUARANTEED TRUE TO HEIGHT.



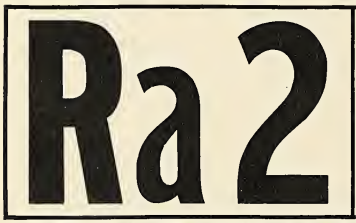
No. 716—8-line size, Class P. List price, 10 cents per character.



No. 718—8-line size, Class O. List Price, 8 cents per character.



No. 717—8-line size, Class O. List Price, 8 cents per character.

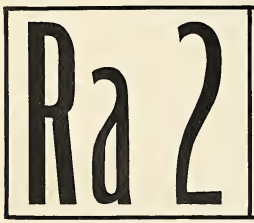


No. 720—8-line size, Class M. List Price, 8 cents per character.

Hamilton's Unit Gothics are uniform in height, width and length



No. 719—8-line size, Class N. List Price, 8 cents per character.



No. 722—8-line size, Class L. List Price, 8 cents per character.

In this series of Unit Gothics the base unit is No. 718, the caps and figures of which are cut on square bodies in any size. The two wider faces represent an increase in width of 25 and 50 per cent. The four most condensed faces represent reductions equaling 75, 50, 37½ and 25 per cent of the standard unit, No. 718.



No. 721—8-line size, Class L. List Price, 8 cents per character.

Our new four-page Circular, size 25 x 38 inches, displays this new series of improved Unit Gothics and also our new Combination Roman Border, and gives prices for all sizes. Write to us, or to your dealer, if you have not received a copy of this new Circular.

THE HAMILTON MFG. CO.

Main Office and Factory, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**

A VALUABLE LINE GAUGE, GRADUATED BY PICAS AND NONPAREILS, MAILED FREE TO ANY PRINTER ASKING FOR IT

A haberdasher in a large city told me that he would give ten thousand dollars for the agency of a certain well-known hat.

The profit on the hat, he explained, was not the consideration, it was the class of trade that would be brought to his store.

That's the value of a long-advertised brand name.

In pushing sales on

OLD HAMPSHIRE BOND

you must consider more than the immediate profits. You are attracting the very best class of trade to your shop and educating them to judge by quality, not by price.

You are establishing a reputation for high-grade work that will bring you the most profitable class of trade you could possibly secure.

Write us for advertising matter.

Hampshire Paper Company

We are the only Paper Makers in the World making Bond Paper exclusively.

South Hadley Falls, Mass.





Brilliant
Cover Reds
and
White that
is
White

Perfect
Working
Job Inks
Dry Colors
Varnishes

THIS IS THE MOST RELIABLE INK TO BE HAD
It contains more concentrated value than any other black ink

OUR 25 AND 30 CENT INKS are made on the same lines and possess the same qualities as the 40-cent cut ink. We are makers of the celebrated

BLACK DIAMOND NEWS The cleanest working News on the market. Price, 6c. net.

We aim to please our customers. OUR PRICES ARE MODERATE and goods of the highest quality at all times

[646]

PEERLESS

I AM THE THE PEERLESS CARBON BLACK COMPANY BLACK IMP



I am the Black used in the ink that printed The Inland Printer.

I am the pinnacle of perfection in making fine art printers' inks.

I mix in varnish without thickening—make inks flow and distribute, and print perfectly.

Send for my book—it tells you what I am, who uses me, and why *you* should use me.

A sample package will be sent to those who wish to try me.

I am made by the Peerless Carbon Black Co., of Pittsburg, Pa.

I can be obtained from

Binney & Smith Co.

81-83 Fulton St., New York, N. Y.

The Seybold
Means THE BEST

The Seybold AUTOMATIC PAPER CUTTERS are the strongest, fastest, safest and most accurate cutters built.

The Seybold BOOK TRIMMERS will greatly increase your output and reduce the cost. The DUPLEX will produce as much work as two single knife trimmers. The CONTINUOUS FEED TRIMMER trims ten piles per minute, each pile six inches high.

The Seybold KNIFE GRINDERS are strong, fast and accurate, and require less space and less power than any other make. They will not burn the knife.

The Seybold COMPRESSORS will each do the work of two smashers, a better grade of work, and are absolutely safe. *We also build* FOUR-ROD SMASHERS.

The Seybold EMBOSSERS are the smoothest running, most powerful and most easily adjusted. Sizes range from 11 x 11 inches to 32 x 42 inches.

The Seybold DIE PRESSES are the strongest, smoothest running and most easily adjusted, have more driving power and are easy to operate.

An investigation of these machines will convince you that they are the machines you want.

FOR FURTHER INFORMATION, ADDRESS

THE SEYBOLD MACHINE COMPANY

Main Office and Factory, DAYTON, OHIO

NEW YORK :: CHICAGO :: SAN FRANCISCO

The J. L. Morrison Co.	F. A. Venney & Co.	J. H. Schroeter & Bro.	Canadian-American Machinery Co.
Canadian Agents	*Southwestern and Mexican Agents*	*Southern Agents*	*European Agents*
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THE AULT & WIBORG CO.
MANUFACTURERS OF
LETTER-PRESS AND LITHOGRAPHIC PRINTING INKS
CINCINNATI ··· NEW YORK ··· CHICAGO ··· ST. LOUIS
PHILADELPHIA ·· BUFFALO ·· SAN FRANCISCO ·· TORONTO
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NO-WASH-UP

A Boon to Lithographers and Letterpress Printers

FOR EITHER CYLINDER OR JOB PRESSES

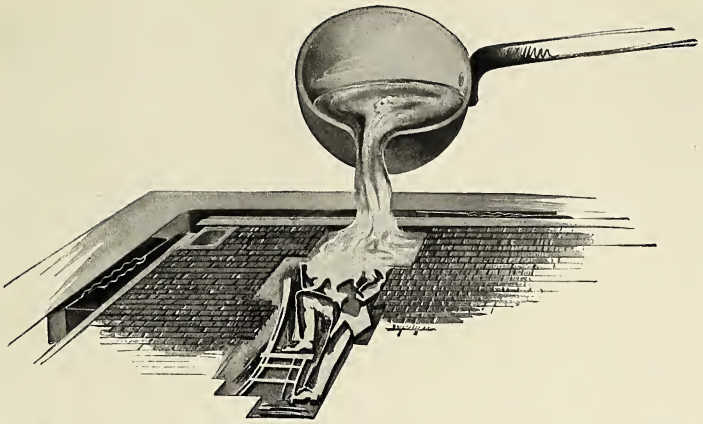
BY ITS USE the troublesome, tiresome and expensive operation of washing up at the end of a day's run is obviated, the press being in perfect condition for starting the next day. The greatest saver of materials and time yet introduced into a printing office. Write us for sample and give it a trial, WHICH WILL CONVINCE YOU.

In 75-cent and $1.50 cans

MANUFACTURED ONLY BY

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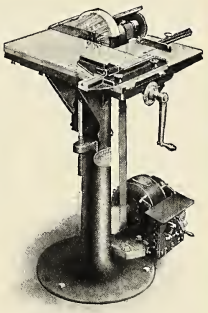
Miller-Trimmed Cuts

FIT INTO THE FORM AS THOUGH THEY WERE

Poured

There is no patching and fitting, no readjusting of the lock-up half a dozen times, when your cuts have been trimmed, squared and mortised to absolute point and pica dimensions by the

Miller Saw-Trimmer

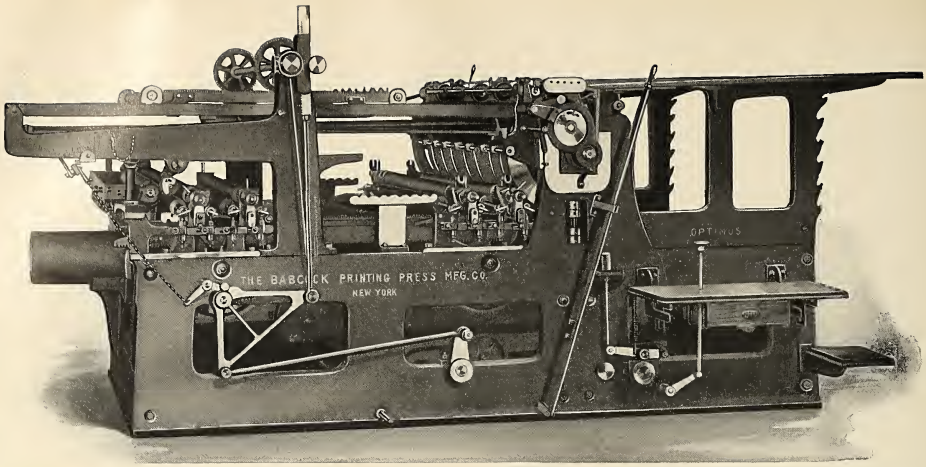


Miller-trimmed cuts fit into the form at first setting as though they were poured. And that is only one of the many things this wonderful machine does quicker, easier and better than you could do them by any other methods. It saws, trims, bevels, miters and mortises (all to point dimensions) every component of the printers' form (wood, brass and soft metal). Any printer can operate it.

Write for information about our thirty days' "free trial without obligation" offer.

MILLER SAW-TRIMMER CO.

MILWAUKEE **617 Montgomery Building** **WISCONSIN**



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply Company, Seattle; Pacific States Type Foundry, San Francisco.

The Babcock Optimus

The Babcock Optimus

The Optimus patented device for driving the form and table rollers is simple, positive, noiseless, and unlike anything else in use. One of our competitors has said, "it is the best thing for the purpose I ever saw."

This device is not the only superiority of Optimus distribution. The ductor roller deposits its supply of ink upon the steel vibrator over the forward pair of table rollers at the instant the bed is at the point of reverse, and the vibrator still. It remains in contact one-half of each revolution, or until the bed reaches the opposite extreme of its travel. They then separate while both again are still, the ductor coming quietly into contact with fountain without rotary motion, saving wear, noise, jar, and possible disturbance of feed.

The ink on the vibrator cannot come into contact with the table until after the press has made one entire revolution. It is therefore quite well distributed before it reaches the table. The two additional table rollers and their vibrator, and the four form rollers and their vibrators, all in connection with the table, manipulate it still further before it goes to form. This manipulation is continuous whether rollers are in contact with table or not, and they are in contact during both its forward and backward strokes.

This method not only increases distribution, but offers a finer control than where ink goes to table direct from fountain. It approaches the boasted practice on stop cylinders, where the ink was worked evenly on a cylinder before it reached the table. If more than we have described is required for very heavy forms it is easily secured by adding rider rollers to vibrators.

Form and table rollers are same size and interchangeable; and any roller, except ductor, can be used as top rider on vibrators. This saves composition, in which the Optimus is exceedingly economical, and insures a rider roller always at hand. By patent eccentric sockets rollers can be quickly and easily put out of action, or out of contact with form and vibrators, at any time.

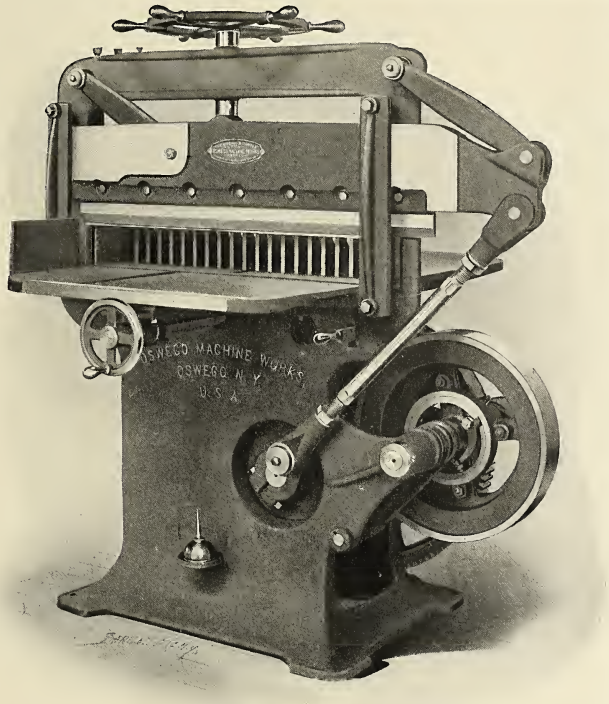
Altogether the distribution of the Optimus is one more of its unequalled features, and thoroughly well equips it for the best printing that can be done, and for every other kind.

SET IN BARNHART OLD STYLE.

THE OSWEGOS

You can select the most efficient paper cutter of the lowest possible price, with features exactly adapted to your especial needs to produce the maximum output of the best quality, from this complete line of SEVENTY sizes and kinds. Each one of these cutters has points of excellence on it alone. Each Oswego-made cutter is the best of its kind. Each style is the best producible.

THE BROWN & CARVERS



SMALL POWER STYLE. Sizes—26, 30, 32, 33, 36 inch.

The Catalogue of these splendid machines will interest you. Send for it.

An honorable record of thirty-six years building cutting machines as a specialty is your guarantee of good service.

Oswego Machine Works is the only factory making cutting machines exclusively, and the only one making a complete line of cutting machines. We build in all the commercial sizes—Automatic Clamp Cutters, Semi-Automatic Clamp Cutters, Hand Clamp Cutters, Small Power Cutters, Hand-wheel Drive Cutters, Hand-lever Cutters, Bench Cutters, Die-cutting Presses.

OSWEGO MACHINE WORKS, Oswego, N. Y.

NIEL GRAY, Jr., Proprietor

Chicago Office, 277 Dearborn Street
J. M. Ives, Manager

New York Office, 150 Nassau Street
W. S. Timmis, Manager

Be your own Typefounder

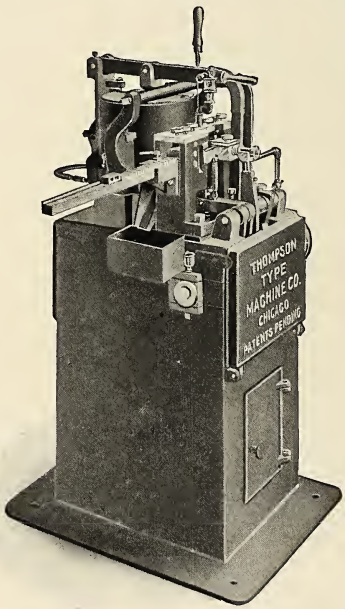
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Have New Type for Every Job

Save Make-ready.

Eliminate distribution.

Sorts when needed.

Type in abundance.



Reduce your type investment.

Melt your old type.

Cast new, up-to-date type.

All the quads and spaces wanted.

No job too big if you have a Thompson Typecaster

Machine costs less—Matrices cost less
than any other on the market.
Let us tell you about it.

THOMPSON TYPE MACHINE CO.

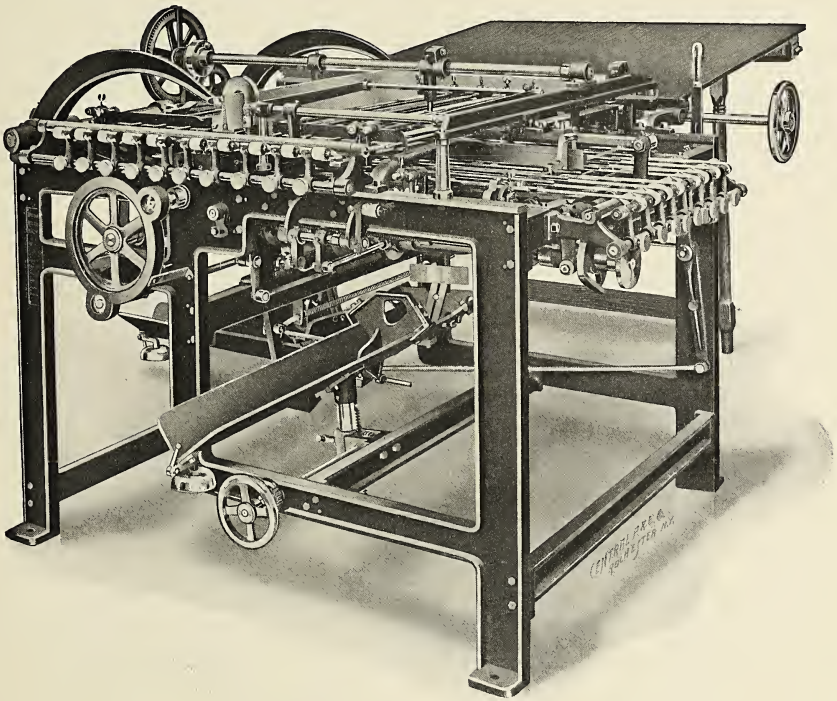
120 SHERMAN STREET, CHICAGO

No. 133

Catalogue and Book Folder

Another New One

WRITE FOR DETAILS



Made by

Brown Folding Machine Company

Erie, Pa., U. S. A.

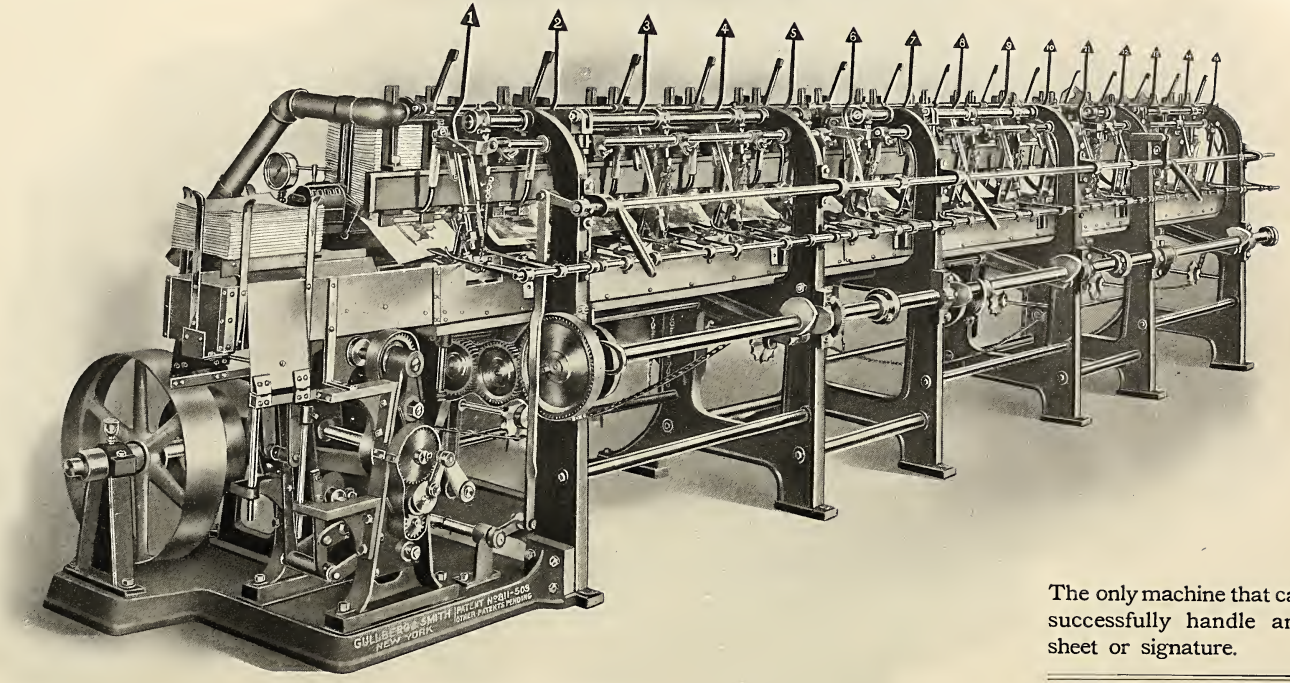
Agencies

New York, . . . Thos. Crofts
150 Nassau Street

Chicago,
Champlin Type & Machinery Co.
121 Plymouth Place

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THE BOOK GATHERING MACHINE



The only machine that can successfully handle any sheet or signature.

BUILT IN ALL SIZES.

GULLBERG & SMITH, 478-80 Pearl Street, New York, N. Y., U.S.A.

Onyx Covers

We have recently added to our popular line of Onyx Covers the following new styles

Mexican Onyx — Sardonyx

Malachite Onyx — Chalcedonyx

in Plate, Vellum, Crash and Repoussé—Crash finishes in 21 x 33, 60 and 80 pounds to 500 sheets. Put up in half reams. Send for our new Sample-book, containing the above, as well as a full line of the old favorites.

Onyx Bristol
22½ x 28½, 100, 120, 140 pounds.
In 100-sheet packages.

Onyx Bond
22 x 34, 32 pounds, in five colors.
In 500-sheet packages.

Half-tone Writing Paper

This is an extra-superfine writing paper prepared especially for half-tone cuts. It has a fine-grained, smooth surface that will take the ink readily and shows up the fine details of the cut most satisfactorily.
It is carried in stock in all the regular writing-paper sizes and weights.

Onion-skin Bond — Ravelstone — Keith Wove and Laid Linen

Wedding Papers and Bristols — Westlock — Chatham Bond

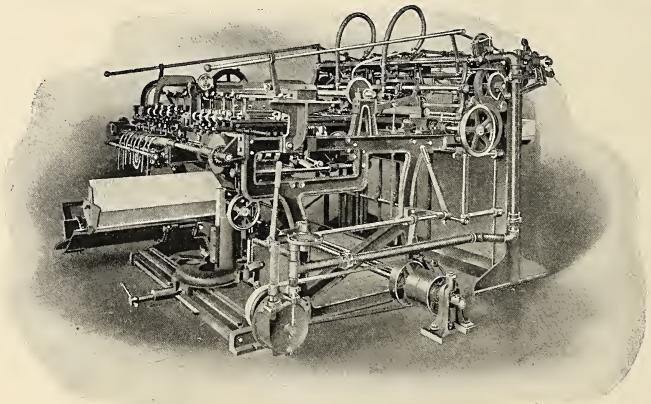
Vellum and Satin Tints — Dunbar — Cambrai Bond

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Keith Paper Company

Turners Falls, Massachusetts

THE CHAMBERS
Paper Folding Machines



Small
32 pp.
3½ x 5¼
inches

Large 16 pp.
12 x 17½ inches

No. 440 DROP-JOBBER has range from 35x48 to 14x21 inches.

All the standard right-angle deliveries, together with long 16's and long 32's, two on, are made into one packing-trough. ¶ No oiling of tape-pulleys or shifting of cams required for any sheet within the scope of the machine.

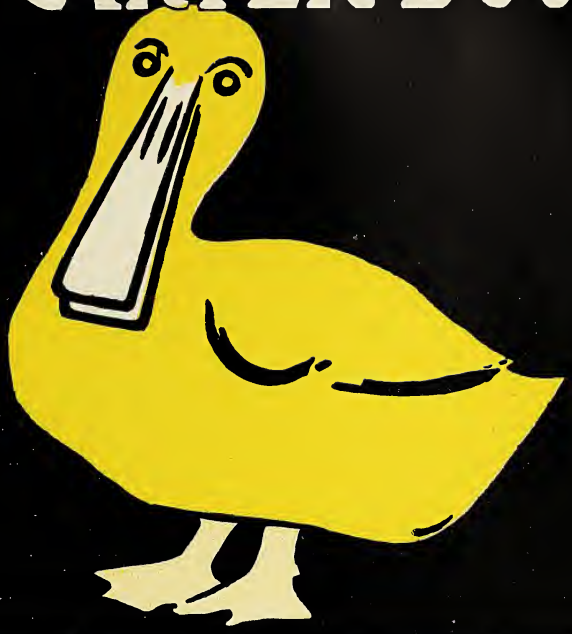
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The Carter Yellow Duck

¶ We wish to call your attention to *Yellow* and a *Book Black Ink.* Both of the highest grade quality, for high grade printers.

¶ It is the strong colors that attract. It is quality that counts, and the Printer who would build up his business on honest efforts must deal fairly with his patrons, give them good value in *Ink*, use good paper, and good printing will surely follow.

The Carter Printing Ink Co.
[*Incorporated*]
Cleveland, Ohio, U. S. A.

WORLD'S STANDARD
CARTER
TRADE MARK
PRINTING INKS

What Good Ink Will Do For You

¶ Poor Ink will ruin any business. It makes no difference how well you stand with your customer, bad Ink will "tell the tale."

¶ Good Ink—the kind that will spread correctly, hold and retain its original tone and color, is the quality that will hold and build up your business.

¶ Colors like those on reverse side of this page are manufactured by us for YOU, and intended to build up your business. We want to work with you, and be partners in the success you attain with CARTER'S INKS.

¶ Perhaps you are satisfied with your Inks. Likely you do not wish to take the risk of a change. Let us send you a large sample, by express, charges prepaid. We want every good, reliable Printer interested in GOOD PRINTING INK to try the CARTER product.

The Carter Printing Ink Company

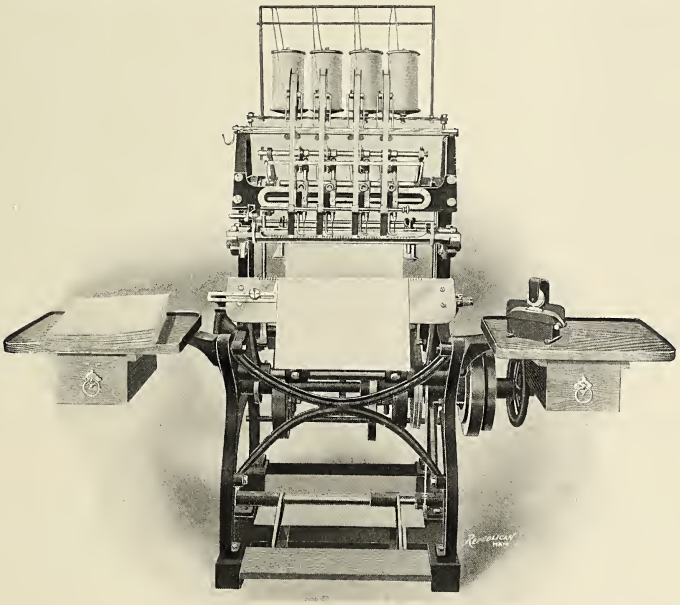
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Cleveland, Ohio, U. S. A.

Ask for our Special Illustrated Pamphlet, showing the actual test of our Half Tone Black, No. 430 and Geranium Lake No. 86

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A MACHINE TO SAVE YOU MONEY



Straight Needles. Tight Sewing. Adjustable Stitches. Economical

Takes work from 2¼ x 1½ inches up to 15 x 10½ inches.

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EXCLUSIVE SELLING AGENTS

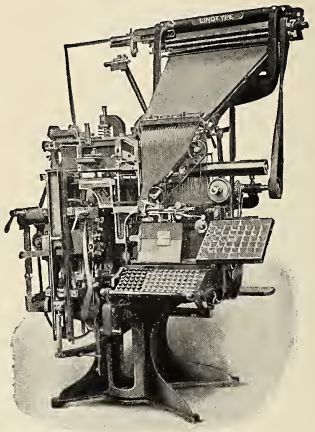
56-58 Duane Street, New York **149 Franklin Street, Chicago**

OR

Joseph E. Smyth, Manufacturer, 150 Franklin St., Chicago

Rebuilt Linotypes

Model 1, Two-letter Linotypes. All worn parts replaced by new. Guaranteed to produce as good a slug as from a new machine.



Price, $2,000.00, f. o. b. Chicago

Prompt delivery. All machines sold with new matrices and new spacebands. ¶ This is the only company that rebuilds Linotypes exclusively, that maintains a regular force of machinists and is equipped with up-to-date machinery. ¶ If you want other model Linotypes, write us. We may have what you want.

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to use patented attachments in rebuilding Linotype Machines. ¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the UNITED STATES.

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Gutenberg Machine Company

WILL S. MENAMIN,
President and General Manager.

545-547-549 Wabash Avenue, CHICAGO



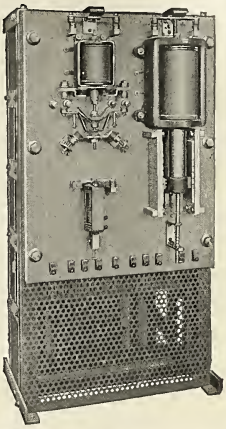
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NEWSPAPER OFFICES

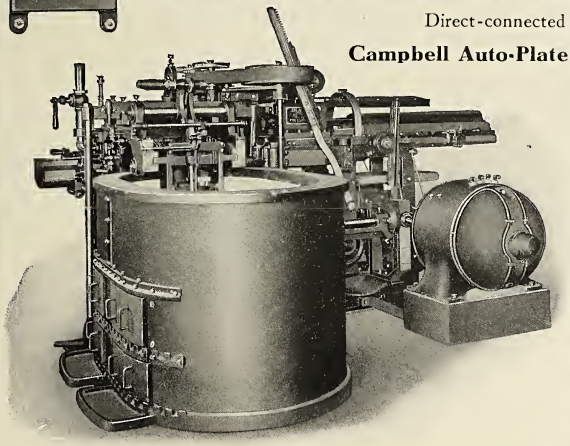
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Direct-connected to

Campbell Auto-Plate Machine

With
Kohler
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Push-
Button
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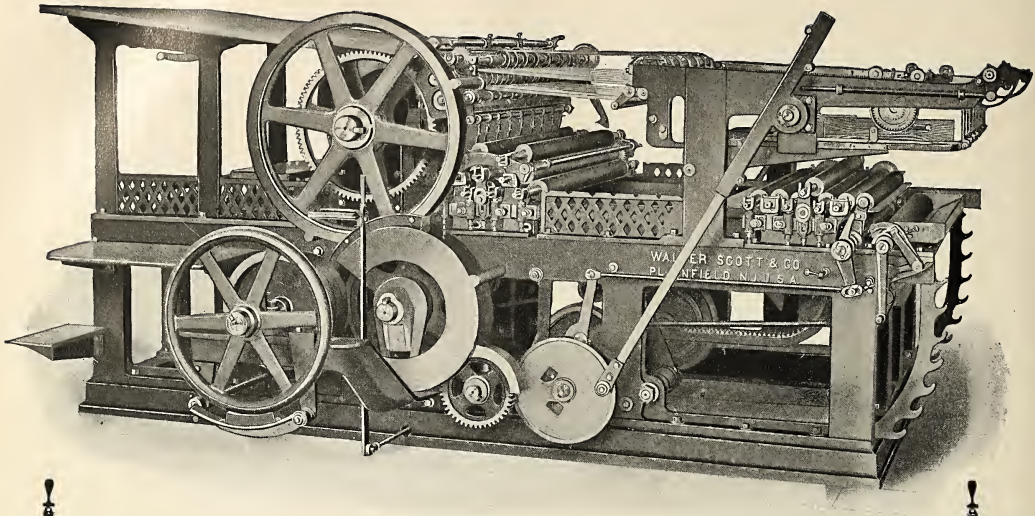


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Art of Printing

Buffalo Printing Ink Works
BUFFALO, NEW YORK



THERE ARE MANY REASONS

WHY THE

Scott Direct-Drive

LATEST IMPROVED

Two-Revolution Presses

ARE DESIRABLE MACHINES FOR

PROGRESSIVE PRINTERS

OUR ILLUSTRATED CATALOGUE
WILL TELL YOU WHY, AND IT
WILL BE SENT UPON REQUEST

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BOSTON OFFICE, . . . 7 Water Street

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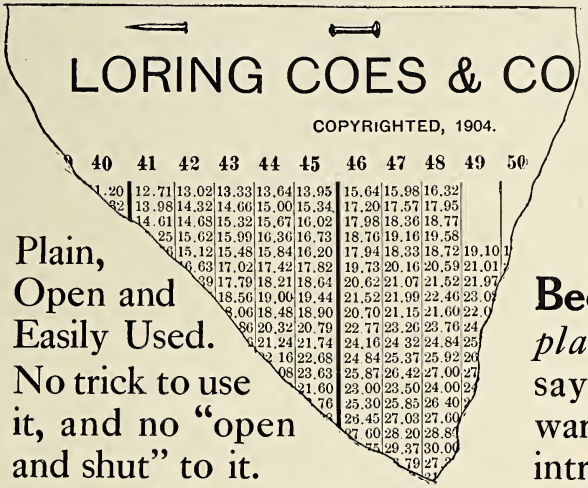
Walter Scott & Co.

Plainfield, New Jersey, U. S. A.

TRADE MARK "Micro-Ground." COES

ESTABLISHED 1830

Coes' Price-list is different, too.





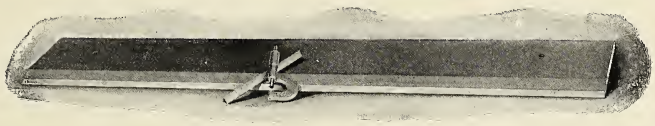
LORING COES

Plain, Open and Easily Used. No trick to use it, and no "open and shut" to it.

Because it is *plain*, the Trust says it is not warranted and an intrusion.

That MAY be, but it can't be juggled with.

Coes' Knives



Are *Honest, Reliable* and *Sound.*

COES' RECORDS

First to use Micrometer in Knife work (1890).

First to absolutely refuse to join the Trust (1893).

First to use special steels for paper work (1894).

First to use a special package (1901).

First to print and sell by a "printed in figures" Price-list (1904).

First to make first-class Knives, *any kind* (1830 to 1905).

COES Is Always Best?

Our warrant and reputation are behind every inch of edge.

Why not ask us, now that the other fellow has tried to make you believe he knows it all? We'll be honest.

Loring Coes & Co. INC.

Worcester : : : : Massachusetts

NEW YORK OFFICE — G. V. ALLEN, 10 Warren Street

Star Black

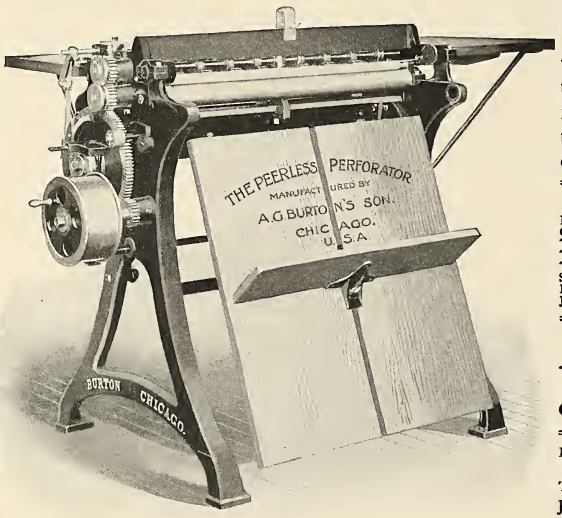
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IT is distinguished for the rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

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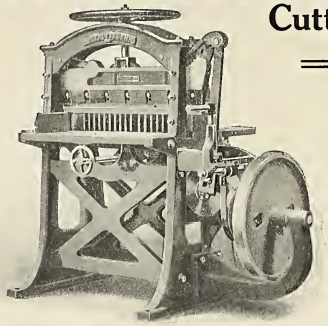
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The Peerless Job Press



All movements positive.
No cam or cam-roller in the gear-wheel—the vital weakness of other presses.
No adjustments required.
All parts interchangeable.
Strain-bearing parts of steel—heavier than in other presses.
The Peerless outwears all others.
In use when others are on the scrap pile.
At it twenty-five years. Six sizes.
Send for booklet.

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Best steel and cast iron, carefully machined and accurately assembled.
Reliable extra large wheel-clamp.
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The latest and best in gauges and rule. See them.
Peerless friction-clutch—in use fifteen years.
Automatic trip and brake.
Twenty cuts per minute—fast enough.
Cuts 32 inches square.
A high-grade cutter at an attractive price. At it twenty-five years.
8,000 Peerless machines in constant use. Send for booklet.

For sale at all houses of the American Type Founders Co., also Dedon's Printers' Supply Co., Atlanta, Ga.

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Lieber's and A-B-C 5th Edition Codes

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"The Best Automatic Wire-Stapling Devices on the market"

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If the printer appreciates "something distinct," something where quality and style will speak loudly, he should ask us to send him a complete line of samples of the famous POTOMAC BOND papers.

Potomac Bond is, from the standpoint of QUALITY, the CHEAPEST bond paper manufactured, the highest possible quality at a very moderate price.

Potomac Bond quality compares favorably with other high-priced bond papers and its superior quality costs you no more than commonplace.

Potomac Bond stands by itself on the market as having that "decided difference" from any other bond stock made.

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Potomac Bond is made from exceptionally strong, clean and carefully selected stock manufactured by modern machinery and men of varied accomplishments.

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Our line of samples, embracing all colors and tints, will interest you. The quality will interest you—the price will convince your final judgment.

District of Columbia Paper Mfg. Co.
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Send for descriptive catalogue of our Proportionate Weight Calculator, Paper Thickness Gauge and Paper Test Gauge, designed especially for the Mill, Dealer, Stationer and Printer.



Distinctive Printing

Printing that will attract attention and put the customer's advertising literature in a class by itself—printing that contains originality in conception and the highest degree of excellence in execution—this is the quality of distinctive printing which characterizes the work of

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Rueter's Process for Perfect Imitation Typewriting on Any Size or Style Letter Printing Press

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¶ Printers that are using the **Old Ribbon Process** will admit that it is complicated and high-priced.

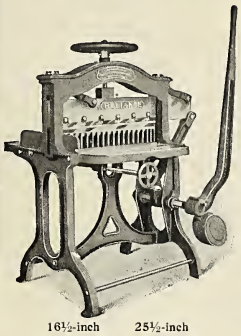
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16½-inch 25½-inch
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Simplicity of Construction

Great Strength

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These claims are substantiated by the machine itself.
Every cutter fully guaranteed as represented.

PAUL SHNIEDEWEND & CO.

MANUFACTURERS CHICAGO, U. S. A.

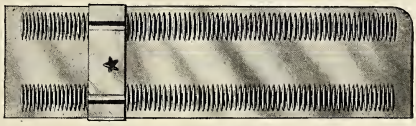
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A Tool of Quality for Particular Printers



Patented October 31, 1905.

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Manufactured in four lengths and two depths, in either brass or steel, plain or nickel-plated.



(BACK VIEW)
Will retain absolute close adjustment. Warranted accurate to *one thousandth part of an inch.*

THE NEW GRADUATED STAR COMPOSING STICK

Is the result of careful study, embracing improvements over all present "old-timers," filling a long-felt want of the printers—
ACCURACY, DURABILITY AND QUICK ADJUSTMENT

All the sticks now in general use, except the STAR, are simple adaptations and variations in construction of the first common screw stick, depending solely upon the flange of the body of the tool for alignment and rigidity of the fixed and adjustable abutments. Not so with the STAR COMPOSING STICK, as it is provided with two secure anchors against springing out of line.

THE STAR STICK is made to withstand all the hard usage; easy and quick to adjust, has no eccentric movement to set half-em measure; can not slip when once set; measure will not be altered nor the Stick injured if it should fall to the floor; it is light and is made from best tempered metal; is made without the old-time "holes" to wear larger nor pegs to wear smaller.

THE STAR STICK has the proper allowance for "squeeze" to make lines lift when locked with machine-set matter. A multiple of short measures set in this stick make up correctly with lines set the combined length of the short ones.

Write for complete information. Our illustrated circular will tell you all. Get the newest, the best equipment for your plant.

THE STAR MANUFACTURING CO.

17 West Washington Street See descriptive article page 586, July, 1907, INLAND PRINTER **SPRINGFIELD, OHIO, U. S. A.**

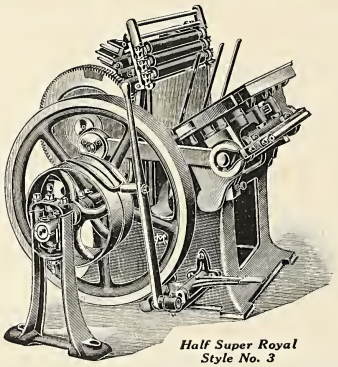
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Tone up your business.

What do you know about our "VIENNA MOIRE" Blotting Paper? Do you know that some of the largest concerns in the United States use our "VIENNA MOIRE" Blotting for their high-grade advertising? Why? Because it's artistic and attractive. And, Mr. Printer, don't you know that it is to your interest to supply your customers with the latest and most attractive Blotting Novelties? Get our samples and see for yourself. We manufacture the "VIENNA MOIRE" in ten rich and attractive colors.

Ask for samples "WORLD," "HOLLYWOOD" and "RELIANCE" plate-finish Blotting. Something new, made to produce good printing. Smooth surface and lintless. All good printers should investigate.

The Albemarle Paper Mfg. Co.
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The Gally Improved
Universal Printing Presses



Half Super Royal
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FOR HIGH-CLASS LETTERPRESS, HALF-TONE AND THREE-COLOR PRINTING ARE UNSURPASSED

Adaptable to many special purposes.
Made in many sizes and styles.

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"The Standard"
ALL THE WORLD OVER

FIVE SIZES

No. 4	30 x 44 inches,	inside	chase.
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UNIVERSAL EMBOSSER (Two sizes)
AND **UNIVERSAL STAMPER**

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Reducol Compound

Prevents offsetting and eliminates slip-sheeting. Prevents pulling and picking on coated paper. Keeps your rollers from heating. Can be used with Press or Litho Inks.

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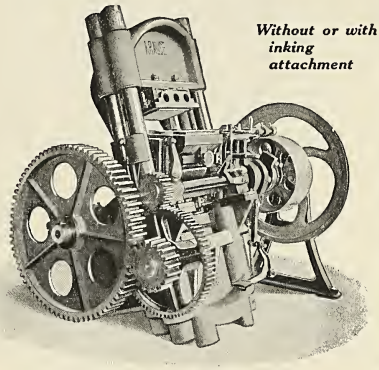
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Printing and Embossing in one impression, perfectly, a plate 11⅞ x 15¾ inches. Very fast.

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"Chicago has long felt the want of just such electrotype service as that furnished by The Beuster Electrotyping Co. When you told me a few weeks ago that you would guarantee satisfactory and quick work at the regular price I did not then believe it, but I have tried your service and know that you make good."

Have you visited our plant? You should see with what great facilities we are prepared to execute quick and satisfactory work. Make an appointment with us to inspect our plant. Telephone us. We want to show you our ability to serve you

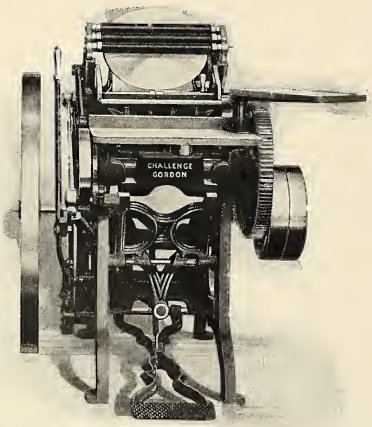
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A GREAT MACHINE



WHEN YOU INSPECT the

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at work, note its noiseless, easy action, splendid ink distribution and rigid impression. Swift, accurate and dependable, it is the kind of a press you need in your office.

SOLD BY DEALERS EVERYWHERE	Manufactured by The CHALLENGE—MACHINERY CO., Grand Haven, Mich., U.S.A.	SALESROOM AND WAREHOUSE: 194-196 Fifth Ave., CHICAGO

UNEQUALED SALE

of the best line of REBUILT PRINTERS' MACHINERY, all on my floor at the very best prices and terms.

825 — 27x35 Potter Drum, 6 folio, 4 rollers, air and tapeless.
845 — 43x56 Cottrell, 4 rollers, table dist., front fly delivery, air springs.
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903 — 37x52 Campbell, 2 rev., 4 rollers, table dist., front delivery, wire springs.
906 — 33x48 Campbell, 2 rev., 2 rollers, table dist., 6 qto., front delivery, air springs.
907 — 41x60 Scott, 2 rev., 4 rollers, rear delivery, table dist., air springs.
909 — 38x54 Cottrell Drum, 2 rollers, 7 qto., air springs, tapeless.
910 — 33x50 Taylor Drum, 2 rollers, air springs, 6 qto., tape.
9x13 Peerless, 10x15 Nonpareil, 13x19 Universal Job Presses.
6-qto. Hoe Washington hand press, 6 qto. Vaughn Ideal Hand Cylinder.
6-qto. Eclipse Folder.
44-inch Sanborn power paper cutter.

Bronson's Printers' Machinery Place

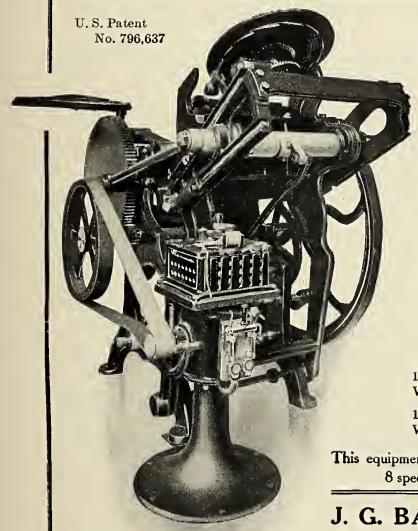
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Base, Motor, Speed-Regulator, Starter, Switch, Fuses,

All in One

Made in
¼ H. P.
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110, 220, 500 Volts D.C.

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This equipment gives you 8 speeds.

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Letterpress
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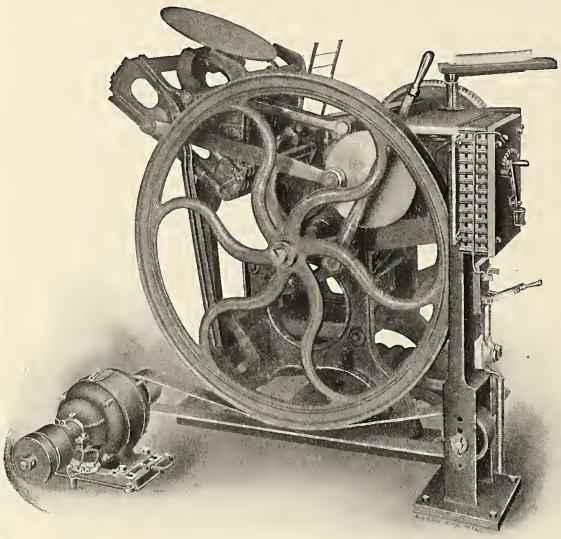
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WATSON MOTORS



WATSON MOTOR DRIVING JOB PRESS

Are Successfully Driving
PRINTERS' ENGRAVERS' *and* BOOKBINDERS' MACHINERY
in every State in the Union.

They are adapted to either Belted or Direct-connected Drive.

They are steel-frame, multi-polar Motors, built to sell on Quality instead of Price.

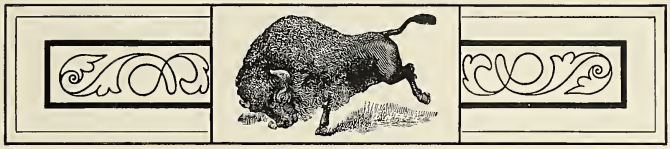
While their price is as low as is consistent with the highest grade of workmanship and material, they effect a saving through economy in operation and maintenance rather than first cost.

They are Economical because they are designed and built for the work by engineers who "know how."

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BUFFALO COATED PAPER CO.

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HIGH-GRADE

SURFACE COATED PAPERS

ESPECIALLY MADE FOR LITHOGRAPHING
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Quick Change
Double ≡ Magazine Linotype

OUR SPECIAL FEATURES ARE

A solid base, which prevents vibration of distributor.
No jamming of matrices.
Quick change of length of line.
Improved assembler with instantaneous quick change.
Improved line delivery carriages, with instantaneous quick change.
Wide magazine mouth.
Gas governor attached directly to pot, with holder immersed in the metal.
Every part of the machine easily accessible.

Quick as a Flash

In any part of a line of Roman the operator can compose a word in Small Caps, Boldface or Italic, by touching a lever which throws in the two-letter attachment.

Quick as a Flash

The upper or lower magazine can be thrown into action by the touch of a lever and two entirely different faces are ready for use.

Quick as a Flash

In less than a minute, if a still greater variety of faces is required, either lower or upper magazine can be moved, and a fresh magazine can be put in place in a remarkably short space of time.

Our DOUBLE MAGAZINE MACHINE is a one-man machine and carries 2 magazines, 2 sets of two-letter matrices, 4 different faces, 360 characters and 1 keyboard of 90 keys only.

Operators who have seen our latest Double Magazine declare that our machine is a wonder, and having both magazines of same size, both carrying full fonts of matrices, makes our Double Magazine superior to any other Quick-Change Double Magazine in the market.

It Has No Competitor!

No other Double Magazine made can compete with it for SPEED.

WRITE FOR OUR SPECIAL TERMS AND DISCOUNTS

Canadian-American Linotype Corporation, Ltd.

LONDON OFFICE---8 Bouverie St., E. C. **TORONTO, CANADA**

Some recent Testimonials from users of the Canadian-American Linotype Machines in Canada

Testifying to the SUPERIOR QUALITIES of our English-depth Matrices.

THE MONETARY TIMES PRINTING CO. OF CANADA, Ltd.

TORONTO, CAN., Nov. 8, 1906.

The Canadian-American Linotype Company, 70-72 York street, Toronto:

GENTLEMEN,— In reply to your inquiry regarding the Simplex Standard two-letter Linotype machine you installed for us a few months ago, I may say we are well pleased with it. The English-depth matrices which came with the machine can not be beaten, the shoulder left on the slug being fully as deep as any foundry-cast type, makes it much easier for the pressman, and I would recommend English-depth matrices every time in preference to American. I remain, Yours truly, A. E. WHINTON,

Superintendent, The Monetary Times.

THE WINNIPEG TRIBUNE.

WINNIPEG, MAN., Nov. 2, 1906.

J. H. Hardie, Mgr., Western Branch Canadian-American Linotype Corporation, Winnipeg, Manitoba:

DEAR SIR,— Replying to your query over the telephone, I have pleasure in reporting that the new style Standard Pica machine installed by you in our composing-room a few months ago is giving every satisfaction. The new device for quick change, together with the wide range of faces (5 to 14 point) which can be used, renders the machine invaluable in the composing of advertisements, headings, etc.

We find that the machine requires no more power to operate than your old 11-point Standard newspaper machines. It runs very smoothly and accurately and in our opinion little is left to be desired in the production of a perfect Linotype machine.

Yours faithfully,

THE TRIBUNE PUBLISHING COMPANY,

R. L. RICHARDSON, *Secretary-Treasurer.*

THE CENTRAL PRESS AGENCY, Ltd.

TORONTO, CAN., Nov. 14, 1906.

The Canadian-American Linotype Corporation, Toronto, Ontario:

GENTLEMEN,— In reference to your inquiry, we are delighted with the 14-point Linotype machine you have erected in our office. It runs perfectly and the English-depth matrices give the best of satisfaction, and we are producing from them the best stereo molds we have ever made, this owing to the great depth of the matrices; we are sure every office that stereotypes will use your English-depth matrices in preference to the American, after giving them a trial.

Yours respectfully, CENTRAL PRESS AGENCY,

Per F. DIVER, *Manager.*

THE WILSON PUB. CO. OF TORONTO, Ltd.

TORONTO, CAN., July 19, 1906.

Canadian-American Linotype Corporation, Limited, Toronto:

GENTLEMEN,— In reply to your letter of the 14th instant, regarding the working qualities of your English-depth matrices, am pleased to say that they have given the best of satisfaction both for working in the machine and the face of the slug.

We have two machines here, both using English-depth matrices, and will never use any other if they can be secured at all. I remain, Yours truly,

(Signed) E. B. ARMSTRONG,

Linotype Superintendent.

THE COURIER.

BRANTFORD, CAN., Dec. 10, 1906.

The Canadian-American Linotype Corporation, Toronto, Ontario:

GENTLEMEN,— We have much pleasure in testifying to the excellent work done by the second Standard machine we installed last week. Your Mr. Priest had this machine erected and its first slug cast in three hours' time. How is this for a record? We can not speak too highly of our two Standard machines. They are doing splendid work and have never given a moment's trouble. Yours truly,

RALPH H. REVILLE.

THE EXPOSITOR.

BRANTFORD, CAN., Dec. 10, 1906.

The Canadian-American Linotype Corporation, Montreal, P. Q.:

GENTLEMEN,— I have now three of your Standard machines at work in this office, and they are giving entire satisfaction. I have also found your firm anxious to fill its engagements to the very letter.

Sincerely, T. H. PRESTON.

THE EDMONTON BULLETIN.

EDMONTON, ALBERTA, Oct. 27, 1906.

Canadian-American Linotype Company, 70 York street, Toronto, Ontario:

DEAR SIRS,— We are using five different fonts of your English-depth matrices on our Linotype machines and they are giving us very good satisfaction indeed. They cast a face of type clean enough to do the finest kind of jobwork. Yours respectfully,

BULLETIN COMPANY (Ltd.).

DUNCAN MARSHALL, *Manager.*

THE WORLD.

VANCOUVER, B. C., Nov. 3, 1906.

To whom it may concern:

We have had the English-depth matrices put on our Linotype machine, and are more than pleased with the faces of type, and find the deeper shoulder on the slugs a great advantage.

We expect in time to fit all our machines with these matrices.

THE WORLD PRINTING & PUB. COMPANY, Ltd.

L. D. TAYLOR, *President and Manager.*

H. STEAD, LINOTYPE MACHINIST.

HAMILTON, CAN., May 7, 1907.

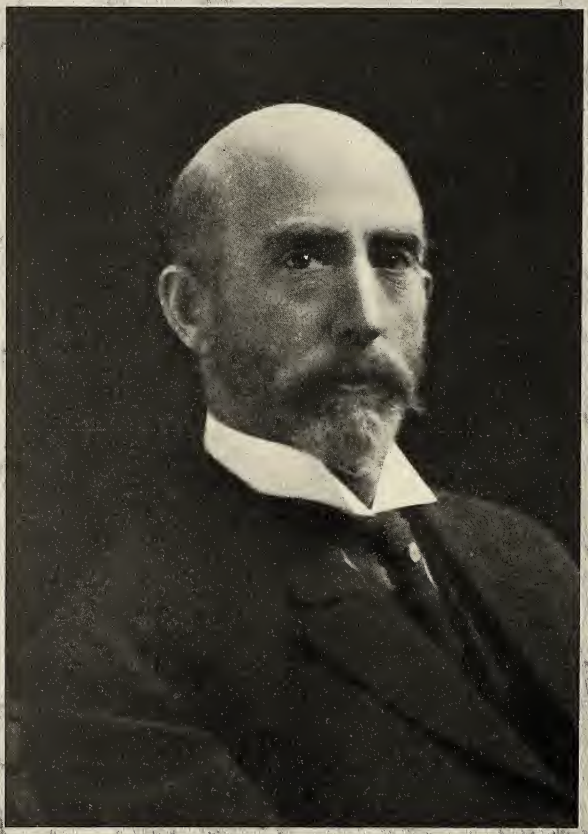
DEAR SIRS,— Having recently installed one of your latest Linotype machines, and having worked on both the Canadian and American machines, I find that the Canadian machine is much easier to handle in making a change than is the American-made machine. One feature of the Canadian machine over the American machine is that no labor is required to remove the channel plates, and the assembling of the matrix in the two-letter attachment of the assembly elevator is another improvement. There is also a great saving in the casting and the transferring of the black-letter line. It is a great saving of the combination of the matrix in transferring to the second elevator.

Wishing the Canadian machine every success, I remain, Yours truly, H. STEAD,

Linotype Machinist, Hamilton, Ont.

Canadian-American Linotype Corporation, Ltd.

LONDON OFFICE---8 Bouverie St., E. C. **TORONTO, CANADA**



J. C. Hamilton

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DISCURSIONS OF A RETIRED PRINTER.

NO. XIII.— BY QUADRAT.

AN IDEAL AMERICAN CITIZEN — THE INVENTOR OF WOOD TYPES AND THE ROUTING MACHINE, AND HIS SUCCESSORS AND COMPETITORS.

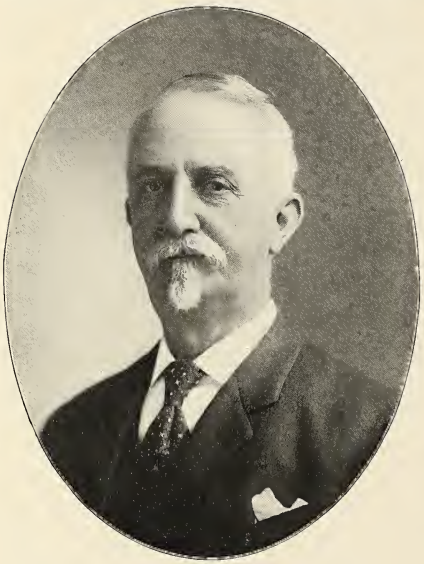
ON a day five years ago I was dining in New York with a man well known to American printers, who had been proprietor of a wood-working factory. Noticing that one of his fingers was missing, I said: "I see that you and your saw were once too well acquainted." "Oh, that finger was not taken off by a saw." "How, then?" "By a bullet." "How — where?" "At Chancellorsville." I had for a dozen years had business relations with this man, and never once guessed that he had been one of the great volunteer army of the Civil War. The man's retiring and modest nature had hidden his civic worthiness from me and most of his business associates. Even when he had thus raised the curtain, he was averse to talking about himself; but my curiosity was stirred: I began to question his neighbors; I found that I had been "entertaining an angel unawares." This man is Heber Wells, of Paterson, New Jersey, sometime a partner in the late widely known firm of Vanderburgh, Wells & Co., New York manufacturers of wood type and printing materials. He is now a factory inspector, holding the esteem of both the manufacturers and their employees. No one is better known or more highly respected in Paterson, where he held the office of school commissioner for a time. He is a scholarly man, and seems better adapted for university life than the career of a manufacturer.

He was a successful manufacturer, if we estimate success correctly to mean that all his work was thorough outside and inside, honest in those parts unseen as well as those exposed to the eye, and the best offered in his day to printers in printers' furniture in this or any other country; but he was not a successful money-maker. He "failed in business," as the phrase goes; but it was largely because he was ignorant of the art of making varnish take the place of good material and good joinery. He could not lower his standard to meet the competition of inferior merchandise. I know, because once I persuaded him to accept a large order to be made on cheaper lines — but only once. I saw that Heber Wells was a failure at making shoddy printers' cases; and since I have known the *man* Wells better I have learned the reason. It is better to go down in the business fight carrying a high standard than to prevail under an ignoble standard. If he had made money instead of losing it he would not be a bit more worthy of honor, nor could he be more sincerely honored than he is by all who know him. It is good to be a successful business man, but how much nobler and more essential it is to be, like Heber Wells, a successful citizen: public-spirited, a patriot tried and found faithful, a model husband and father, "a man indeed in whom there is no guile." How glorious would be this republic if all its business men and "captains of industry" subordinated their ambitions to their citizenship. Yes, Heber Wells is a successful man — one of the American aristocracy of worth, of whom, thank heaven, we have so many — sound, moderate, democratic, plain livers and high thinkers,

the very salt which alone preserves the ultimate dignity and purity of our country. He has proved his right to say:

I do love
My country's good with a respect more tender,
More holy and profound than mine own life.

In 1861 the impulsive, adventurous men of the North responded to the call for volunteers with the light-heartedness of those going to a picnic. But in the latter part of 1862 the country had learned what war was; Washington was in danger, and everywhere in the East the Union



HEBER WELLS, 1835.

armies had been defeated. It was at this time that Captain Irish, one of the proprietors of the Paterson *Guardian,* enlisted Company K, Thirteenth Regiment New Jersey Volunteers.

Heber Wells, a young man, married and the father of two children, in well-to-do circumstances, after very serious thought, decided that it was his duty to go to the front, and he enlisted and assisted in raising a company for the local regiment. With his father's influence and by waiting, he could easily have secured a commission, but he went as a private, abandoning an ideal home and hopeful prospects to give his life, if need be, for his country. The Thirteenth regiment, such the urgency of the crisis, although composed entirely of green men, was on the way to the front in twelve days, and in exactly seventeen days more received its baptism of fire at Antietam, September 17, 1862. The story is well told in *The Young Volunteer*, written by an eyewitness, Joseph E. Crowell, now editor of the Paterson *Call:*

We were ordered forward . . . We climbed over a rail fence and marched into a meadow . . . We could not see the enemy, although their bullets were whistling past us. (Enemy were in a natural depression four feet deep at other side of the meadow.) Suddenly . . . a vast number of the enemy seemed to rise straight out of the solid earth, and they poured into us a deadly volley of leaden hail. . . . Surprised, demoralized, we wavered and fell back, and made for the first fence. . . . There in the meadow lay nine dead and sixty wounded. . . . There was one man there who was not wounded. It was Heber Wells, one of the bravest men in battle that ever lived. . . . He had remained beside the body of our captain — Captain Irish had been killed. Sergeant Wells . . . tore open his captain's coat and vest . . . put his ear to the captain's breast, and heard the last fluttering of his heart. . . . He secured the captain's watch and papers and unfastened the sword. . . . The bullets were whistling about his head in a dangerous fashion, but he seemed oblivious to his peril. He carried the captain's effects to the road, and called for volunteers. . . . Three were selected and returned with Heber Wells and brought back the captain's body. . . . The first lieutenant was *hors du combat* too. . . . Sergeant Wells ordered two men to take the lieutenant to the rear and assumed command himself. . . . In the afternoon fighting Company K was commanded by Sergeant Wells. . . . and so well did he acquit himself on that day . . . that he was promoted to be lieutenant then and there, and the day soon came when the regiment was known as the "Fighting Thirteenth."

There were very many brave Americans in those days of peril, and we can not too often recall the fact, and hope that their sons and grandsons may prove worthy of their sires in every national emergency.

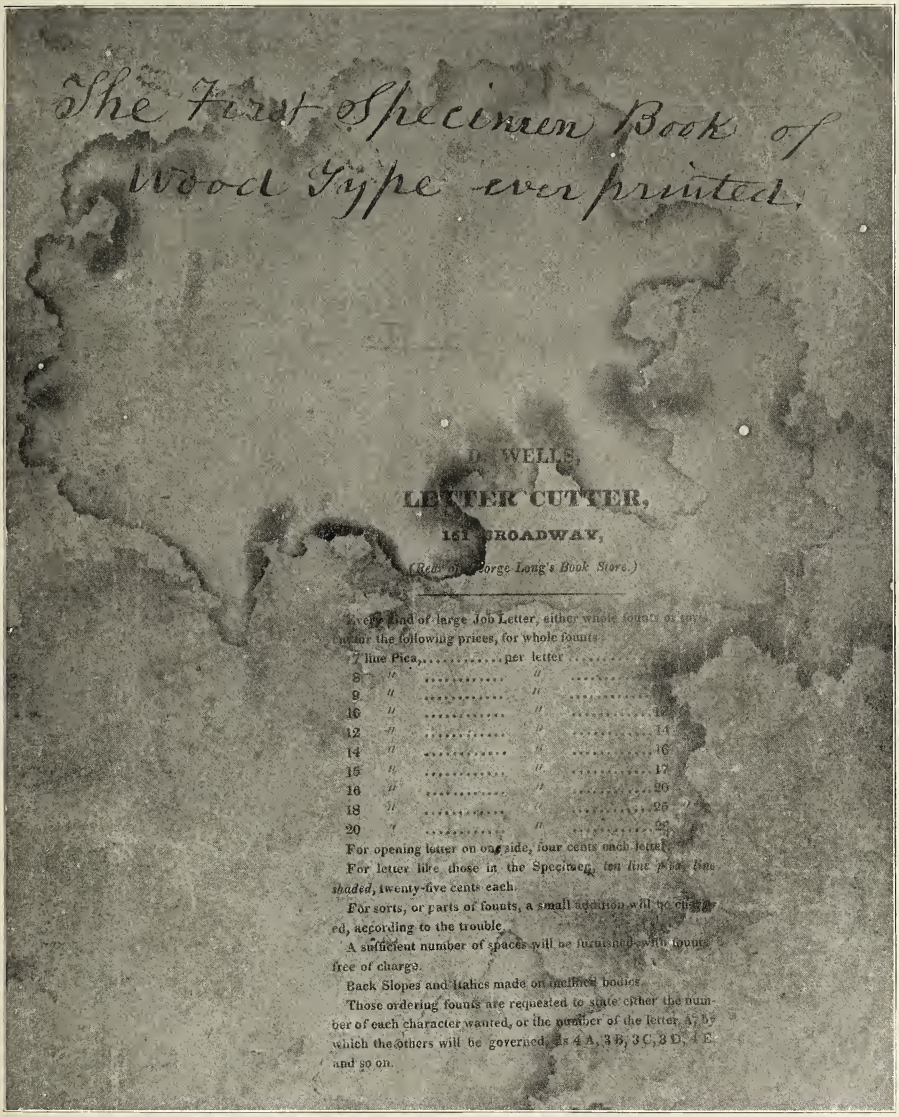
Enough, I think, has been told to demonstrate that our Heber Wells has attained to the ideal as a patriot and soldier and citizen, and when the printers of a century hence turn to the pages of THE INLAND PRINTER for the history of these times, they will reckon among our greater virtues that we could turn aside from business and technical affairs to do honor to such a man.

Heber Wells' great-grandfather was a Connecticut man, who emigrated to the valley of the Susquehanna before the Revolutionary War, and was killed in the celebrated massacre of Wyoming, so well sung by the poet Campbell:

On Susquehanna's side, fair Wyoming!
Although the wild flowers on thy ruined wall
And roofless homes, a sad remembrance bring
Of what thy gentle people did befall,
Yet thou wert once the loveliest land of all
That see the Atlantic wave their morn restore.

His name was James, and he had a son named James, who served as an officer in the Revolutionary War until he was severely wounded and taken prisoner at the battle of Monmouth (N. J.). This officer had a son, Darius, father of Heber, who lived to do great things for printerdom. He

was the first manufacturer of wood type in the world, and the inventor of the present process of making it and of the routing machine and the process of routing now used wherever relief engraving is done. Indeed, he was the first to use the words "rout" and "routing" as applied to a mechanical process. The original word rout meant "to drive, drag, or chase out forcibly," and was mostly used in military parlance: Darius Wells gave it a new meaning.



Reproduction of cover and price-list from first specimen book of wood type ever printed, 1828. Only one copy known to be in existence, and that much water-stained. The writing is that of Darius Wells.

Darius was born in 1800, at Kingsborough, New York. Owing to the death of his father, James, the officer severely wounded under the eye of Gen. George Washington, Darius was appren-

ticed at the age of eleven to the *Montgomery Republican,* Johnstown, New York. Ten years later, in 1822, he established the *Mohawk Herald,* at Amsterdam, New York, selling that business in 1826, and removing to New York city, where, in partnership with Asa Child, he started a job-printing business at 161 Broadway. In 1827 he began to sell wood type, and in 1828 he issued a specimen book, in which he says it is "the first specimen book of wood type ever printed." Only one copy of this interesting book is known to exist, and from it the title cover-page is reproduced. The book is an oblong quarto, 8 by 13 inches, with



DARIUS WELLS, 1800-1875.

a brown paper cover, and contains twenty specimens of modern roman, italic, antique, backslope and shaded letters, all well designed and sharply cut, the sizes running from seven to twenty line, and the prices from 8 cents to 28 cents per character, and we may be sure the prices were net. Number 161 Broadway was on the land upon which the new forty-six-story Singer building is now being erected.

Up to that time the largest letters used were twelve-line, of metal, cast in sand and molds by the typefounders. I believe one might still find the patterns for those big metal letters hidden away in the vaults of the old Johnson and Bruce typefoundries. What a waste of lead! especially when lead was needed so badly to shoot bears in Harlem and red Indians on the banks of a small river flowing northward into the southern extremity of Lake Michigan — known as the Chicago river, first seen by Monsieur La Salle on his way from Canada to discover the upper Mississippi, and then a clear-water haunt of countless wild fowl congregating there to eat the wild rice which almost choked its flow. The early American typefounders cast and sold bullets as well as type. In Binny & Ronaldson's specimen book of 1812 the price of casting bullets is given as "two shillings a pound" and buckshot "four shillings a pound," and a memorandum book of that year shows that they had on hand five hundred and thirty-four thousand pounds of lead. That was the year we went to war with the British. In the preface of Darius Wells' first specimen book he says that "being enabled to speak from experience that wood types, when carefully prepared in the manner of those in this specimen, are in no respect objectionable; that they are more convenient in many respects, and more durable, and cost only from one-quarter to one-half as much as those of metal. Knowing, as the subscriber does, that printers will consult their own interest in patronizing his novel undertaking; and taking confidence from the perfect satisfaction his type has given to those to whom he is already known, he feels assured of their support." Thus was launched an important industry, broadening the field of the printer, giving an incentive to the enlargement of printing-presses and of paper sizes, and increasing the consumption of printing-ink. This first wood type was made right, in no wise inferior to that used to-day, and the business was immediately successful. It was made on end wood, with properly prepared printing surface, and accurate in height and body. His first method was, after preparing the wood, to lay a pattern, mark the outlines of the character on the wood, and clear the white spaces by hand gouges. He then invented his routing cutters and the machine to operate and control them.

The routing machine of to-day is, of course, a very superior machine to the original of 1828. The first variation was to make the cutting tool stationary and move the work under the tool, and this machine, although slow and unhandy, is still used for very heavy metal die work. Prior to 1868 John Royle & Sons, of Paterson, had gained some experience in routing machines through repairing the Wells machines. Vernon Royle, the present head of the firm, found his first employment in the boxwood department of the Wells business in New York, and as his principal work was to rout wood engravings for the engravers, he became an expert operator. Routers were scarce in those days, and wood engravers in Cincinnati and Chicago and other distant points sent their engravings to Wells & Webb, in New York, to be routed. In 1868 this experience resulted in

the Royle straight-line router, and, in 1875, the Royle radial arm router, and all other routing machines are modeled more or less on these inventions. The Royles, father, sons and grandsons, have from that day never ceased to put their honest work and capable brains into the routing machine, and the machines which the introduction of process engraving made it necessary to complement, until it now stands a model of ingenuity, thorough construction and effectiveness. Messieurs Wood Engraver, Process Engraver, Brass Plate Engraver, do not forget: Darius Wells gave you that indispensable implement. How many of you ever heard of Darius? Turn to Lockwood's "Dictionary of Printing," 1899, the latest book of reference published, and you will find the services of our Darius unappreciated, while two and a half lines are given to "Routing," and none to the routing machine. He did not patent his invention, although urged to do so, believing, like Benjamin Franklin, when he refused a patent for his invention of the stove, that he could best repay the debt he owed to earlier inventors of useful appliances by giving the public of his own time the unrestricted use of his own ingenuity. How little thought mankind gives to the pioneer thinkers and inventors who have done so much for our profit and convenience. The process engravers and printers are the chief beneficiaries of the invention of the routing machine. There is now living in comparative seclusion one to whom they owe a still greater debt of gratitude. I refer to Frederick Ives, the father of the half-tone and three-color processes. He has been honored by numerous learned societies of Europe, where his discoveries are appreciated, but in his native land he has been comparatively unhonored and practically forgotten. The engravers and printers should recognize his great services to them particularly by a national testimonial or memorial to comfort and sustain him in his declining years. He has placed in the hands of thousands the means of gaining wealth, while getting no more than a skilled artisan's return for himself.

The wood-type business prospered. Darius Wells added to it the preparation of boxwood for engravers, and in the golden age of American wood engraving the Wells factory had almost a monopoly in that line. This work and wood-type cutting were done in New York, and when case-making and printing-office furniture were added a factory was started in Paterson, New Jersey. In 1839 the firm became Wells & Webb. In 1842 they moved to the southeast corner of Fulton and Dutch streets, in the building still standing there. Here they opened the first general printers' warehouse in America, dealing also in new and second-hand printing machinery — a near approach to "everything for the printer," even to the extent of having special type-faces cast for them by Bruce and Conner. Mr. Wells removed to Paterson and managed the factory. In 1856 he withdrew from active business on account of ill health, and in 1861 was appointed postmaster by President Lincoln, holding the office for fourteen years, when failing strength caused his retirement. He died May 27, 1875, having and deserving the highest esteem of all who knew him. Soon after Heber Wells returned from the war, E. R. Webb, who had been his father's partner, died, and Heber Wells formed a partnership with Alex-



Comica.



Antique, Rose Ornamental.



Gothic Condensed, Acorn.



Ornamented, Shaded.



Roman Grotesque.

Copied from catalogue of George F. Nesbitt, 1838, showing specimens of first wood type cut by machinery. The prices ranged from 12 cents for 4-line to 24 cents for 10-line and to 38 cents for 20-line.

ander Vanderburgh in 1864, thus originating the firm of Vanderburgh, Wells & Co. In 1890 Mr. Vanderburgh retired. Heber Wells conducted the business alone for several years, and finally sold it to the Hamilton Manufacturing Company. He was born on Beekman street, New York, in 1835, and is now seventy-two years of age.

Soon after Darius Wells commenced making wood type he had imitators. The first worthy of mention was William Leavenworth of Allentown, New Jersey. He cut the type on side wood, which did not prove satisfactory, and his business was short-lived. Wells & Webb bought Leavenworth's machinery and added it to their Paterson factory. Leavenworth improved the mechanical process by adapting the pantagraphic principle to the routing machine and using master patterns. Little change has been made in the method of cutting wood types from that day to this. The pantagraph principle makes one pattern serve for a large range of sizes, where previously patterns were required for each size. The pantagraph was invented by a Jesuit priest, Christopher Schreiner, in 1603, and was first described in a book published at Rome in 1631. One large-size pattern is made of each character, from which, by regulating the pantagraph, letters from three-line to larger sizes can be cut. The operator secures the prepared wood on the machine, within the cutting area, and secures the pattern on a table or shelf at one side of the machine; he then guides a pointer around the edges of the pattern, and the swift-revolving cutters reproduce the pattern exactly in the size desired. A little hand-finishing with gravers completes the letter.

J. G. Cooley was the next conspicuous personage in wood-type making. I have a large folio specimen book of his, which has the legend, "Established in 1832" on the title-page. Perhaps this does not refer to wood-type making, or it may refer to some predecessor, for 1832 is seventy-five years ago, and I am told that Mr. Cooley is still living. His factory was at South Windham, Connecticut, and his office at No. 1 Spruce street, New York, in Horace Greeley's old Tribune building. He afterward became a partner with Robert Lindsay, and they made metal types and sold wood type at the northeast corner of Gold and Fulton streets, New York, in a building still standing. They were price-cutters and copied the successful designs of other type-foundries, and Mr. Cooley was a thorn in the sides of his competitors, albeit a humorous one. He left Lindsay and the metal-type business in 1864, and disposed of his wood-type business to William H. Page in 1856. He established a successful paper in Norwich, Connecticut, still running and known as *Cooley's Weekly*, the property now of the *Evening Record* of that city. But Cooley has the unenviable distinction of originating the plan of paying for advertising space with type — at first wood type and afterward with metal type. He thus became an advertising agent, taking in a partner named Dauchy. It was Cooley & Dauchy, then Dauchy & Co., still doing business in New York city. All the concerns which dealt with the publishers by paying for space with types, etc., made money. It was a good plan for them, but a bad one for the printer. Printers are generally wiser to-day, and the business is not active though not dead. If it were worth while uncovering it, an interesting tale of this unethical business could be told.

The next competitor of Darius Wells was George F. Nesbitt, a printer, in New York, who issued a fine octavo specimen book in 1838, which tells us that he commenced cutting wood letters in 1837. "The hair-lines, instead of being cut straight down, are given a gentle increase of thickness, so as to add strength to that part of the letter, an improvement never before applied to the manufacture of wood types." Also, "He is prepared to cut types of any sizes to either of the within patterns; that this is not intended so much as a specimen of his assortment of sizes, as it is his assortment of different patterns; and should any of his patrons wish a fount of type, a specimen of which is not herein exhibited, no matter if it should be of an entirely new drawing and never before cut, they have only to draw one letter correctly and the rest of the alphabet shall be designed and a fount cut and delivered without any additional charge for getting out the patterns; and should they not give good satisfaction on delivery, they can be returned."

This certainly is better than present-day letter-cutters will agree to do. In the Nesbitt catalogue there is the first price-list extant showing classifications, nine of them. The prices range from 5 cents to 48 cents, and the sizes from two to twenty-eight line. It shows 255 separate specimens and three borders — three sizes of the old Grecian border. The plain faces are well designed and there are more than one hundred designs of very curious ornamental letters, reduced examples of which are shown herewith. After careful examination it seems probable to the writer that these queer letters were ornamented by a hand engraver, and yet the prices are very small for handwork. Many years after, Page took out a patent for stamping wood types and borders by a method which permitted the sinking of intricate designs in the wood, but a separate die was required for each size. It does not appear that Nesbitt continued long in the wood-letter business. He became a prominent printer, and his business still continues as George F. Nesbitt & Co., at 169 Pearl street. The present

head of the firm " had heard " that the founder of the firm had made wood types, but had never seen the specimen book until the writer exhibited it to him a few months ago.

In 1856 William H. Page succeeded to Cooley's wood-type business, and in 1857 removed it to Norwich, Connecticut, where it remained until it was sold to the Hamilton Manufacturing Company, of Two Rivers, Wisconsin, in 1891. Mr. Page was a practical printer, an artist in black-and-white and oil painting, and a mechanical genius. His factory produced the most and the best wood type in its day. He quickly became the leader in the wood-type business, stimulating the poster printers with his beautiful chromatic borders and type, so that in the sixties and seventies American colored posters had world-wide celebrity, and the Page productions a world-wide sale. The Page specimen books printed in colors are veritable works of art. It is not likely we will ever see their equals in merit again. He introduced the stamped-wood borders, in which the white spaces are created by pressure and not by cutting; and he patented stamped-wood type, which was expected to supersede cut-wood type, but did not, because a metal die was required for each size of each character, and the wood expanded after stamping more at the top, where compression took effect, than at the foot of the type. William H. Page was born in Tilton, New Hampshire, March 14, 1829. He learned the printing trade in Bradford, Vermont, and worked at it in Newbury, Concord, Haverhill, New York and Norwich. He died in Mystic, Connecticut, May, 1906, leaving three children. He was a charming man, generous to the last degree, and made many friends. Many homes in Connecticut are adorned by his paintings. He cultivated fruits and flowers and was an ideal citizen, but others profited financially more than he did from his skill and talent. After selling his wood-type business he manufactured a steam heater of his own invention.

William H. Page had an employee named Tubbs, who copied Page's designs and started a small business in South Windham under the style of American Wood Type Company. His type was of good quality. His factory was operated by a water-wheel, and when the water ran low, as it often did, Mr. Tubbs waited for the rain with more patience than his customers. In 1903 he sold his business to the Tubbs Manufacturing Company, which removed it to Ludington, Michigan.

The next firm in this field was the Morgans & Wilcox Company, of Middletown, New York, who in 1889 were the third in rank. The Celluloid Wood Type Company, of New York, threatened in the late eighties to supplant other wood type. Its type was made in the same manner as cut-wood type, but a soft porous wood was used, and the surface was filled and faced with celluloid, leaving a beautiful hard, smooth, white face, superior, when well made, to large metal type. Just why this company abandoned the field I do not know. Its type was not uniform in quality, and probably the right men were not behind the process; and that the " right man " is the principal factor in a new enterprise will be seen by the next episode in wood-type history. In the mid-eighties hollywood type came vigorously into the market. This was a face of hollywood, varying in thickness according to the size of the letter, cut out with a fret



WILLIAM H. PAGE, 1829-1906.

saw, and glued to a base of other wood. It was sold at about half the price of solid cut-wood type. In the larger sizes the face was of rock maple, the wood used for making all cut-wood type in America. In Europe African boxwood, applewood and mahogany are used. Hollywood type was introduced by a young carpenter, J. E. Hamilton, of Two Rivers, Wisconsin, a small place noted, before Hamilton made it famous to printerdom, as having the biggest wooden-bucket factory extant. Hamilton was persuaded by the only printer in the town to make some wood letters. These were praised so highly that orders were solicited and secured in neighboring towns, and as Hamilton knew nothing of printing or how real wood type was made and consequently did not know how inadequate his hollywood type was to resist the rough usage of printing, he thought he had found a bonanza, and straightway committed three

imprudences: gave up his job in the bucket factory, got married, and started as wood-type maker in his garret, all without capital. "Fearless minds climb soonest unto crowns." The sales were surprisingly large, for the stuff looked well, printed well, and was low-priced. Soon a money-eyed partner was found — the firm was Hamilton & Katz and after that Hamilton & Baker, and finally the Hamilton Manufacturing Company, which is now the largest wood type and printers' wood goods factory in the world, fitted with specially designed labor-saving machinery, and employing nearly seven hundred people. In 1887 they began making cases and other wooden appliance for printers. In 1889 Hamilton saw that hollywood would not do, and he started making cut-wood type. In 1891 he bought the Page plant and moved it to Two Rivers. Business was growing fast, and having proved that he could equal his competitors in price and surpass them in minimum cost of production, he from time to time bought them out, first the Simons Manufacturing Company of Chicago (which did not make wood type), then Morgans & Wilcox Manufacturing Company, of Middletown, New York, and finally Heber Wells, of Paterson, New Jersey, and New York city. The Hamilton product has a market in all countries, and the output is very large. Two Rivers is one of the last places one would deliberately select for a business catering to printers. It is in the woods on the west shore of Lake Michigan, 125 miles north of Milwaukee, 250 miles from Chicago, at the end of a spur line of railroad, and had, when Hamilton started, very few mechanics of any kind. Its one advantage is its location at the confluence of two rivers which flow through an extensive timber region. Had Hamilton known more about a printer's requirements, he probably would never have ventured into the business in Two Rivers; but once in, he surmounted every obstacle, mastered the business, improved manufacturing methods, and compelled and deserved success. Very hospitable to new ideas, he attracted suggestions from the ingenious and inventive like a magnet, selected those which were useful, and put them in the hands of the printers, so that the conveniences and economies in printing-office equipments have been very greatly increased.

I think the most radical and beneficial reform in composing-room equipment was the introduction of the Polhemus cabinets by J. E. Hamilton in 1888. Up to that time the conservation of space in cabinets and stands had not received attention. The Polhemus cabinets have entirely displaced the older favorites, such as the Eagle, and the economies in time and space are very appreciable. Hamilton ideas have made present-day printing-offices luxurious as compared with those of twenty years ago, and have been followed by all firms here and abroad that manufacture printers' wood goods. This is simple justice, and in no sense of the word a puff, as all printers whose experience reaches back to the eighties will concede.

J. E. Hamilton was born May 19, 1852, in Two Rivers, Wisconsin, a village on Lake Michigan, founded in 1847 by his grandfather, Hezekiah Huntington Smith, a descendant of the Huntingtons who founded Norwich, Connecticut, in the seventeenth century. He was attracted to the locality by its advantages for conducting a lumber business. His father, H. C. Hamilton, was of Scotch-Irish descent, and came from Lockport, New York, in 1848. He was the first president of the village and represented his district in the State legislature for several terms. In 1861 he entered the army as major of the Twenty-first Wisconsin regiment, and died in the service at Nashville, Tennessee, in 1864. After attending the public schools in Two Rivers, Waucausta (Wis.) and Lockport (N. Y.), J. E. Hamilton went to work as a paper carrier for the Lockport *Daily Journal* at the age of fourteen. In 1869 his family returned to Two Rivers, and he worked as a woodturner and chairmaker until 1872, and for two years after that at mechanical engineering. In 1874 he worked at various wood-working occupations, and in 1877 went to the gold-fields rush in the Black Hills. In 1880 he began making hollywood type, his stock in trade being a scroll saw and about two feet of hollywood. In 1881 a factory was put up and the force increased to twenty. In 1889 he commenced making cut-wood type. Before that time all wood type was made in the East. In 1891 he bought the complete plant of W. H. Page & Co., the leading wood-type firm of the world. In 1889 he sought a market abroad, which has since grown to large proportions. J. E. Hamilton is a man of inventive and original ideas, combined with great executive capacity and enterprise. He has succeeded because of his good ideas, in completely changing and improving the character of nearly every piece of woodware that is used by printers. He has invented numerous labor-saving machines which have reduced cost and increased accuracy and quality, and the success he has gained for his company has been fairly earned by exceptionally good service to the printers of the world. Mr. Hamilton has made several trips abroad to extend his business and help swell that balance of export trade which Americans have secured through the efforts of men like himself in all branches of manufactures. Like all men of original ideas and methods, he has been flattered by imitation. The printers can congratulate themselves on the fact that the imitators are following a high and progressive standard of merit. J. E. Hamilton is a public-spirited citizen, and has

advanced the interests of Two Rivers as a municipality in a marked degree. He has a son, George S., born at Two Rivers, April 30, 1885, who is assistant superintendent of the factory. In 1885 a brother, Henry P. Hamilton, entered the factory, became a stockholder in 1888, and in 1902 vice-president and treasurer. A great deal of the success of the company is attributable to his advanced ideas, based on a practical knowledge of printing. He is now general sales manager, and has charge of the advertising and catalogue work. H. P. Hamilton was born in Waucausta, Wisconsin, April 21, 1862. He learned the printing trade in the office of his brother, George D. Hamilton, Detroit, Minnesota. The rapid, solid success of the Hamilton Manufacturing Company is without a parallel in the history of the trade. The wood-type and printers' wood-goods manufacturing in America is now exclusively centered in Wisconsin and Michigan, which did not exist as States when the manufacture of wood type was first added to the world's industries. The day will come when the products of these and contiguous States will be shipped direct across the great lakes through all the oceans of the world, and those towns which a few years ago we deemed remote and inaccessible will become central to the commerce of the world. In the meantime, accessibility to the great forests of the Northwest, superior labor-saving machinery and brains, have made a small town in Wisconsin known in almost every printing-office in both hemispheres.

(To be continued.)

WHAT CONSTITUTES "STYLE."

It is a recognized principle that every medium of art expression should be treated with due regard to its nature and properties. The sculptor varies his technic according as he works in wood, granite, or marble; the painter handles his water-color in quite another manner than that he would employ on an oil-painting of the same subject; and the architect, with the subtle sense of the craftsman, carries this principle to such a fine issue as to impart an individual expression even to particular woods. He knows that what may be an admirable design when executed in brass may be a very bad one in wrought-iron and is sure to be an absurdity in wood. An artistic motive for a silver flagon, too, is likely to prove ugly for pottery or cut glass, and so on. There is a genius, born of its particular properties, in every medium, which demands individual expression. Observe, therefore, that Art is not satisfied with mere unrelated beauty of form or color. It requires that the result confess some sensible relation to the means by which it has been obtained; and in proportion as it does this it may claim to possess that individual and distinctive charm which we call "style."—*Charles D. Maginnis.*

THE latest wrinkle in fool legislation concerning newspapers hails from Michigan. A primary election bill just passed by the lower house of the legislature of that State forbids candidates to advertise in newspapers. Apparently the use of billboards, sandwich men, canvas signs, megaphones and cart-tail oratory to attract voters is permitted.

Written for THE INLAND PRINTER.

THE SCOPE OF THE PROOFREADER'S WORK.

BY F. HORACE TEALL.



THE almost illimitable range of work to be done on proofs makes it impossible to state limits for the scope of the worker's duty and helpfulness. Range and scope are words closely allied in meaning, and may be exactly synonymous in some circumstances; but they are not synonymous as here used, for range is applied to the field of work, and scope to the action of doing the work, especially with reference to the details. Proofreading has to be done that does not even allow the reader to do anything but compare and mimic a copy, without the slightest thought of whether that copy is right or not, with the exception of the plainest accidental error, such as a wrong letter that can not possibly be supposed to be wanted. Such work is almost purely mechanical, and it is quite commonly thought that almost anybody can do it; but we are to have very plain evidence in this writing that it is not always done successfully. As a matter of fact, it is so often poorly done that we may safely say that when an employer has a proofreader who surely does such work well he is not wise if he allows that reader to go elsewhere, even if he can be kept only by paying higher wages.

Even work on which the proofreader is not expected to do anything more than to secure a faithful transcript of copy may be of a kind that demands intelligent handling, and affords opportunities for helpfulness beyond mere accurate reproduction. But accurate reproduction is the main feature of even the most intelligent and helpful work that can be done on proofs, especially if we extend our understanding of reproduction to include the securing of what is intended by a writer even when he has blundered in writing it.

That last remark opens the way so plainly to include more than it is meant for, except for persons who are really able to apply it to the full extent in working, that an example may serve to bring it down to general practicability. What was thought of is well shown in the occurrence noted. The present writer had a proof of an article sent to him in which he saw the word "provision" where the context showed very plainly that it should be "revision." It meant revision of proofs. He did not return the proof with correction, because he wanted to see whether the final reader would be intelligent enough to correct it. The error was not corrected, and probably because of strict orders to follow copy, for it is altogether likely the wrong word was written. It is not too much to expect of an intelligent and careful worker that he should make such a cor-

rection, notwithstanding the strictest orders to follow copy, for no such orders are ever meant to prevent correction of such an evident accident.

In any circumstances, and on any kind of work, a proofreader should think out the meaning of what he is reading sufficiently, in general, to be sure not only of correcting the errors made by the typesetter, but those that plainly — unquestionably — are errors in copy. But he should be thoroughly on guard against counting as error anything that could possibly be held otherwise by the writer, and when there is the slightest doubt nothing more should be done than querying. No possibility of doubt is apparent in a case like provision instead of revision, nor in the case of "consistents of rocks," which occurred in a geological book, where any one should know enough to make it "constituents of rocks."

All that has been said dwells on the prime duty of getting matter right according to copy. It is hard to get away from that point. Many proofreaders need only learn the one fact that such is their main duty in order to become really valuable workers. Lack of realization of this fact keeps many of them from being as good as all should be. As a reason for making such an assertion, we may show here how much can be done in the way of leaving errors uncorrected, and offer proof of a lack of thought that is too common.

The printers of a large encyclopedia did their best to get good proofreaders for it, and were supposed to have really good ones. A biographical article was set and corrected presumably carefully, before sending proofs to the editors, and a special office editor read it afterward, finding nothing in it to change. A special proofreader in the editorial rooms then had a later proof, and he found some correction necessary. After all that had been done, he found "drawing with great quickness" where the copy had "learning with great quickness;" "states of fantasy" stood where "tales of fantasy" had been written; "proportion of form" appeared instead of "perfection of form;" "dealt hospitably" instead of "deals habitually;" "the nature of fantasy" instead of "the realm of fantasy;" "continental fiction" instead of "sentimental fiction;" "initial work" instead of "critical work;" "form of invention" instead of "power of invention;" "richness of imagination" instead of "vividness of imagination;" and "complete influences" instead of "subtle influences."

All these absurd errors in one small piece of work constitute the most impressive example of how not to do it that the writer has ever seen. In every one of them there is a positive lack of meaning that should instantly be manifest to any reader. In fact, it is simply inconceivable that any person with a trace of thinking power could read one of our quoted expressions and not know instantly that it could not be what was written — inconceivable, that is, until one has before his eyes the material proof that more persons than one have actually read it and passed it as correct. It is clear proof that those proofreaders did not, in that instance, do what any one would expect any proofreader to do — read the manuscript correctly and verify the proof accordingly. Of course the writing was a little blind, but it was not half so bad as some writing is, and the worst writing ever perpetrated would afford no reasonable excuse for work so bad.

We are not allowing much scope to the proofreader when we dwell so much on this mere matter of verification; but mere verification is by far the largest part of the proofreader's work, and it is the part where the most unaccountable failure has always been apparent. Some errors can pass uncorrected through the hands of the best proofreader that ever lived or ever will live. Even the old-time scholars, who have been reputed almost infallible, used to allow the most ridiculous errors to get into print. Of course there must be a limit to the amount of bad work that may be allowed to pass unpunished; but who shall state that limit?

One thing is certain. The successful proofreader must keep his mind inflexibly on the work in hand, and not allow a sentence, or even a word, to pass as correct until he is sure that it says what it should say. Ability to do this must often be handicapped by adverse circumstance, such as lack of time, as on newspapers; but in all circumstances the aim must be perfect understanding of the matter in hand. Without such understanding how can the proofreader exercise any scope of criticism and suggestion? The scope of the proofreader's work is first and foremost that of mere verification. When decent competency in this is attained there is practically no limit to the reader's liberty of criticism save that of courtesy and convenience.

THE LIE ACCORDING TO MR. DOOLEY.

"A lie may be as simple as th' thruth. Th' fact iv th' matther is that th' rale thruth is niver simple. What we call thruth an' pass around fr'm hand to hand is on'y a kind iv a currency that we use f'r convenience. There are a good manny counterfeiters an' a lot iv th' counterfeits mus' be in circulation. I haven't anny question that I take in manny iv thim over me intellechool bar ivry day, an' pass out not a few. Some iv th' counterfeits has as much precious metal in thim as th' rale goods, on'y they don't bear th' govermint stamp." — *From Dissertations by Mr. Dooley.*

A PRIZE of $50 was recently offered by *Ainslee's Magazine* for the best motto with which to combat substitution. The money was awarded to a man who submitted the following terse and significant phrase: "No, thank you. I want what I asked for. Good-bye."

Written for The Inland Printer.

THE PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS.

NO. II.— BY N. S. AMSTUTZ.*

(1) WOOD ENGRAVINGS.



THIS consideration of the features of wood engravings is more or less comparative with half-tone practice. The art of wood engraving has not lost its place altogether as a means of illustration, though the scope of its adaptation has been circumscribed, for the restriction in itself has but relegated it to its best sphere. Wood engraving, from the very nature of its exclusive manual method, is unable to compete in general pictorial effectiveness and economy of production with half-tone or line work on zinc, except where it is individualized for art purposes. In its own field, that of mechanical representation, wherein much specific detail must be shown with special exactitude and contrasty treatment of light and shade, it has held its own in spite of the vigorous onslaughts of its twin competitors, and if the signs of the times do not mislead, one can anticipate a revival of the xylographer's art in a very practical sense indeed.

A REVIVAL OF THE ART.

Apropos of this looked-for revival the recent book of Messrs. Leland and Bolas, published by Dawbarn & Ward, London, is a very fitting exposition of a phase of wood cutting that will do much to repopularize the art. The simplicity and directness of the treatise go to create niches of usefulness in wood engraving in the hands of the small printer superior to that which any purely technical treatise of the subject could produce, because the way is opened for the *amateur* to avail himself of the medium of wood block and hand-graver in the production of original headings, special display letters, etc. Messrs. Leland and Bolas do not claim originality in thus linking up the art with the amateur, but quote W. Norman Brown, who, in his book of 1886, "A Practical Manual of Wood Engraving," published by Crosby, Lockwood & Co., London, says that it is "a matter of wonder and surprise that the beautiful and ancient art of wood engraving, or xylography, has not been more extensively practiced among amateurs of both sexes than it has been."

COMPARATIVE SPEED.

It is of course quite obvious that no process or method which depends on hand manipulation to form its relief printing surfaces line by line or dot by dot — one at a time — can compete commercially in all cases with semi-automatic systems like that of half-toning or zinc etching, because in their case *all* the lines or dots are being etched *simultaneously,* which is a point of great importance in the expeditious execution of work. All this, however, requires the services of a corps of trained experts, while the xylographer has but himself to consider if he also makes the drawing on the wood. His skill dare not be of a mediocre order, but he has the automatic ruling machines — such as the Royle-Richards — to fall back on for exactitude and speed in the production of tints, lining cylindrical surfaces, etc., while the time required to put in specific detail is not any greater than similar hand-tooling of a half-tone would demand. When all is said and done, however, it is not wholly a question of relative economy of production in all cases, for the adaptability of the engraving to uncoated papers in printing is in marked contrast to the exacting requirements of the half-tone in better grades of catalogue work, etc.

Catalogue work is specially called attention to because this is the one fort from which wood engraving can not be successfully ousted on the basis of clarity, printing quality, and general illustrative efficiency when definite classes of mechanically treated subjects are in question. The largest manufacturing concerns are beginning to realize that when definiteness of result is desired and precision of necessary delineation combined with a general all-round serviceability in electrotyping, cleaner printing, etc., the wood block is to be preferred in all such cases. If the exactitude of close delineation is not so close and the result aimed at is a more pictorial but a non-individualized treatment, then the half-tone made with lines from 150 to 175 and 200 per inch will hold the field most efficiently against all competition.

PENWORK COMPARISON.

In some quarters it is contended that pen and ink drawing in black and white, scraper board or shading medium systems will meet all the requirements of the best wood-engraving practice. It is stated that specific details can be located by means of black lines on a white background or chinese white lines on a black ground with as much effect as when a graver is used on a wood block, in fact it is asserted with no small degree of spirit that the black line in a pen drawing is much more easily put into its specific location than the wood engraver can possibly produce it, for the pen requires but a single stroke and the graver two movements — one on each side of the line.

In the case of white lined detail, on a black or darkly shaded ground, it is maintained that the execution of the same with chinese white or

*Member of the Royal Photographic Society and Society of Arts, London; in charge of the Inland Printer Research Department, and Associate Member American Institute of Electrical Engineers.

scratched in on enamel board is just as effective and rapid as the single stroke of a graver.

Superficially considered, these contentions seem to stand on tenable ground, but when one looks nearer it is seen that the expedition is in favor of the wood process because the ever-recurring, filling, wiping and cleaning of drawing pens does not always produce either clean and clear lines or an equable temper. The graver obviously needs periodic resharpening, but this is a short and definite procedure, while the annoyance of clogged pens occurs just at the most inopportune moment for the expert as well as the beginner in line drawing.



THINGS HAVE BEEN A LITTLE BACKWARD, BUT ——
Photo by R. R. Sallows, Goderich, Canada.

QUALITY.

Each line of the wood engraving is definite, clear and peculiar to the character of the detail depicted. Why are "wood engraving effects" aimed at by engraving houses all over the world? Because there is a subtle quality possessed by the woodcut that is unattainable by either line etching, half-toning or metzograph methods. This quality is distinctively peculiar and characteristic of wood engravings. In half-toning it is well known that the representation of a sharp detail occurring at an angle to the screen lines will have its edges composed of a large series of serrations (dot shapes) instead of a clean-cut line. To some extent this is overcome by the use of the finer pitch screens, but in proportion as the visible effect is improved the printing quality is reduced and it can not be compared with the deep cleanly cut groove made by a steel graver. It should of course be understood that each method has its own field to occupy, and within such limitations neither one nor the other can be successfully substituted.

TRUE V GROOVES.

In specifically considering the relief characteristics of wood engravings one must first consider that the grooves — a pair of which produce a printing line by reason of the ridge formed between them — are all true V grooves, varying in angle according to the special style of graver used, in depth, width and in frequency or number per inch according to the tonal conception of the engraver. One of the reasons a wood engraving has such an inexplicable richness of "color" and charm of effect when well executed is because the engraver-artist has a more flexible medium than the half-tone method: he can vary the direction, size and number of lines at will on the same subject, while the half-tone process admits of only varying the size of the dots. This is a point that is very seldom recognized when the relative merits of the two methods are under discussion.

On account of the V grooves a wood engraving

is the most satisfactory medium for reproduction in electrotypes or stereotypes due to the ease in molding. In a general machine shop foundry practice it is necessary to allow a certain amount of "draft" in the patterns so that they can be easily lifted from the sand. For the same reason a V groove is ever so much easier to mold from than is a depression with nearly straight side walls, as is found in half-tones — (See Fig. 55 page 60 of October, 1906, number) — starting straight from the printing face downward and gradually rounding into a hollow center. The tendency of tone reproduction can not be reached on wood without the very highest skill, and as there is usually no retouching done on the photographic prints of portraits except of the simplest kind, the cost of the half-tone is such that the older process, in regular commercial work, is hopelessly outdistanced, but as soon as the complex and costly retouching of mechanical subjects is considered the two processes go neck in neck, for in most instances the cost of retouching added to that of half-toning the subject will be fully as much as the cost of the reproduction on wood; besides,



THEY'RE COMIN' ALL RIGHT NOW.
Photo by R. R. Sallows, Goderich, Canada.

such a form of projection in molding practice is to cause more or less roughness of the straight portions of the side walls, thereby producing a loss of detail through a consequent lack of sharpness of the reproduced dots. In order that the various features of average catalogue illustration practice may be studied, the usual lines per inch used on the various portions of a given subject are referred to in detail in subsequent articles.

COMPARATIVE COSTS.

The previous remarks relating to the cost of wood engravings compared with that of half-toning was made on the basis of the half-tone being produced direct from the photograph without the intervention of any retouching whatever. In general portraiture the faithfulness of the half-

when the cut is intended for advertising purposes in trade journals the availability of the deeply engraved wood effects will give results far in advance of the half-tone process. In addition the cost of electrotyping half-tones is materially higher than for those made from the easily molded V grooves of the wood. For single cuts this difference is not so great, but where hundreds are used the aggregate is worth considering. The smooth grooves formed by a steel graver do not accumulate dirt as the matt surfaces of the etched areas of half-tones or line blocks will, hence the troubles of printing are reduced very materially.

RECRUITS.

For a number of years there were no recruits added to the wood engravers' profession, and in

consequence as competition became more fierce the old veterans succumbed to the inevitable and either left the business or adapted themselves to the exigencies of the case by becoming half-tone finishers, but the last year or two has seen a substantial revival of the art, so that young men are taking to the specialized phase of the business under the tutelage of the older craftsmen who once more find themselves in an environment of individual dexterity and artistic skill.

SPECIFIC APPLICABILITY.

A large manufacturing concern recently sent out hundreds of half-tones for general trade-paper advertising purposes, and the results were so disappointing that the entire lot was recalled and each half-tone substituted by a wood engraving and electrotype to the reassurance of the user that repetition illustration properly done is a most valuable feature of any campaign of publicity, but improperly carried out is a serious loss of effect and prestige.

OTHER OPINIONS.

In the 1907 "Penrose Year Book," Charles Heathcote makes out a splendid case for the wood block. He writes: "A Plea for Wood Engraving," and among other things says: "There is a prevalent impression among many that wood engraving is a lost art, having been superseded by the half-tone. This is a great mistake. Wood engraving in the possession of certain qualities peculiar unto itself has a distinct and important standing in pictorial and mechanical illustrations. To this latter, in particular, does it afford a special service. This for many reasons. You get in an engraved line, whether white or black, a richness of effect that is in perfect keeping with the printed type, and in catalogue work particularly does the harmony and symmetry of the woodcut come out with pleasing prominence." In addition the author says: "Of late there have been strong tendencies to a revival in this direction and only recently in Paris one of the most notable events of the times has been the successful exhibition of French Wood Engravers in this year's salon. In the United States the subject has been seriously taken up in more than one important publication, and it is no secret to say that the call for ruling machines is steadily on the increase. The trade indications are distinctly in support of this fine old art, and from a practical and progressive point of view even it is a subject that the enterprising engraver will do well to investigate."

The Process Engravers' Monthly of London in this year's March, April and June numbers published articles on wood engraving. In the April issue a proposal is made looking toward the establishment of classes in practical wood engraving and the intimation is given that the London County Council School of Photoengraving and Lithography, if sufficient interest is manifested, will inaugurate instruction along this line. In the course of an interview by the author of Mr. A. Dargavel, Managing Director of John Swain & Son, Ltd., Mr. Dargavel expressed himself that wood engraving had seen its worst days and that there is at present not a sufficient supply of wood engravers. Another good feature brought out in the interview is the fact that the woodcut is mostly used by large and influential firms, who are in the manufacturing line, because they realize its advantages for catalogue and advertisement work and whose demand is likely to continue steady. The June number of the monthly also says: "The increasing use of press advertisements, and the increasing use of illustrations in such advertisements is all in favor of the woodcut. Even the advertisers who now use line zincos are bound to come to good wood engravings." After referring to the fact that even the lordly London *Times* has thrown aside its ancient conservatism, now admitting illustrated advertisements, the monthly continues: "Yet another factor which seems likely to work in favor of the woodcut is the great desire for more kindly printing surfaces, combined with the frank hatred of the paste-faced and the highly supercalendered papers which we are obliged to use for fine half-tone. The day of the honest, durable, foldable, bindable, gold-edgeable paper is bound to return, and may do so sooner than people think. While this paper and its printing will never oust the high-surfaced, half-tone stuff, it will run alongside and will be used in the best books, in some of the best advertising (circulars, etc.), and probably in some of the best magazines. In that day not only will the commercial woodcut find a real revival, but, if the men are not all dead, even the pictorial wood engraving may find a new lease of life. Reviewing the whole field, there seems every reason to believe that wood engraving has good and permanent prospects, and that therefore it offers a safe — as it certainly provides a very pleasant — opening for a few good young men (or women) having the necessary artistic feeling and manual dexterity."

(To be continued.)

HARDENING TWIST DRILLS.

The English Mechanic reports a simple method of hardening ordinary twist drills, so that they will cut into tempered steel or very hard rock. Sulphuric acid is placed into a flat-bottomed vessel to about the depth that the extra hardening is desired, as for instance, ⅛ inch. Should the drill break off, reharden in acid that is of less depth. Above the hardened end the metal remains soft. The object of placing only a fixed depth of acid in a flat pan is to have the pan bottom limit the extent of the hardening.

WHEN a man first makes a fool of himself he gets an awful jolt — but he soon gets used to it.— *Record-Herald.*



Copied in reduction from the art portfolios published by Gerlach & Wiedling, Vienna, Austria.
The originals are in colors.

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One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

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In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 40 St. John street, London, E. C.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCOY & Co., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

EDITORIAL NOTES.

THE recent cutting of a $24,000,000 "melon" by one of the express companies sheds some light on the parcels-post question: it proves that the postoffice department should assume such a function and at the same time suggests why it does not. The business men will not always be content with the express lemon.

NEW and striking titles are used by the experts who have to do with printers' ink and advertising. "Advertects," "Mercantile Counsellor," "Doctor of Advertising," "Doctor of Publicity," etc. The term "doctor" is not so far off as it might seem, as the phenomenon of mind is part of the business as it is with the D.D. and M.D. and LL.D.

IT is noticeable that organizations of employees and employers operate well together so long as they treat each other as men. It is when some one gets angry and subverts the purposes of organization that such societies become agencies of destruction. This perversion — whether maliciously designed or the result of a distorted view of things — is usually accompanied by misrepresentation and abuse of "the other side."

A USUALLY well-informed writer on transatlantic craft topics predicts that Great Britain will soon follow in the footsteps of the leading nations and establish a government printing-office. He says the system of distributing the work among many contracting firms is not only disadvantageous, but involves "a cost far in excess of that of state establishments abroad and in most of Britain's self-governing colonies." What fat jobs those contracts must be!

THERE is a wealth of wisdom in the advertisement of a European "teacher of typography," in which he says: "In letterpress printing to-day there is a greater demand than ever for 'scientific men'— men who know a little more than the ordinary." This is so much a truism the world over there can be no debate on the subject; one's observation of events passing round about him proves the assertion. We commend the statement of this foreigner to the careful consideration of every American youth, with the assurance that the reward of the man who "knows a little more" is manyfold greater here than elsewhere.

OBSERVERS have noticed the growing popularity and power of magazines, but those who a few years ago predicted they would prove a serious thorn in the side of the dailies were laughed at as indulging in "loose talk." But their prophetic souls can now take comfort. The publishers of

New York papers concede that magazines are their potent competitors. It is said one monthly carries as much advertising as four Sunday editions of one of the most popular newspapers, and statistics indicate that the enterprising magazines are taking $8,000,000 of advertising out of the newspaper field. We are not told what the newspapers are going to do about it, but much of the magazine popularity is due to loss of confidence in the honesty of newspapers. The grip of the monthlies has been growing stronger ever since they took up the cause of the "plain people" and made a specialty of saying bold but true things of men whom the newspapers had featured as demi-gods, but who at close range were found to be but common clay.

UNDER the wage system there are many injustices — perhaps the system is inherently unjust — and so great is the uproar among workers against these injustices that many are led to believe there is nothing approximating the "square deal" coming to the wage-earner. This is a mistake, for the law of compensation works in wages as in other things. By reason of being a desirable employee and having steadier employment, the proficient day-laborer has a larger annual income than the inefficient mechanic or artisan who has much enforced idleness; the same is true of the capable mechanic and the indifferent professional man. In like manner this natural law operates among those following the various divisions of labor. Ofttimes we hear the plaint of the complainer who is sure he is better than the average of his fellows in some respect, yet he is not recompensed. This, because he is not paid more a week or a day than the less competent man who is called in to help out during a rush of work. He who reasons thus forgets the many idle days and their consequent worries which the other man pays as penalties for his deficiencies, and which not only unman the unfortunate but lead him down to a veritable hell. If one has a talent he should strive to prevent its falling into disuse, for there are development and pleasure in keeping it in play, and pecuniary recompense, too — if that phase is looked at properly and broadly.

THE influence of craft traditions is no more pleasantly displayed than in the manner in which "office secrets" are preserved by those who are employed in printing-offices. We seldom hear admonitions on the subject; no one seems to have a mission to preach this sort of morality to those of high and low degree in the printing world. The notion of the inviolability of office secrets seems to grow up in the print-shop. The atmosphere forbids trifling with the ethical code. Larcenists and worse there have been among our craftsmen, but seldom have they bartered the knowledge they had acquired at their work. Take the presidential utterances now so eagerly sought; they occasionally "leak out," but no one thinks of accusing the vast army of printers who have ample opportunity to learn their contents. We know of one newspaper which was compelled to close its composing-room to good customers, because the "selling prices" in advertisements had been furnished competing merchants, but craftsmen made their entrances and exits as freely as before the embarrassing leak occurred. Superficialities to the contrary, printing-office employees surely know the value of the still tongue. Nor does it appear that they are often tempted, which speaks well for the general public's conception of craft ethics, and the high standing of the individuals. The writer recalls having met a printer — a fine specimen of physical manhood — in a highly excited condition, with eyes ablaze and clinched hand. He explained his perturbation by saying that he had been offered several hundred dollars for the purport of a document on which he had been working. With a strange commingling of indignation and tears in his voice, he bitterly bemoaned the fact that even a stranger should think he would be guilty of such an act. In his eyes, to accede to the tempter was the most heinous of offenses. A craft in which such a high sense of honor prevails must have within it great influences for good.

THE papermakers have their troubles, too, as is made plain by Mr. Carvalho, the business manager for the Hearst papers, and therefore a large — perhaps the largest — buyer of print paper. He says that on a twelve-page Hearst paper sold to the public for 1 cent the publisher loses on white paper. On being asked to explain the great increase in paper cost — if it was not the result of combination — Mr. Carvalho shed much light on the situation. He does not think the manufacturers are making as much money as they did when paper was cheaper, which will be a surprise to some. He actually believes some of them lost from $4 to $6 a ton on contracts they have been filling since last fall, for the reason that, not having water to grind the spruce wood into pulp, they had to go to Canada for paper and pay as high as $6 a ton duty. Mr. Carvalho gives as the primary reasons for the increased cost of paper production, the demolition of the spruce forests, thus placing the base of supply of raw material farther from shipping centers; also the increased cost of labor, which has been considerable, as paper-mill employees have reduced their hours of labor from twelve to eight a day. The shrewd publisher was arguing against an increase of wages to some employees, and zealousness for his cause may have caused him to draw the long bow,

but in essentials he is correct. These elements are important, so important that we are inclined to agree with Mr. Carvalho when he says that if a substitute for spruce is not found the price of print paper will soar still higher. As THE INLAND PRINTER remarked when there was so much ado about the dissolution of the so-called paper trust, there was more than a mere combination responsible for high prices. Doubtless many trusts are a burden to the public, but competition, unless it be ruinous and ultimately most costly to the consumer — can not reduce prices when the labor and raw-material values expressed in their productions are tuned to an ascending scale.

THE country newspaper is successful in proportion to the initiative of the editor. He is one of the most vital forces in the community in promoting its social and commercial prosperity. An instance of how this initiative can be made effective is given in *Fabrics, Fancy Goods and Notions*, which says: "An agreement was reached in a western town (presumably through the influence of the local newspaper) between all the merchants whereby they offered special sales on certain days, each merchant selecting some special line of goods upon which he made a lower price than usual. Thus one dry goods house would sell gloves at a special price, while another would offer bargains in dress goods. One hardware merchant would reduce the price on skates. Every line of business was represented, and care was taken that no conflicts occurred. Prizes were then offered to the farmer bringing in the best load of grain, the finest lot of hogs or cattle coming the longest distances, etc., and the bargain day was extensively advertised in the surrounding country, the names of the merchants and their special sales being in all cases stated. The farmers responded in a most gratifying manner, and the merchants were well pleased with the plan. The idea has already been carried out in several cities."

THE UNIONS AND PENSIONS — A SUGGESTION.

REDUCTIONS in the working hours, the ever-increasing use of machinery and many other incidents that mark the advance of civilization all tend to a greater intensification of labor. The daily task is more exacting and therefore not only more wearing on the toiler but as a natural sequence consigns him to the discards at an earlier age than heretofore. Far be it from THE INLAND PRINTER to say that this is as it should be. Keeping in mind the necessity of having up-to-date employees and that in competitive industries the unprofitable man must go, we are convinced that the hue and cry raised against elderly men has been responsible for many injustices to employees and prompted numberless changes in forces that have not been improvements from a mere money-making standpoint. Gray hairs and many years are not always the hallmarks of incapacity. Let such considerations be as they may, it is the old story of being confronted by a condition rather than a theory.

The drift is decidedly against even "oldish" men, and the disposition of the worn-out is becoming a problem pressing for solution. There was a time when American workmen scoffed at the idea of governmental pensions and trade-union superannuation funds as being European devices and unnecessary in this country. Among the elect — a leader of the scoffing band — was the typographical union. This was then, as it is now, the pacemaker among the graphic arts organizations, and it was quite certain of the ability of its members to take care of themselves except in exceptional instances — so rare it was unnecessary to make any special provision for them. The wind has veered and now the most active propaganda carried on in the ranks of that old organization is that promoted by the advocates of a pension system of some description. There are those who insist that it is a function of the State; others are content to have the union establish a fund which can be drawn on by unemployed members who have passed the half-century mark. The pressure is so great that a committee has been appointed to review the situation and present a report to the organization. The force and value of committee reports are an unknown quantity, but as those behind the movement are sure the question is an urgent one, we may assume those in favor of a union fund will be most in evidence. Theoretical views as to the duty of the State may be held ever so firmly by many, yet they will be constrained to admit that this generation and mayhap the next will pass away before the people of America will become sufficiently converted to the idea to insure its adoption by the legislatures and confirmance by the courts.

So far as noticed, those who favor a union pension fund have no other purpose in mind than the payment of a small weekly or monthly dole to the beneficiary. The opposition to this is based on pecuniary reasons mainly revolving around the supposed cost, the difficulty of establishing such a system in an old-established body, and the trouble transatlantic organizations have experienced with similar benefactions. With abundance of sympathy for the men who are behind in the race and yet have to live, and a supporter of all poor workers, THE INLAND PRINTER may be pardoned a suggestion or so on the subject. If the men to be helped were mentally or physically exhausted, we would heartily second any workable plan looking to providing for their declining years, whether it

took the form of making a home for them or giving them a pension. We would not deny our debt to the old exponents of the craft or cavil at the quality of compensating bounty. But the men most affected now and for whom the loudest appeal is made are not of the decrepit class. For the most part they possess alert brains and are in good physical condition. Their misfortune is that they are supposed to be "a little too slow" for a highly organized and intensely specialized industry. To throw these men on the dump heap and label them "all in" by bestowing a regular dole is far from doing them justice and is an outrage on society. They are useful citizens and may be made of great social value if they but find a suitable field for their energies. A man's awakening in what is unfeelingly called the "has-been class" is sad and painful, and in the state of mental depression which ensues the offering of a pension — it matters not from what source it comes or with what freedom it is given — is like shoving the victim into the grave of mendicancy. What healthy and live men want in such a predicament is not pensions but encouragement to see the truth in its proper perspective and continue the battle along the lines of least resistance. If the union is to come into such a man's life at that juncture, let it not be to tell him in honeyed phrase and with mellowed palaver about his abstract rights that he is a "has been" and a mendicant. Rather let it come with real truth in its mouth, and the promise of further usefulness in its hand. It should tell the unfortunate that, rightly or wrongly, his star has waned at his chosen vocation, not so much because of his decadence as compared with other men of like age, but because of the unusual quality of speed and alertness required in his particular calling. He should be encouraged to look around and see how he could fit in in some less strenuous vocation, such as, for instance, a partnership in a small business, acting as agent or any of many openings there are for men who have passed the meridian in highly developed trades. If the union is to give such men money, let it be disbursed while the beneficiary is serving his apprenticeship at his new vocation or advanced to aid in the purchase of a business or a partnership. There would not be a tinge of pauperization in this; it would simply be helping a man to help himself.

It is a frequent remark concerning those who are said to have lost their grip, that they deteriorate rapidly and fall far. Many of them fall because in their darkest days there is not a ray of brightness; they and their friends and shopmates and fellow unionists stand dazed at the catastrophe which has overcome the unfortunate. Discussion of the situation simply serves to accentuate the helplessness of all — the victim and his friends. After the lapse of some time, the latter become hardened and forget, while the former drops out of sight, lost in the flotsam and jetsam of useless human kind. The bestowal of a pension would not alter this materially, except that the principal character would not be lost to view. Becoming calloused, the evils of mendicancy would grow upon him and he would lose his self-respect as well as the regard of his friends.

If it be urged that it is difficult to teach an old dog new tricks, it is sufficient answer to say that when a man falls behind in the race at his trade his condition in life must change, so let his friends aim to have the change lead to the best possible and not the worst goal. Thousands of men with membership in the Down and Out Club have been rescued from the slough of despond by such methods as are here suggested — and why not those who have followed the higher branches of the art preservative? The policy adopted by the typographical union will influence the other organizations. For that reason, if for no other, we hope that if that union responds to the clamor that it "lead in the campaign" for pensions, it will follow the lines of the most enlightened thought among sociologists, and not adopt the tactics clearly belonging to the past. To attempt to provide for the "dispossessed" — if we may use the phrase — by handing out weekly alms, can only be likened to equipping a modern printing-office with hand presses. The present agitation does credit to the hearts of those behind it, but they will do more harm than good if they show a bad example to their fellow craftsmen by fastening on their union a system that is effete and leads to unnecessary humiliation and much evil. If the printers are to show the way, we trust their method will be as advanced and scientific as their purpose is creditable and humane.

HARD TIMES IN SOUTH AFRICA.

These are hard times in South Africa. A round-the-world traveler tells of conditions there: "In Cape Town itself there was such a lack of employment that lawyers, doctors, clerks and shopmen were sleeping out in the open, because they could not afford the price of a lodging, while up country the cost of the commonest articles had risen enormously. A miner said he had paid 2 shillings [50 cents] for a drink of 'half-and-half' at Pretoria a day or two before, and matters were even worse at Johannesburg, which he called 'Joburg.' Another miner said he had gone from one mine to another seeking work, and he had been invariably refused, so one day he said to a manager: 'Why won't you give me a show, boss?' The manager said: 'Because you are an Australian, and we will have no more Australians about the place. You are always stirring up strife, wanting your wages raised, claiming what you call your rights, worrying about your hours, and, generally, you are too independent. So we mine managers have agreed to get rid of the Australians as soon as we can.' Said the miner: 'You have changed your tune since the battle of Paardeburg.'"

Written for The Inland Printer.

MODERN PRESSWORK.

NO. I.— BY FRED W. GAGE.



N taking up the subject of presswork, with a view to the compilation of a work which may serve as a manual for the beginner as well as helpful to the more advanced pressman, the writer is particularly impressed by the fact that through changed conditions, works on this subject which were fully up to date a few years ago, have now become almost obsolete. And this not so much because of any change in the principles of presswork, but through the introduction of new machines and methods.

For modern industrial progress has been almost revolutionary in many lines, the printing trades being affected in perhaps as great a degree as any, and the methods of handling work, the machines and the results of the pressroom of ten or fifteen years ago would hardly pass muster to-day.

And with these new methods have come also those other products of industrial reorganization —the specialty shops, their specialty machines and workmen. So that it has become a common complaint that with the passing of the old ways has come a real scarcity of the all-round workman.

In no branch of the printing business is this more marked than in the pressroom, and nowhere are the lines drawn more closely between the different specialties.

Forty years ago the pressman was expected to print on the styles of machines then in use — from hand press to drum cylinder — anything from a visiting card to a three-sheet poster and, to his credit be it said, there are many examples of his work still extant which bear witness to his skill as a workman. As an instance, the writer has in his collection a half-sheet display card in three colors, which was printed on a "Country Campbell" cylinder, some forty years ago, and is a model of tasteful, enduring printing. The colors are well laid on and the impression sharp and clean, despite the use of a highly glazed stock which would puzzle many a pressman of to-day. And the pressman who handled this also printed the daily issue of his paper and ran off multitudinous "jobs" in between whiles — all on the same press.

To-day we find presswork so divided into specialties that many a pressman, although highly skilled in his own department, would be utterly at a loss to properly handle the placard above referred to. The rapid increase in large rotary machines, not only as newspaper printers, but their invasion of the field of book and magazine printing as well, has called for an army of pressmen in this department alone, and close behind comes the impressive array of smaller rotaries and platens in roll and sheet fed styles, and the more or less complicated and built-to-order machines which turn out specialties of various kinds.

The poster printers are of necessity in a class by themselves, and, not satisfied with all that ingenious papermakers can offer in printing surfaces, we are now given tin, celluloid, aluminum, cloth, lumber, etc., to print on and many of these in such forms and shapes as to require special machines and men of special training to handle them at all.

Our trade cousins, the lithographers, are equally disturbed by new methods and appliances, the introduction of aluminum and of rotary presses being truly revolutionary in lithography. Yet, whether welcome or not, all these advances are indicative of true progress, and however we may deplore the passing of the old order of things, no thinking person would seriously advocate going back to the former régime, and we must continue to exemplify that distinguishing characteristic of the human race — adaptability — in meeting these changing conditions intelligently.

But because of this increasing tendency toward specialization, it seems more and more difficult to compile a manual on presswork which shall cover the subject satisfactorily; and only the writer's wish to add something to the literature of this subject which shall be helpful to his fellow pressmen in general has induced him to accede to the editor's wish for such an effort.

Manifestly it were useless to attempt to cover the vast field of specialty printing in all its various ramifications, particularly as the ingenuity of scores of inventors is constantly devising new methods of handling and improved and refined mechanisms which require those in charge to become expert mechanics as well as pressmen. Yet it may be that in some of the articles to follow, the operators of these special machines may find general suggestions which may be of help to them, even though their individual problems must have individual solution.

Equally certain is it that despite the increase in specialty work, there will always be grades of presswork in large quantities requiring what we may term "general workmen" and that these different grades must often be handled by one man and on one machine. Indeed some of the finest printing done to-day emanates from establishments which also turn out "hurry up" orders which, of necessity, can be allowed but a minimum of time and pains in every department.

It will therefore be in order to take up the subject of "Presswork" with the distinct idea of touching on the points and making such sugges-

tions as will particularly appeal to the pressman in the ordinary job, catalogue and book printing house, with the hope that those handling the special lines of work mentioned may also derive some benefit therefrom.

At the very outset, however, the writer makes disclaimer of any desire to be classed as an "expert" or to have any one accept his ideas or opinions as the final word on the subject introduced. A working experience of some twenty years has convinced him that there are many practical ways of securing certain results in the pressroom, and often methods radically differing are found of equal effectiveness.

This very situation gives opportunity for occasional interesting and ofttimes heated discussions in our trade publications, wherein able writers labor to convince one another that only their own particular brand of presswork gospel will bring salvation, the interested onlooker usually deciding that one has as good an argument as the other. So any statement which may follow must not be taken as final on the subject, but rather as the result of a comparatively brief period of human activity and experience; and should your own observations differ or your own methods of work seem preferable, think over the matter carefully, and if you have good reason for preferring your own way, stick to it.

What seems the most desirable of all things is that the workman use his brains in his work, and bring to bear his reasoning powers as a directing force. For by so doing he will not only produce more satisfactory work, but will also develop his own mentality to his certain benefit and advancement. At no time has the demand been more insistent than now for capable, thoughtful workmen. Every employer feels this need and particularly when he must select a foreman or superintendent. The extraordinary growth of our country and its industries may account for this in part, but certain it is that the prospect of satisfactory and rapid advancement was never more definitely within the grasp of the willing and ambitious workman than now. And it seems equally certain that no possible degree of general prosperity can affect the status of the workman who does only enough to "hold his job," handles his work imitatively, "knocks" his more successful brother workman and watches the clock assiduously about quitting time. Such a one will be found detailing his "hard luck" in that the "foreman had it in for him" or some similar tale of woe as an excuse for not holding his job.

But to return to our subject, there will be taken up in succeeding articles in about the order named, such general topics as "Adjustment and Care of the Press," "Tympans," "Make-ready," "Underlays and Overlays," "Adjustment and Care of Rollers," "Guides and Grippers," "Color and Register Work," "Inks and Varnishes," etc. It is hoped to bring out such details in connection with the foregoing and other kindred topics that may be considered as will prove of distinct benefit to the craft in general. For while presswork has become a distinct branch of the art, it must forever be the means of proclamation of the compositor's ability as well as that of the engraver and the electrotyper. Indeed all the other branches are dependent on careful presswork for the full exposition of their efforts, and there seems to be little excuse for the petty jealousies and bickerings too often existing between those various departments. Nowhere else can cordial coöperation be more certain of practical and profitable results, and the writer earnestly hopes that the day may soon dawn when the present enmity between the organizations representing these departments may cease, and the hatchet be forever buried.

(To be continued.)

THE HANDWRITING OF AUTHORS.

An interesting study is the handwriting of authors, as it indicates to a greater or less degree their personal temperaments. Longfellow wrote a bold, open back hand, which was the delight of printers. Joaquin Miller writes such a bad hand that he often becomes puzzled over his own work, and the printer sings the praises of the inventor of the typewriter. Charlotte Bronte's writing seemed to have been traced with a cambric needle, and Thackeray's writing, while marvelously neat and precise, was so small that the best of eyes were needed to read it. Likewise the handwriting of Captain Marryat was so microscopic that when he was interrupted in his labors he was obliged to mark the place where he left off by sticking a pin in the paper. Napoleon's was worse than illegible, and it is said that his letters from Germany to the Empress Josephine were at first thought to be rough maps of the seat of war. Carlyle wrote a patient, crabbed, and oddly emphasized hand. The penmanship of Bryant was aggressive, well formed, and decidedly pleasing to the eye; while the chirography of Scott, Hunt, Moore and Gray was smooth and easy to read, but did not express any distinct individuality. Byron's handwriting was nothing more than a scrawl. His additions to his proofs frequently exceeded in volume the original copy, and in one of his poems, which contained in the original only four hundred lines, one thousand were added in the proofs. The writing of Dickens was minute, and he had a habit of writing with blue ink on blue paper. Frequent erasures and interlineations made his copy a burden to his publishers.— *Scientific American.*

THE LIMERICK CRAZE.

The *Reader* prints the following skit on the present Limerick craze:

There was once a person named Bendix,
Who got something in his appendix,
And he said: "Without doubt
I must cut this thing out,
For there isn't any other rhyme available."
This person was laid on the table,
And a surgeon considered quite able,
In a manner most deft
Slashed him up right and left —
What miserable weather we're having.

Written for THE INLAND PRINTER.

A REVOLUTION IN THREE AND FOUR COLOR HALF-TONE PRODUCTION.

BY N. S. AMSTUTZ.



THE ordinary half-tone procedure in three or four color work is on the threshold of a far-reaching innovation. The indirect process with its nine separate operations has been shortened to three in the direct with the use of collodion emulsion, filters being used in either case with a consequent lengthening of exposure far beyond what is requisite in regular monochrome (black and white) half-toning. The indirect method, by using dry plates specially stained and color filters that along with the stains bear the proper relation to the printing-ink which is to be used, has come to be recognized as standard practice. Collodion emulsion has not made the headway in America that it deserves, but the new development made by Dr. E. Albert, of Münich, in the production of a new emulsion which he calls "Eos-chrome" or "chromo direkt" will, in many instances, replace his previous sensitive vehicle known as collodion emulsion, because in the new method no filters at all are used, thus the length of exposures is cut down so that it is as Doctor Albert says in a recent article published in the *Archiv für Buchgewerbe* of Leipsic, Vol. 44, No. 5 (May, 1907), page 180, "who would have thought but a few years ago that perfect combined color record half-tone negatives of the blue values could be produced without color filters with exposures reckoned in seconds, and that a print thereof could be made on metal and automatically etched in a few seconds, producing a finished engraving, rich in tone values, and ready for printing without any other interventions whatever."

Doctor Albert has attained such results after twenty-five years of practical work. The *Archiv für Buchgewerbe* of May, 1907, shows the actual results in a series of inserts. These do not simply show consecutive proofs in their separate and combined colors, but in the case of four-color applications all the plates are individually printed in black, which makes a comparative study of the color interpreting power of each step of the method very easy. The inscription under the combined impression of this plate is as follows: "Four-color print. The four negatives were produced with eos-chromo-direkt without any filters, lead intensification, copied on zinc with albumen, in the etching machine the three color-plates were etched only one minute, combined print without make-ready, retouching or assistance of any kind at any stage of the process. Printed from Albert-electros." Beneath this specimen is a completed result wherein the color-plates were given local treatment in the shape of reëtching. The result, in comparison with the flat etchings combined in the first print, of course shows more brilliancy, the blues, reds, yellows and greens are livened up by judicious staging, but the flat impressions combined in the first proof show a remarkable retention of color value. Incidentally our color-workers will be interested in some data relating to the separate plates.

A 150-line screen was used in all cases. The blue lines stand at the normal forty-five degrees screen position with sausage-linked dots running at forty-five degrees to the horizontal, downward from the right to the left, the red lines are also sausage-shaped and they run horizontally, the yellow plate is quite contrasty with lines seventy-four degrees from the horizontal, leaning to the right at the top, and the dots such as are ordinarily used in half-tone work. The black plate has all the high lights etched out so as to print pure white and but a very few of the deepest shadows are dead black. The screen lines lean to the left as much as the yellow ones lean to the right; sixteen degrees from the vertical in either case, and the dot formation is the ordinary, only the blue and red negatives were made with elliptical or elongated stops, the red one standing horizontally and the blue one at an angle of forty-five degrees to the horizontal, trending downward from the right-hand top to the left-hand bottom edge. All three color-plates show a retention of some screen effect in the high lights and a fair amount of solid "color" in the deepest shadows. By eliminating all high-light screen effects on the black plate the total value of the combined impressions is very much enhanced. The title to the black plate says: "N. B.— No staging used at all. This plate was etched alone by mechanical control in Doctor Albert's etching machine in six minutes ready for printing." Each of the color-plate impressions bears the following imprint: "Etched one minute in the etching machine without finishing or staging." In each case the prints were made from Doctor Albert's lead-molded electros.

The three-color specimen negatives of a group of birds were made with eos-chromo-direkt emulsion, without filters, intensified with lead, printed on zinc with an albumen solution and etched in Doctor Albert's machine. This machine was illustrated and described by Mr. S. H. Horgan in "Process Engraving" notes, page 886 of the March, 1907, INLAND PRINTER, and the lead molding electrotyping method was described on page 903 of the same number. A third specimen is included in the inserts; it comprises four color bands, lettered "zinnober" (red) "chrome yellow, green, and ultramarine," in a combined effect of the blue, yellow and red plates; these are also

printed alongside in black. The title is so comprehensive that it is copied in its entirety: "Direct Half-tone Production without Filter but with Eos-Chromo-Direkt Emulsion. The combined print and the separate impressions were made with the same plate, which at no stage of the photo-mechanical process received any retouching whatever. The original was shown in the *Archiv für Buchgewerbe*, Vol. 42, No. 7, of 1906, alongside of reproductions that were made with filters of various colors." The original had one more color band, methyl violet, which is not reproduced in the non-filter results. Comparing the reproduction with the original, one is struck with the fidelity of the interpretation. The translated value of the green and blue is, however, slightly darker than in the original. A graded tonal scale of eleven divisions was placed alongside the original, with the darkest portions adjacent the red band and the lightest part contiguous to the band of methyl violet; this is reproduced in the May *Archiv* as a neutral gray with a slight predominance of red in the middle tone sections.

Practically considered, this latest development is of prime importance because of the time saved, reduction in number of separate steps and freedom of register disturbances due to filters. Doctor Albert believes it will relieve the color-worker of the greater part of his troubles, and guarantee rational procedure and constant working conditions.

The working of "chromo-direkt-emulsion" for black-red-blue and yellow plates is about the same as is required for the regular plain collodion emulsion, though the exposure duration has been changed. "Chromo direkt gelb" (yellow) is approximately twice as sensitive as the usual plain collodion emulsion; the "chromo direkt" for the blue plates, however, is eight times more sensitive. The exposure for the two other plates, black and red, is found to range between the yellow and blue. It is noteworthy that none of the plates show any "breaking over" by the acid during etching, showing the efficiency of the machine method.

A retrospective glance is taken, and Doctor Albert, with commendable modesty, ascribes to each of the pioneers in colorwork a rightful place. More than fifty years ago Maxwell gave to the world his three-color theory. In 1865 Baron Rausounet proposed to produce lithographs in colors based on Maxwell's deductions. Three years later Ducos du Hauron took out a patent in three-color printing. In 1868 Charles Cros communicated a description of his proposed plans to the Paris Academy of Sciences. Without the possibility of making silver salts sensitive to the long waves of the spectrum, both proposals of the celebrated Frenchmen would have remained dreams and nothing more. The first step in the direction of a practical solution of the problem was taken by H. W. Vogel in the year 1873, when he discovered the fact that bromid of silver could be made more sensitive to colors through the use of suitable dyes. Based on this progressive step Doctor Eder's father, toward the end of the seventies, reached the first real noteworthy results in three-color collotypy. Thereafter, instead of progress, stagnation set in because of the lack of adaptability of the collotype method due to the fact that the image on the gelatin plate did not allow of practical retouching and further to the fact that the process was not being practically worked. With a full knowledge of these difficulties, and the prior developments, Doctor Albert in 1886 made his first researches in the production of color-plates by the half-tone method, made possible through the work of the elder Meissenbach. His discovery of the increase of sensitiveness through the use of eosin silver and ammonia in collodion emulsion remained of little practical value in the production of color-sensitive plates, because of the moiré or pattern effect produced when they were printed over each other. Not until his much-contested patent of 1891 No. 64806 on the rotation of the screen-line system thirty degrees did the methods make material headway.

In the meantime H. W. Vogel in 1890 collaborated with his son, Dr. E. Vogel, and Mr. Ulrich in the reopening of the early work of Doctor Albert's father in three-color collotypy which in the course of the next decade resulted in noteworthy technical attainments that were called "Nature Color Printing."

It is to the credit, however, of George Büxenstein that in 1892 his foresight prompted him to avail himself of the researches of Doctor Vogel and Doctor Albert's patents, and under great difficulties he blazed the way in three and four color printing, which he now has the satisfaction of producing without encountering so many obstacles. Much hard work yet remained to be done, and to the honor of such names as Eder, Hübl, Valenta, Miethe, König, etc., as well as the great array of technical contributors, the gradual development of the art is due. In summing up, Doctor Albert congratulates his countrymen that in a large measure the efforts were German.

NOT FIT FOR PUBLICATION.

A Spokane school-girl was required to write an essay of 250 words about an automobile. She submitted the following: "My uncle bought an automobile. He was riding out in the country when it busted going up a long hill. I guess this is about 50 words. The other 200 are what my uncle said while he was walking back to town, but they are not fit for publication."— *The Copper News.*



Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

ROCK OF AGES IN WINTER
NIAGARA FALLS
WABASH R. R.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

Written for THE INLAND PRINTER.

THE MAIL-ORDER CATALOGUE, ANALYTICAL AND CRITICAL.

BY A. L. HENNESSEY.



HE general merchandise mail-order catalogue is the *ne plus ultra* of advertising. Of all things issued from the printing-press it ranks as the most complete index of modern commerce, and as civilization is not very much more than commercialism it forms a fair index of that human acquisition also.

When some archæologist various thousands of years from now digs from the ruin-covered corner-stone of a present-day temple a voluminous issue of the mail-order catalogue, unaccountably preserved in legibility and texture, he will translate it for his museum, exhibit it as the greatest find of his age, from its lines read elaborate lectures on the commerce of our misty years, and from between its lines read the story of human progress. This is the romantic improbable yet not the absolute impossible.

Ordinary advertising is that of specialties. This is the advertising of universal utilities; the presentation of the common wares by the silent salesman that moves into the home, be it cabin or castle, on the slightest hint of an invitation, opens a gigantic sample case and patiently waits the pleasure of the household, in the meantime yielding up encyclopedic information to every one, without money and without price. It is the correspondence school of trade and manufactures, persistent, perpetual and plenary.

When the advertising manager of the department store, the largest purchaser of newspaper space, expanded his order from a column or so to a double page, virtually the space limit was reached in this method of publicity. Of course the supplement still lay beyond, but also the icebergs of impracticability. For the mail-order house, however, the five and a fraction square feet in the maximum newspaper advertisement is little more than a unit. The only space limit recognized for the catalogue is four pounds of paper, which, in light-weight material, gives a superficial area of seven hundred square feet of surface, or the equivalent of a newspaper page 26½ feet square. This affords room for upward of fifteen thousand cuts and two million five hundred thousand words, all illustrating and describing the necessities and luxuries of modern life.

As a package of plain paper the mail-order catalogue of the largest size is worth 10 cents. The nominal cost of the electrotype plate for a single page is $10. The type required to set the entire matter in a 1,200-page catalogue, exclusive of the space occupied by cuts, closely approximates twenty thousand pounds. The elaborate character of the pictorial feature is indicated by the count in a single issue of a well-known catalogue of six hundred cuts, each illustrating a separate article of footwear, and all exclusive of anything that could be called hose.

Before the general mail-order catalogue could become useful, or in fact before it had any reason for existence, the railway transportation system had to be developed, with its accessories, the mail, express and money-order systems. Without these there could be no mail-order business and equally without these a hundred other lines of business would cease. The acme of the incongruous would be the attempt to do a mail-order business, for example, in China. Yet the mail-order catalogue is a worthy member of the society of big things in commerce. Its potentialities are almost limitless. Its production is one of the large industries and the money expended upon it reaches up into the millions annually, while the demand for material and methods necessary to its evolution have furnished fields that the highest commercial talent and inventive genius have not hesitated to enter.

The mail-order catalogue, though practically limited to four material pounds by reason of the postal regulations, like the carbonic acid gas retort, will carry all that can be pumped into it. The limitation of its superficial dimensions does not mean the limitation of the force of its contents. In its construction the papermaker has furnished fairly good material. The engraver has done his part in a satisfactory manner. Typographically there is little that can be made better. But these incidentals apply only to the retort, the carrier of the intellectual forces that enlighten the purchasing public and show the possibilities of the dollar.

The weakness of the mail-order catalogue is the crudeness of its literature. The use of the word literature may cause a smile sourced either in sarcasm or irony — what presumptively the catalogue is not or what it can not be. The descriptive is one of the great fields of literature. The realm of logic is another. When the argumentative in advertising ceases to be logic it becomes sophistry, and sophistry is the promoter of fraud. If the mail-order catalogue text is not literature it should be. Description and logic are its strong features. The catalogue and the booklet are the main conservatories of the literature of advertising; they constitute its camping grounds. To the man inside the composing-room, the man who executes the minute details in the work of producing the various issues, the marvel is the indifference, putting it mildly, with which the copy is so often prepared. The compositor is a connoisseur in language; sampling it is his habit. The consensus of opinion among the craft is that any old stuff goes — pardon the slang — in cata-

logue work. To the proofreader above all others is this proposition patent. Spending day after day for months poring over pages of verbiage, redundant, tautologic, ungrammatical and unrhetorical, he finds multiplied cases where catalogue and booklet copy ranks only with what might be called the garbage of language, powerless either to convince or cajole, while its capabilities for yielding information are comparable only to those of a native struggling to express himself in the words of a half-acquired alien tongue. But is the judgment of the print-shop worth anything? Is the judgment of the chef regarding the quality of the supplies furnished him worth anything? To the epicure, yes; to the boarder at the free-lunch counter, no.

It would seem that in a mammoth publication, where every square inch is required to show financial results, the utmost skill would be demanded in the production of the copy with which to fill it. Essentially the qualifications of a catalogue writer seem to include only broad knowledge of the goods he is to describe. That he shall know how to describe the goods of which he has knowledge is not a matter of consequence. If the advertisement writer has captured the catalogue field, adequate skill in the use of words for its highest development is not among his assets. The promoter who can interest the proper talent in the possibilities of a rich prospect should here find expanding scope for his peculiar abilities. This from the print-shop.

Advertisement writing is not alone the invention of apt phrases and the underscoring of display lines. It is also the perpetual presentation of facts in the clearest and most concise language, and this ability is as desirable in describing the merits of needles for the seamstress as in presenting the attractions of the Garden of the Gods for the delectation of the summer tourist.

It may be argued that the mail-order catalogue recognizes no class distinctions; that no educational standard is required of its constituency; it not only appeals to the intellectuals but to the mental delinquents as well; it must make the latter understand despite their inability to understand, and this idea must remain paramount in the mind of the writer. It is not enough to tell some people that an article is white; they must also be told it is not black. These matters, nevertheless, are only in mitigation. The plea for better literary work in the catalogue still stands.

A noticeable characteristic of the larger catalogues, either general or special, is the packing of all possible text matter within the space available, placing the burden of display upon the illustrations rather than upon large type. The reason is obvious. Catalogue space is expensive. When a value of $2 a square inch is placed upon space — this is only a medium, not a maximum value — and a count shows that only fifty words in agate, the smallest type suitable for such work, can be put into a square inch, it becomes plain that every useless word means four or more cents thrown into the literary garbage box and totally wasted, while the value of the square inch is reduced two per cent or more. In business, time is money. In catalogue copy, words are money. To the publisher the approximate cost of composition is 20 cents a hundred words. When alterations are made in the proofs the changing of a single word may necessitate the readjusting of a dozen lines, and this work, with the added handling of the type-matter in the taking and revising of proofs, may require sufficient time to bring the cost up to 10 cents a word or even more for the single correction. True, such cases are exceptional and yet they are not infrequent, but when they arise the cost of correction may be fifty times the normal cost of composition.

Anything like general editing of matter in the proofs, expanding or condensing, especially where Linotype composition is used, means the entire resetting of the type and rereading of the proofs. The publisher who permits it is simply throwing money into the hell-box.

The man to write catalogue copy is the man who knows the value and meaning of words; the man who never uses ten words to express an idea when he can do better with nine. He is the man who thoroughly edits his copy before allowing it to pass to the printer; the man who knows how to arrange the cuts on his dummy as he wants them; how to measure the available space remaining for the type pertaining to each particular subject, and how to produce the requisite number of words to fill that space in the proper size of type without offering either more or less to the compositor.

The competent catalogue writer intuitively gauges his copy to his space — compositors do it every day. When a close estimate is required the words should be counted. Editing out of the proofs the words the compositor has set, but which the make-up man can not crowd into the limited space at command, may necessitate the work of hours, and sometimes even days, on the part of the printer whose time is paid for at the rate of a cent a minute. Words can be counted at the rate of a hundred a minute and a fit made much cheaper.

The catalogue writer, furthermore, has a wholesome respect for what printers call style. He knows what the term means. He does not write Boulevard, boulevard, Boul., boul., Blvd., blvd., in six consecutive lines and make it necessary for the proofreader to change five of them to secure uniformity in Blvd. when the composi-

tor has too faithfully followed copy. The advertising manager may assume that style in catalogue printing is a matter unworthy his time and attention, and yet he would not for a moment tolerate indifference in dress on the part of a subordinate who meets the public. The catalogue is a subordinate that meets the public very extensively, and some portion of the public is prone to be critical. Besides style, unlike grooming, costs nothing when given to the copy.

The catalogue prepared for a special line of goods and intended for the dealer rather than the consumer is properly, in the matter of mechanical execution, of a higher grade than the general catalogue, and the appearance of cheapness condemns the firm that issues it. In the case of the latter publication cheapness is a necessity and must be condoned. The unpardonable literary defects are the ones that detract from its value, defeat the object of its mission time and again, and make its successes only partial. Elaborate millinery pen pictures of hats at $7 a dozen which are only gaudy make questionable filling for costly catalogue space, and if the department editor passes such matter the managing editor can afford to question his judgment. When the stereotyped story of the phenomenal closing out of a manufacturer's or wholesaler's enormous stock at 25 cents on the dollar appears in the copy prepared for each one of a dozen different catalogue sections, there are about eleven opportunities for the editor-in-chief to use his blue pencil to great advantage. The man who can not take in the *tout ensemble* as well as the details does not possess in the fullest measure the genius of a catalogue builder.



"OCHONE FOR SOMEBODY!"
Photo by R. R. Sallows, Goderich, Canada.

PAY AS YOU GO.

Did you ever notice that bills are always larger than you had expected them to be? asks a writer. This peculiarity is no fault of the merchant, but arises from miscalculation induced by the slipshod and dangerous habit of running up accounts. Every retailer would rather have you run an account with him than pay as you go, for he knows that by the former method you will spend far more money than by the latter, where you feel every dollar.

Another peculiar trait common to all bills is their habit of arriving just at the most inconvenient time for paying them. If you pay cash you simply can not buy unless you have the money. Are not these sufficient arguments against the pernicious system of credit, which has been the cause of more extravagance, cheating and destitution than anything else in the history of the world except drink?

Without making a crusade against the custom, consider a few of its effects and then ask yourself whether you will ever again buy a single article unless you can immediately afterward pay for it. After a careful review of the subject I will wager that the answer will be No.

A LITTLE present is often but another name for a bribe. —*Record-Herald.*

Written for THE INLAND PRINTER.

DESIGN AND COLOR IN PRINTING.

NO. V.— BY F. J. TREZISE.

TONE HARMONY.

Tone harmony occurs when tones sharing some common quality are used; or lacking this, the differences may be reconciled by varying the quantities of the tones used.— *Batchelder.*

A FEATURE most frequently overlooked — yet one that is all-important in the production of good printing — is tone harmony, the absence of which is noticeable in such a great proportion of our work. We note its absence chiefly in the relation of initial letters to text, in the relation of ornament to type and in the relation of type and rules. The first mentioned, the lack of tone harmony between initial letter and text, is probably the most frequently found.

It would be well, perhaps, before taking up the question of the harmony of two or more objects, to briefly consider the securing of a pleasing tone in the type page which has no rules, ornaments or initial letters — the page of plain body-type. In the first place, ordinary body-type set solid and printed on white paper will produce a page of about the proper color value. But the moment we begin putting leads between the lines we weaken the tone, and in addition to this the leads tend to separate the matter into bands of color across the page instead of a solid, even tone. Especially do the more modern type-faces with the high ascenders give unpleasant effects when leaded. The richness of tone so much admired in the books of the early printers was due in a great measure to the fact that they had no leads. Another thing which will aid greatly in securing an even tone on the printed page is the omission of wider spacing after periods. Where the period is followed by the same spacing that is used in the balance of the line there is an absence of the spots of white so noticeable when em quads are used.

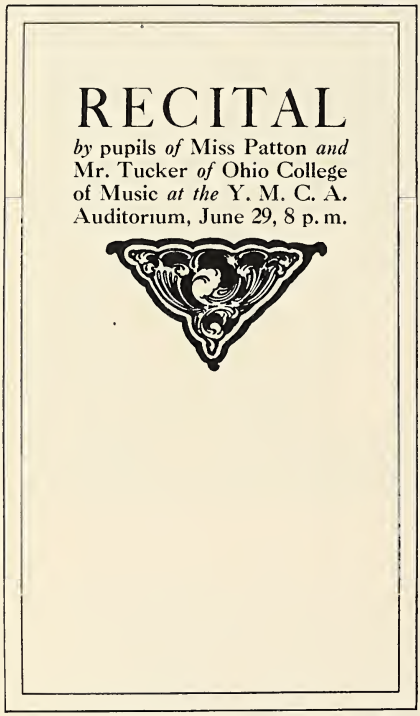


FIG. 11.—A lack of tone-harmony between ornament and type, the decoration being too prominent while the reading matter is subordinated.

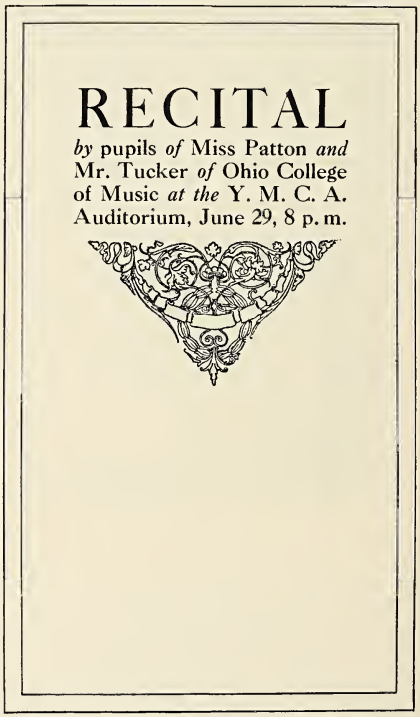


FIG. 12.—A resetting of the page shown in Fig. 11, but with an ornament which harmonizes in tone.

As stated above, the lack of tone harmony is most frequently noticed in the use of initial letters with text, and in fact it would seem from the numerous instances in which this is apparent that many printers do not give the subject any thought at all, but put in whatever initial happens to be handy. Of course many are handicapped through not having a variety of initials of varying tones,

but where such is the case a letter of a larger size of the series used for the body-type will answer all purposes — and a plain initial of this sort is greatly to be preferred to a decorative letter which is either too light or too dark for the balance of the page.

Then comes the question of the relations of the type and decoration. How often we see a job

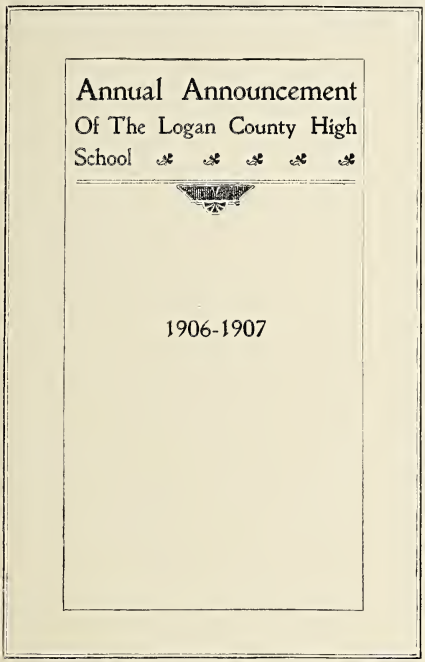


Fig. 13.— In this case the inner rules should have been a trifle heavier in order to secure a harmony of tone.

on which an ornament stands out so prominently as to almost obscure the reading matter which should properly be the first thing to attract the eye. As in the case of the initial letter, it is far better to have no decoration at all than to have it so prominent that all else is subordinate.

In Fig. 11 is shown an instance of lack of harmony of tone between type and ornament. Here the ornament is so heavy that it actually seems to stand out in front of the reading matter. The eye is attracted by it and irresistibly drawn toward it even when trying to read the matter above. This is not an exaggerated case. Instances of lack of tone harmony as striking as this are found every day.

Fig. 12 shows the same job with an ornament which more closely harmonizes with the text. In this case the decorative feature is but supplementary to the utility feature, completing the design and adding a pleasing touch but not forcing itself on the attention as the all-important thing.

The same is also true concerning the use of type and rules, and is especially noticeable in many instances where rules are used for underscoring lines. Light-faced type is underscored with three and six point rules, while under heavy lining-gothic lines we find the hair-line rules. Surely a little care and attention would prevent many of these seemingly unimportant errors which mar the appearance of so many printed specimens. Take Fig. 13, for instance. How much more attractive this design would be if the inner rules were a trifle heavier, to correspond to the weight of the type-face. As it is now, they are so weak as to be about useless. In direct con-

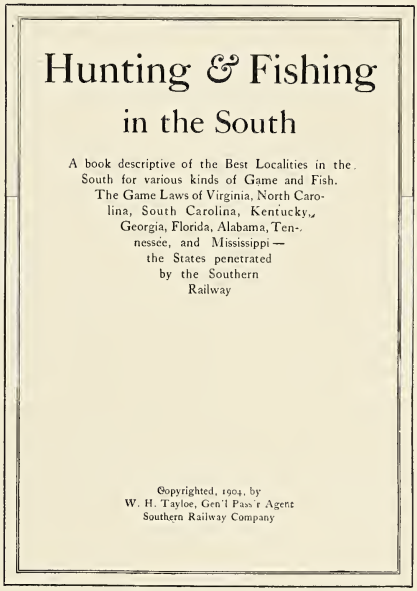


Fig. 14.—A simple title-page, yet the relation of the type and rules makes it very effective and pleasing.

trast to this is Fig. 14. Here we have an almost severely simple title-page, yet harmonizing so thoroughly in color as to give a most pleasing result.

(To be continued.)

MISINTERPRETATION.

A traveling man received the following telegram from his wife: "Twins arrived to-night. More by mail."

He went at once to the nearest office and sent the following reply: "I leave for home to-night. If more come by mail, send to dead-letter office."— *The Index.*

AMONG THE ORGANIZATIONS.

THE PRINTERS' LEAGUE.

A GENTLEMAN, interested in the matter from the standpoint of a purchaser of printing and a looker-on in affairs printorial, questions the wisdom of the style of organization affected by the Printers' League. He declares that organizations are not merely beneficial but necessary, but he doubts if an employers' combination which in effect invites the unions to make demands will prove of much benefit to the craft or society. This critic is an occasional contributor to high-class magazines on economic subjects, and if we mistake not is an upholder of the system of collective bargaining, the establishment of which on a comprehensive basis is the main purpose of the League. We are forced to the conclusion that this man, who has some reputation in scholarly circles as a clear-headed analyst, did not get his views from a perusal of the by-laws of the League, but from less reliable sources.

If the Printers' League was in purpose or in effect a mere invitation to the journeymen to "come on" and demand any and all sorts of wages and conditions, there could be no doubt as to its status — it would be a positive evil. But the League is not designed to accomplish any such result. It is composed of employers who have many union men on their pay-rolls and who are not at all anxious to lessen their profits. They are anxious to avoid waste, and do want to act justly toward their employees, and to make the latter know and feel they are receiving justice. Nowadays every employer proposes that creed, and all but a few try to live up to it according to their light. The League thinks it has found the way by which this can be done effectively. It invites the employees to state their grievances, and if a satisfactory agreement can not be arranged, to quote the League, "the matter shall be arbitrated by an expert or experts in the business who is not at the time interested; such arbitration to be recognized by all parties thereto." What fairer means could be devised in the present state of the trade? It does not give the men undue advantage — it does give them the sense of having been treated justly — an immense asset to the employer. Nor is this scheme experimental. In its present stage it is in its chief essentials like unto those plans which have secured harmony between employers and employees in thousands of establishments in this country. Broadly speaking, it is similar to the method by which the vast majority of employers and employees in the printing trades compose their differences — so why not systematize the method? The promoters of the League have aspirations that their organization will develop and take on other functions, placing the craft in the lead in industrial negotiations. But there can be no wrong in that.

Though our friend does not say so, it must be that back in his mind there stalks the fear that labor will increase in cost until it discourages and lessens the amount of work. In other words, that the cost of printing will advance in a greater ratio than other commodities. Such would be the case if he were right in thinking all the unions had to do would be to make a demand and get it. As we have seen, such is not the case. But this question of cost and its relation to the consumer is interesting. The cost of a strike has to be borne by the customer in the long run. So isn't that important personage interested in avoiding gigantic struggles, in which he has none of the joys of battle, but has to chafe under the incidental inconveniences, and carry the burden?

The truly solicitous about cost to the consumer are those who seek to prevent waste through strikes, not those who provoke them. In a highly skilled and well-organized industry a strike means the loss of trained men and the substitution of novices at considerable expense. The cost of production is as great as if the demands had been conceded plus strike expenses. The customer must pay this with interest, or the employer must get it out of his men by various devices which amount to reductions below the prevailing wage rate. During normal business periods this method invites reprisals, or the more desirable men insist on and secure unusually high wages. As a rule there is not much relief to be obtained through that means. In but few communities are the unions so impotent they do not establish wages and conditions, so the non-union employer is compelled to pay approximately the same, for in the end his people have the aspirations of their fellows in union offices. They have the same end in view, but different methods of getting there.

An employers' organization which is out for justice and is avowedly friendly to the unions, is sure to achieve results of positive benefit to employers. Those union regulations which have been adopted as war measures and which are irksome and annoying will be eliminated: the change of relations between two parties automatically removing the alleged justification for their existence. If that force does not operate with sufficient celerity and thoroughness, the employers may and will challenge the union's right to enforce such laws. In the court of arbitration they will receive their death-blow. But such questions will seldom get before that tribunal. These laws are obnoxious to a majority of the most active members of the union, who are defeated in their efforts to have them repealed by the feeling that employers are always seeking to make victims of "prominent" workers and take unfair advantage of weak ones. It is useless for rational unionists to reason otherwise while the platforms and spokesmen of employers' organizations openly and covertly threaten the very existence of the unions. The League's purposes are industrial peace and justice, which it is more likely to achieve than if it were seeking to benefit its members at the expense of all others.

DON'T BE A FAULT-FINDER.

From the time you enter the workshop, store or office where you are employed to the time you leave it at the close of your day's work, it is your duty to use your time and attention in such a way as to be of the best service possible to your employer. During working hours your time belongs to the man for whom you are working, and time saved is money earned. So don't waste your employer's time finding fault with your job, the poor tools you have to work with, etc.

The man who never met with obstacles never lived. We all have our troubles, always have had them, and so long as we maintain our material lives we will have them and you must expect to have your share. To grumble and worry about your troubles is to make your way so much the harder.

If your employer happens to give you a difficult piece of work to do don't lose time kicking and fussing about it, but go ahead and do the best you can. The successful men are those who know how to obey orders to the best of their ability without finding fault. He who would command must first learn to obey. And the obedient, trustworthy employee is not the man who wastes his employer's time by grumbling and finding fault with circumstances.

The ability to do the right thing at the right time with a willing hand is a talent; better than that — it is an art, and one than which there are few more valuable. So don't waste time grumbling and fretting o'er your difficulties. But learn to keep your tongue still and your hands busy doing the right thing at the right time.— *The Reflector.*

Written for THE INLAND PRINTER.

PRINTERS' ENGINEERING.

BY HARLEY BARNES.

REFERENCE READING FOR ENGINEERS.



N reëntering the printing trade after a term of years spent at other mechanical employment the writer was most impressed with the dearth of instructive reference information available on the subjects of construction and operation of printing machinery. The makers of some of the leading cylinder presses are conspicuous in this regard by reason of their disposition to compile their printed matter largely from superlative adjectives. This deficiency is obviated by the traditions of the trade and also by several books and pamphlets relative to pressroom subjects which have been published.

Those who buy and operate small engines seldom understand the importance to themselves of a working knowledge of what results should be and how to get them. The average man seldom investigates further than to look for a mechanically well-built small engine at a reasonable price, while if it were an engine of several hundred horsepower he would not purchase until he had studied and investigated everything pertaining to its construction and economical operation. The difference in dollars and cents between the costs of operation of the best type of small engine and the least efficient does not often amount to an imposing figure, but if the saving made by the use of the best engine is put in the form of a percentage dividend on the investment it will generally much exceed the per cent of difference in cost of operation of two large engines of extreme types.

The writer is not an advocate of a man being a printer



BEEFSTEAK AND CUTLETS.
Photo by R. R. Sallows, Goderich, Canada.

In marked contrast is the abundant literature on engineering subjects, both in the form of standard books and also the instructive bulletins and catalogues which are liberally issued and circulated by engine manufacturers. One firm of gas engine builders has issued several bulletins giving detailed and instructive information on the new subject of suction gas producers for power. Another firm manufacturing steam boilers issues a book, entitled "Steam," which contains so much general information not elsewhere available, aside from that relative only to their own make of water-tube boilers, that it is used as a textbook in one of the leading engineering schools of the country. The above and many other publications of equal value may be had for the asking by any one owning or operating an engine. When such an abundance of technical information is to be had without cost there is scant excuse for unintelligent selection and operation of engines.

and almost everything else, but the study of engineering topics intimately connected with every-day operation of the printing business can not fail to be profitable, and to those who, from necessitous reasons or the journalistic tendency to be always "butting in," it may point the way to a side line more profitable and in harmony with the rest of their business than many such ventures are.

SPECIAL PACKINGS FOR GASOLINE USE.

Gasoline will dissolve rubber and has a tendency to absorb nearly all oils, consequently the kinds of packing suitable for steam engines are not fit for gasoline engines. For gaskets in the couplings of the pipes from the engine to the gasoline supply tank, leather washers should be used and the pipe threads and the joints of the coupling liberally smeared with common soap. Some makes of gasoline engines have a small pump to draw the gasoline from

the supply tank. To prevent gasoline from leaking through the stuffing-box on the plunger of this pump, suitable packing and lubricant should be used. Hemp packing is suitable and glycerine should be used for the lubricant, as it will not dissolve in gasoline.

OVERHEATING OF BEARINGS.

The injunction to electric-light engineers to "Keep the lights going if the engine goes in the scrap heap," is equally applicable to those in charge of engines in printing establishments. In few other industries is the number of machines driven and operatives employed in so high a proportion to the horse-power of the motors used. The consequences of a shut-down are not only the losses in output of printing, but an indirect injury is done to the business by the delay in getting out work. These considerations far outweigh the cost of some small detail of an engine which may be injured by keeping it running. While there is occasion for its use an engine should never be stopped during working hours unless it is going to pieces or threatens the safety of employees.

To anticipate the overheating of bearings it is a good plan to touch the suspected localities from time to time with the back of the hand. If through oversight a bearing gets so hot that it begins to smoke, oil should not be applied until the heat is reduced, as it would simply burn on the bearing and make a bad matter worse. In such cases spray the part with soapy water until the heat is reduced sufficiently to permit the application of oil, which should then be used copiously until the engine can be stopped and the bearing cleaned, polished and properly adjusted.

Overheating of bearings is not always caused by boxes being too tight a fit. It is sometimes due to their having too much play, sometimes to not enough oil, sometimes to oil of poor quality, and in yet other cases, where these requirements are met with, it may be due to the extra friction caused by an excessively tight belt.

SOME USES OF GRAPHITE.

By melting vaseline and then adding and stirring in as much flake graphite as the vaseline is capable of carrying, a valuable lubricant can be made for the pinions and gear teeth in the driving mechanism of cylinder press beds, the various cams, gears and open slide bearings on gas and gasoline engines, the platen slides on the frames of Universal presses, and other forms of open bearings.

In the numerous joints about engines and pipe fittings where sheet rubber or some of the patent composition sheet packings are used, a little graphite rubbed over the gaskets will prevent them from sticking to the surfaces with which they are in contact. Where metallic packing is not available for use in the piston rod and valve stem stuffing-boxes of steam engines, a fairly good substitute may be had by braiding up hemp packing into gaskets and thoroughly saturating them with flake graphite.

Probably the most bothersome of all stuffing-boxes is the one on the ignition valve stem of some of those makes of gas engines which use an ignition timing valve in connection with a hot-tube system of ignition. By using asbestos wicking for gaskets and thoroughly saturating it with flake graphite these valve stems can be kept tight and at the same time subject to very little friction.

The amateur mistake of using stove-polish in gaskets or on bearings simply because there is plumbago in it should be avoided, for the stove-polish has clay in it which is often full of grit and better adapted to grinding than lubricating purposes.

Where the vaseline and graphite mixture is used on gears or slide bearings it should be cleaned off at intervals, the surfaces thoroughly wiped and a fresh application of the lubricant made. The persistent continuation of this plan will result in the rubbing surfaces so treated taking on a polish marvelously smooth and very hard, and the dangers of cut bearings, undue wear and shut-downs on account of hot boxes become very remote. Also where frictional surfaces have taken on a high degree of polish less power is consumed, and the oiling can be done at longer intervals.

NEW SOURCES OF POWER.

The prospect that the act permitting the use of alcohol free of tax in the arts and industries this year will result in that fluid largely displacing gasoline for fuel in small combustion engines is not likely to be soon realized. Before denatured alcohol can figure largely in the commercial power field, much preliminary work in the way of experimentation will have to be done. The possibility of a reimposition of some form of internal revenue tax and the expense and inconveniences incidental to denaturization will also operate as checks upon its general use unless it can be shown that marked advantages in the way of economy are to be had through using alcohol.

A more promising field for power economics is offered by the introduction in the past two or three years of gas producers, which enable the gas engine to make its own gas from anthracite coal by a suction process, which converts the coal into gas only as it is consumed by the engine. As nearly all establishments using less than twenty-five horse-power use some form of internal combustion engine operated with gasoline, kerosene or city gas, the introduction of gas-producers which, in the case of larger power units, according to the published records, save from two-fifths to one-half the fuel consumed by a high-grade steam engine of the same size, and the further fact that recent improvements in suction gas-generators adapt them to a variety of fuels and also use even with small-sized motors, seems to indicate their general adoption.

In connection with these new sources of power it should be remembered that other considerations than the mere generation of motive power enter into the installation of even very small power plants. The indirect economies resulting from the operation of the hot water or steam-heating apparatus of a building in connection with its steam boilers for power purposes, the convenience of having hot water on tap, the use of steam for heating the blanks of hot embossing presses, and many other special applications of steam to different apparatus, make the old reliable steam engine still a factor to be taken into consideration before deciding in favor of any particular kind of power installation.

PIANO AND PORK.

His passion for country life has led M. Paderewski, the famous pianist, to establish a farm on his estate in Poland, where between his tours he occupies his time in rearing live stock and growing agricultural produce. During a previous visit to this country Paderewski, through an agent, bought some prize pigs from a farmer in Essex, who was quite unaware of the real profession of the purchaser. A day or two later Paderewski visited the farm, without disclosing his identity. During an inspection the farmer led the pianist to a sty and showed him a fine lot of pigs, remarking confidentially: "Do you see those? I have sold them to Mr. Paderewski, the great pig dealer from abroad." — *Tit-Bits.*

Too OFTEN the wife's yearning capacity is larger than the husband's earning capacity.— *Record-Herald.*



From Portfolio of Allegories.
Gerlach & Schenck, Publishers, Vienna, Austria.



From Portfolio of Allegories.
Gerlach & Schenck, Publishers, Vienna, Austria.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

MR. F. N. DOUBLEDAY APPEALS FOR FAIRNESS.

To the Editor: NEW YORK CITY, N. Y., July 11, 1907.

In your issue of July, 1907, there is an article by some one who evidently does not care to sign his name, and so writes under the signature of "Observer." He refers at length to a new organization in New York called The Printers' League, and he uses a good many agreeable phrases which lead me, as a seeker for knowledge, to ask some questions of THE INLAND PRINTER, which has experience in the art of printing and the conditions in the trade.

This anonymous author quotes a remark to the effect that we are thirty years behind in our dealings with the union. Should he not say that the union is this length of time behind civilization? The present writer has just gone through a little strike because his firm declined to employ the same number of feeders in a pressroom entirely supplied with self-feeders as would have been required if no feeding machines were provided. This fight against machinery is more than thirty years behind the times. Even the pressmen went out in sympathy because we refused to give up the advantages gained by modern machinery.

The union that insists that more labor be employed than is necessary to comfortably and properly do the work is bound to go under in the long run.

The Printers' League, so far as I can judge from the material furnished, binds itself to work with the unions and thereby gives its financial support to their enterprises. It so works out that there is a great danger that this attitude will encourage the men to make foolish demands and supply the funds to pay men to dog the footsteps and make life miserable to the men who want the jobs the union men did not want in our shops. If the League is really sincere, let them argue out the case as "The Observer" says some large-minded employers are doing. Let the League show the men how ineffective it is to combine against the use of machinery, the crime of breaking of promises, and the rule of terror as against reasonable methods.

I am in favor of the union just so long as the union is reasonable, and well and honestly managed, with due consideration for the feelings of others — which, as I look at it, means the open shop. I think the employers should contribute directly to the union sick benefit fund, and the spirit of helpfulness should be mutual. It is the union that should help build up the employer's business instead of tearing it down by attempting to limit the output. It's a good policy. It is human nature to pay more liberally and to be more agreeable when one is doing well in one's business than when one is scraping along on the harrowing edge of bankruptcy.

"Observer" is evidently misinformed about the relations with newspapers being so satisfactory. The unions hold most newspapers by terror. What is most curious about the whole thing is that no one seems willing to come out in the open and say what he thinks. Employers are so worried at the thought of a strike or boycott, or the money they would lose while fighting an unjust strike, that few are willing to express their opinions over their own signatures — a sure sign of terrorism. Of course it is the employers' fault for being timid — perhaps the association of the members of the Printers' League is formed to put heart in them.

Will you not give us the facts as to the present position of the feeders and pressmen, and your opinion?

F. N. DOUBLEDAY,
Of Doubleday, Page & Co.

5–5

WASHINGTON'S ADVICE TO AARON BURR.

"What I would tell you, is this. You possess the raw material of greatness — but with one element lacking. You may rise to what heights you choose, if you but cure yourself of one defect. Observe, sir! Men are judged, not for deeds, but motives. A man injures you; you excuse him, because no injury was meant. A man seeks to injure you, but fails; and yet you hate him, in spite of that defensive failure, because of the intent. So it is with humanity at large. It looks at the motive rather than the act. Sir, I have watched you. You have no motive but yourself. Patriotism plays no part when you come to this war; it is not the country but Aaron Burr you carry in your heart. Whatever you may believe, you can not win fame or good repute on terms so narrow. A man is so much like a gun that, to carry far, he must have some elevation of aim. You were born perfect in all your parts, save for that defective element of aim. There, sir, you fail, and will continue to fail, unless you work your own redemption. It is as though you had been born on a dead level — aimed point-blank at birth. You should have been born at an angle of forty-five degrees. With half the powder, sir, you would carry twice as far. Wherefore, elevate yourself. Give your life a noble purpose! Make yourself the incident, mankind the object. Merge egotism in patriotism; forget self, in favor of your country and its flag."

WORDS FREQUENTLY MISNAMED.

Following Mr. Henry James, Mr. John D. Barry is now endeavoring to help *Harper's Bazar* to reform the careless speech of American women. Mr. Barry's suggestions are eminently simple and practicable. He says, among other things in the August *Bazar:*

"We constantly hear such mispronunciations in the street, on the stage, and even in the pulpit, as *w'en, w'at, w'ich, w'ite, w'ether,* all creating an effect of commonness, as well as of slovenliness. In the case of words ending in *tle,* on the other hand, the tendency is not to suppress, but to add a vowel; we hear, for example, *gentul, littul, brittul, settul, nessul, wressul,* in the place of the more delicate *gentle, little, brittle, settle, nestle, wrestle.* The final *ness* tends to become *nuss,* and we hear *darknuss, sicknuss, dulnuss, supplenuss.* As for the final *ings,* not only is the *g* clipped, with the loss of the syllable's resonance, beautiful in sound and useful in carrying power, but when it is preceded by a syllable ending with a vowel, the two syllables are merged into a mongrel diphthong. *Be-ing* becomes *beeng; say-ing, saing; ly-ing, lyng; cry-ing, cryng; sigh-ing, syng.* No less unpleasant is the tendency to shorten vowel sounds that ought to be distinctly prolonged, the fault that makes *ott* of *ought, nott* of *naught, dotter* of *daughter, watter* of *water, bott* of *boat, cott* of *coat.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE Federation of Master Printers and Allied Trades of the United Kingdom of Great Britain and Ireland — to give the body its full title — have just held their seventh annual conference at Manchester, where they were officially welcomed by the Lord Mayor, and, in addition to the business meetings, had a number of excursions to places of interest in the locality, one of these being to the extensive Linotype Works at Broadheath, where the members were shown all the details in connection with the construction of Linotypes and printing machines. The business discussed at the conference was not of much importance this year; the apprenticeship question came up, as usual, and the matter of the formation of a printers' fire insurance company was referred to a committee to see what steps could be taken to carry out such a scheme. Arbitration in trade disputes also came up for consideration, and the executive council of the Federation was instructed to prepare a complete scheme for the next annual conference. The proceedings of the conference, which lasted over four days, came to an end with a grand dinner, at which the Lord Mayor of Manchester and other distinguished guests were present.

SOME important changes have taken place in the staff of Messrs. R. Hoe & Co.'s London Works, the news of which



A LONDON PRINTING-OFFICE.
The St. Clement's Press.

came as quite a surprise to the trade. Mr. William S. Dow, who has been the works' manager for many years past, and whose services to the firm have extended over the long period of thirty-three years has left their employment and transferred his services to Messrs. Joseph Foster & Sons of Preston, where he will have sole control of their newspaper and other printing-machinery works. His headquarters will be in London, but his wide connection throughout the country will make it necessary for him to visit all the important cities frequently. Accompanying Mr. Dow in the transference of his services to Messrs. Foster & Sons is Mr. Ernest J. Smith, the head draftsman at Messrs. Hoe & Co.'s London works, where, under the direction of Mr. Dow, he has been personally responsible for the design and successful working of many of the largest presses in Britain. These take a large and valuable accession of talent to Messrs. Foster & Sons, who are to be congratulated on such important additions to their staff, as Mr. Joseph Foster, the senior partner, is advancing in years, and the constant increase in the business, which, with all its branches, is a very large one, has thrown a heavy responsibility on the shoulders of the present active partner, so that help of the best character has become imperative. The special character of their business is such that the sphere containing the desired talent is a very small one, narrowing itself practically to a few firms, and it is curious to note that some time ago they secured the services of Mr. Thomas Arnold, also a member of Messrs. Hoe's staff. Mr. Trimmer, the business manager, has also left Messrs. Hoe's employment.

A PRINTING and allied trades exhibition was held at Manchester during the week of the Master Printers' Federation Conference, and although on somewhat of a small scale, as was to be expected for a show that was to be open for so short a period, the display was very good, many machines and appliances being exhibited, the process engravers especially making a good appearance. One thing noticeable was the number of American-made machines that were on view at the various stalls, and much interest was taken in them by the visitors.

IT is only three or four years since one of the largest firms of London printers, Messrs. Wyman, Limited, removed their works to Reading, a town about forty miles away, the object being to get out of the radius covered by the rules of the London Society of Compositors, which the firm in question considered had an adverse effect on the particular class of work done by them. Now the London Society of Compositors is about to extend the circle of their influence so as to embrace Reading and other outlying towns, and Messrs. Wyman have signified their intention to remove their printing works still further away. This means a considerable loss to the town, as the firm's works, which cover nearly two acres of ground, give employment to several hundreds of operatives, including a large staff of female compositors, who are employed at good wages. The Reading works are all on one floor, the buildings being erected on the weaving-shed principle, and everything about them has been arranged in a very up-to-date fashion, no cost having been spared to get the latest machines and appliances. The manager has issued the following statement: "Wyman's has always been a thoroughgoing trade-union house. We pay the full wage to our London compositors, namely 39/—($9.36) a week. In the country we actually offer more than the Typographical Association demands, and on July 1 our minimum will be raised to $7.50. Owing to competition with other country houses — say at Edinburgh or Leeds — it is impossible for us to offer more, seeing that we do not pretend to be philanthropists."

THE Thompson Typecaster, the clever machine invented by Mr. John S. Thompson, the editor of the "Machine Composition Department" of THE INLAND PRINTER, has been introduced to Britain by the Canadian-American Machinery Company, whose London show rooms are at Bouverie street, off Fleet street, in the very center of metropolitan printerdom. Considerable interest is being taken by printers in the new machine, but the Londoner is conservative and slow in making up his mind to purchase anything new to him; but like a flock of sheep, where one

goes the others follow, and so when the Typecaster gets a start orders will doubtless flow in quickly.

THE Lanston Monotype is being pushed considerably just now, and the capacity of the machine for jobbing work is being made a great feature of by the corporation that is controlling the manufacture and sale in England.



A LONDON TYPEFOUNDRY.
P. M. Shanks & Sons, Red Lion Square.

Machines have recently been installed in London, St. Helens, Bristol, Macclesfield, Shrewsbury, Cardiff, Salford, Leeds, Plymouth, Aylesbury, Watford and Galashiels, and a considerable number of continental orders have been filed. The Monotype can now be fitted with a keyboard for Greek characters at a slight extra cost, and this will be appreciated by those printers who are engaged on the classics in the original language.

THE Linotype Users' Association is a body consisting of those newspaper proprietors that have adopted the machine in their offices, and much interest is taken in it by the British company handling the Linotype, which concern entertained the members to luncheon the other day, on the occasion of the annual meeting of the association. The relations of the employers and the operators are under the care of the association, and one of the speakers said: "One point they had in their minds which they had not been able to accomplish was to arrange a rate of remuneration according to the output apart from the piece rate. They had been baffled so far in their attempts to get the executive of the Typographical Association into conference on that matter. By persistently adhering to their view they hoped some day to get an arrangement that would not only be to the advantage of Linotype users, but to the advantage of the operators, because from his experience he found that any questions such as must necessarily arise between employers and employees were always more quickly and more favorably settled, and, he might say, more fairly settled, when they were strong and united bodies acting on both sides. He must remind the makers they heard a great deal about the output and the capabilities of the machines. He had a very clear recollection that he and others were induced to put in the machines in the expectation and partly on the promise of having an output of 15,000 and 16,000. Experience had proved that the output was nearer 5,000 than 15,000; if the machines had turned out 15,000 instead of 5,000 they would have been worn out. So, if the company had been disappointed, the users may have been disappointed also." In this connection it may be remarked that the output from the Linotype seems to be much greater in the United States than in this country, at least we never seem to hear of such long "strings" as are piled up by Yankee compositors.

UNDER new legislation that came into force on the 1st of July the employer in England is not only liable to pay damages or compensation for any accident that may happen to a worker in his employment, but he is also liable for the effects of any disease that may have been contracted in the course of that employment. An endeavor to define what diseases come under the category has been made by a committee, which consisted of leading members of Parliament, college professors, doctors, and governmental officials. They were appointed to inquire into and report upon what diseases and injuries, other than injuries by accident, are due to industrial occupations, are distinguishable as such, and can properly be added to the diseases enumerated in the third schedule of the Workmen's Compensation Bill. The committee says: "Our recommendations may perhaps be summarized most conveniently in the shape of a tabulated list. Of the diseases which we recommend should be added to the schedule, some are seldom seen by medical men, and occasionally difficulties of diagnosis may arise. We think



A FAMOUS LONDON TYPEFOUNDRY.
With a continuous record of over one hundred years of business.

it most desirable that the medical referees who will be appointed to adjudicate on medical points in disputed cases should be specialists, with particular knowledge and experience in these diseases. Although we have made every effort, by announcements in the press, by communication with the parliamentary committee of the Trade Union Congress, and by inquiries from our witnesses to ascertain the existence, in order that we might investigate the circumstances of every form of industrial disease, it may be that

some cases of little-known ailments have escaped our notice. The act, however, empowers the Home Secretary to add to the schedule at any time; and should further diseases of industrial origin be brought to light, we do not doubt that inquiries will be undertaken and, if proper, further additions made. Among the diseases scheduled are lead-poisoning as affecting compositors, Linotype operators, and typefounders; white-lead absorption as sometimes contracted by lithographers employed in certain classes of work; the diseases acquired by those engaged in bronzing, and chrome and potassium poisoning and ulceration caused by some photographic reproductive processes. Employing printers will have to see to it that their workers are employed in well-ventilated rooms and that the work is carried on under proper sanitary conditions, but even these precautions are of no avail if a case of disease occurs, and if the result is death or total disablement the amount payable by the employer is an equivalent of three years' wages, while in temporary illness half wages must be paid. Will the master printer be sensible enough to add these liabilities to his establishment expenses and charge the customer a little more for his work?

A DISPATCH from Appleton, Wisconsin, June 27, says: "All the print-paper mills of Wisconsin, Minnesota and Michigan soon will be controlled by one company. The manufacturers held a meeting in New York last week with a view to perfecting plans for bringing about a mammoth combine. For seven months John J. Hanrahan, of New York, representative of Dean & Shipley, of New York, has been in Appleton and other paper manufacturing points making preliminary plans for the deal. Although all of the Wisconsin print mills were not represented at the meeting held in New York, many manufacturers were there, and eastern paper men were invited into the meeting."

Written for THE INLAND PRINTER.

AUSTRALIAN NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE report of a committee appointed by the Public Service Board of New South Wales to inquire into the matters of stores, stationery and printing concerning the Department of Public Instruction has recently been issued, and, strange to say, no mention of the circumstance has been made by the newspapers, and per medium of THE INLAND PRINTER a few items are laid before the Australian public for the first time. Australians are accustomed to raise the whites of their eyes in pious horror when they read of the boodling, graft and corruption that is said to take place in the United States; but their own imperfections have lately been laid bare in such a startling manner — owing to the exposure of gigantic land swindles in one State and customs frauds in another — that it is now seen that in the gentle art of peculation Australian politicians and public officials can hold their own with the best of them. During the progress of the committee's report the undermentioned contracts with the Department of Public Instruction were reviewed: Brooks & Co., school readers; T. Shine, diagrams of Australian mammals; Angus & Robertson, text-books; Collins Brothers, school supplies.

RESPECTING the contract with Brooks & Co. for school readers, the committee suggested that the whole of the facts be brought under the notice of the Public Service Board in order to show the saving that would have been effected if these books had been printed at the Government Printing-office, and that it may be practicable in connection with any future supplies required to arrange for the preparation of the manuscript by officers of the



THE PEARL.
By Leo Putz, München.

department. Standards as to paper, type, binding, illustrations, etc., could then be adopted, and tenders invited from the Government Printer as well as from the various publishing houses. It has been ascertained from the Government Printer at Melbourne that the first book and primer used in the State schools of Victoria are printed at his office and that the manuscript in connection therewith is supplied to him by the education department.

With regard to the purchase of four thousand diagrams of Australian mammals, the committee suggested that in all such cases the opinion of the Government Printer should be sought regarding the merits of the work, and whether the price asked is reasonable. In this particular case the work itself might have been carried out at the Government Printing-office at a cost of £330 as compared with £3,000 paid to Mr. Shine. It also came under the notice of the committee that the whole four thousand sets were already printed at the time Mr. Shine offered the diagrams to the Government for use in schools, and that only four of the packages delivered by Mr. Shine were counted to see that correct delivery had been made.

In connection with Messrs. Angus & Robertson's contract for the supply of text-books attention was drawn by the committee to the fact that subsequent to the entry into the contract an agreement was made with that firm for a period of five years, without competition, for the supply of all text-books other than those coming under the contract which may be required from time to time, and which do not appear in the schedule to the contract, at a discount of 17½ per cent, the discount under the contract being 33 7-16 per cent. The committee ascertained that protests had been made by E. W. Cole and Dymock & Co. against the absurd conditions in calling for tenders and asking that more equitable intimation of the proposed purchase of text-books might be given to members of the book trade to enable competition to be made on more even terms.

One of the features of Collins Brothers' contract was that 22 shillings a copy was given for a map of the State of New South Wales which could have been produced by the Government Printer at a cost of 11 shillings on a basis of two thousand five hundred copies. Mr. Gullick, the New South Wales Government Printer, was one of the members of the committee, but withdrew during the discussion of the above subjects, so it will be seen that the committee were not influenced by his opinions.

Mr. J. T. Paul, a Victorian Linotype operator, who six years ago went to New Zealand and secured a position on the Otago *Daily Times*, has been appointed to a seat in the Legislative Council of New Zealand. Mr. Paul has for a long time been associated with labor politics. For three years he held the position of president of the New Zealand Typographical Association. He has also been president of the Otago Trades and Labor Council, and occupied the same position in the New Zealand Tailoresses and Clothing Trades Union. From "Tom" Paul at the Linotype keyboard to the Hon. Thomas Paul in the legislative halls is certainly a big jump in life for a man, but it is said to have been a very wise selection, as young Paul is an earnest and conscientious believer in the rights of his fellow workers, while it is predicted that he will distinguish himself as greatly in his new sphere as he has done in labor circles.



"TAUSEND UND EINE NACHT."

By Leo Putz, München. — *Deutsche Kunst und Dekoration.*

At the fortieth annual general meeting of the Melbourne Typographical Association the chairman, in moving the adoption of the annual report, referred to the good times through which Victoria is now passing and of the prosperity of the printing trade, and in this regard he made particular mention of the good work done on the wages board by the association's delegates in combating arguments against an increase in the minimum wage. Exhaustive inquiries had been made into the reasons adduced for an increase and were found correct and cogent. The full amount sought had not been secured,

but that no doubt would be obtained later on. Mr. A. J. Curtis proposed the following motion: "That the sum of £100 be transferred from the general fund to the Caxton Fund." He was of opinion that when, say, £500 had been secured steps should be taken toward building a home for printers, even though with only a few inmates for a start, and he felt sure that if the Premier were approached he would grant a free gift of land for the building of a house. The motion was carried unanimously. The following notice of motion was given for the next half-yearly meeting: "That the Melbourne Typographical Society take into consideration the question of reducing the hours of labor to six (6) hours per day for composing and Linotype, the increasing progress of labor-saving machinery necessitating such a reduction in order to provide employment for all."

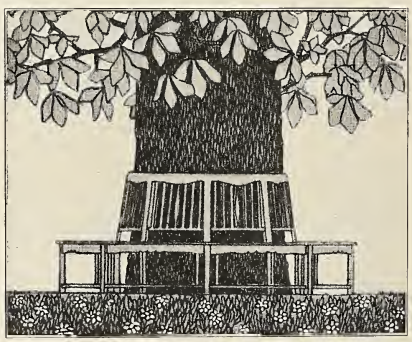
In this changing world fifty years is a long period, whether in the life of an individual, a firm, or even a nation; but that is the time that Mr. George Rex has served the proprietors of the *Hobart Mercury*, in Tasmania. Before departing for a holiday through the different States of Australia, Mr. Rex was the recipient of presentations, both from the proprietors and the employees of the *Hobart Mercury*. Mr. J. G. Davies, who made the presentation on behalf of the firm, recalled some of the scenes of his early years, when he and George Rex worked side by side as boys in the *Mercury* office. Mr. G. T. Taylor, who presented Mr. Rex with a token of esteem on behalf of the employees, said he went to school with their old friend, but was only associated in working affairs for the small matter of twenty-five years. Mr. Rex was too much overcome to say many words in reply, but he thanked employers and employed for the kindly sentiments they had expressed toward him.

Tasmania, the smallest of the Australian States and known as the "tight little island," is a veritable printing-trade nursery, and one is often surprised at the large proportion of members of the trade who have graduated in the capital of that State. The wages paid in all branches of the craft are the lowest in the Commonwealth. Some startling disclosures have just been made by a committee appointed to inquire into the sweating evil, and among many items it was announced that bookbinders and paper-rulers were paid at the rate of 27 shillings a week, besides having to work long hours. Boy labor is rampant in Hobart, and when a youth reaches man's estate he has either to take the miserable pittance offered or make for the mainland of Australia, where conditions are certainly much better. This, of course, accounts for the vast number of Tasmanian printers that are met with in Melbourne and Sydney. Even editors, managers and journalists receive paltry remuneration — in fact, in every walk of life conditions somewhat resemble those of an English rural town, where the hours are long and the pay small. Australia is now embarking on a policy of immigration and is setting forth to Europe the wonderful advantages we possess over all other countries, but intending settlers will be well advised if they steer clear of Tasmania, otherwise they will find that labor conditions somewhat resemble those countries which they have been glad to leave.

Australian printers possess one of the most striking of all virtues, namely, patience; indeed, they have to possess it whether they like it or not. Although the majority of the importing houses of printing material are always very assiduous in soliciting orders, they can not, owing to the ridiculously small stocks they carry, deliver an order with anything like promptitude and dispatch. The agents for typefounders appear to be afraid to import any new face of type unless it is specially ordered, evidently fearing that it will be left on the shelf. This seems to show they are incapable of anticipating whether a new face of type that has become popular in America or England is likely to be in demand in this part of the world. Then, again, orders that are sent to England have been known to take over twelve months before delivery is made. In this respect there is a marked difference between the methods of Great Britain and the United States. When an order is given for American type, there is no mistaking that alacrity and quick dispatch are shown, and the article generally arrives by the return mail. But if the order is sent to an English foundry the movement in fulfilling is slow and snail-like. However, this paragraph is not directed against typefoundries, but rather at their agents. Were a man to start in business and wished to be equipped in a modern manner, so as to be able to give his customers the very latest in type fashions, he has no chance of doing it, for the reason explained above. It will hardly be believed, but, nevertheless, it is gospel fact, that a recent order for eight-point spaces and ten-point quads could not be delivered by one of the best-known houses in Australia. The customer has to wait till they arrive from the country of manufacture.

Mr. Samuel Cook, for fifty years connected with the Sydney *Morning Herald*, and who lately retired from the management of that paper, has just returned home after a lengthy tour through Europe and America. He was vastly impressed with America and with what he saw in the newspaper line in that country, and it is quite possible that some of the American methods of journalistic enterprise will be instituted in the conduct of the Sydney *Herald*. Mr. Cook had an interview with President Roosevelt, who evinced the liveliest interest in matters appertaining to Australia.

Mr. George Taylor, well known in Sydney as a caricaturist, is leaving here next month for America. He has secured an engagement on the Boston *Arena*. Some of Mr. Taylor's caricatures have appeared in The Inland Printer.



— Deutsche Kunst und Dekoration.

GERMAN WRITERS PROTEST.

Councillor Scher, of Münich, president of the Society of Journalists and Authors, has undertaken, at the request of that body, a campaign against what some of the members call "the piratical American copyright law." Fourteen German writers estimate that they have lost $119,500 because their rights are not protected in this country.

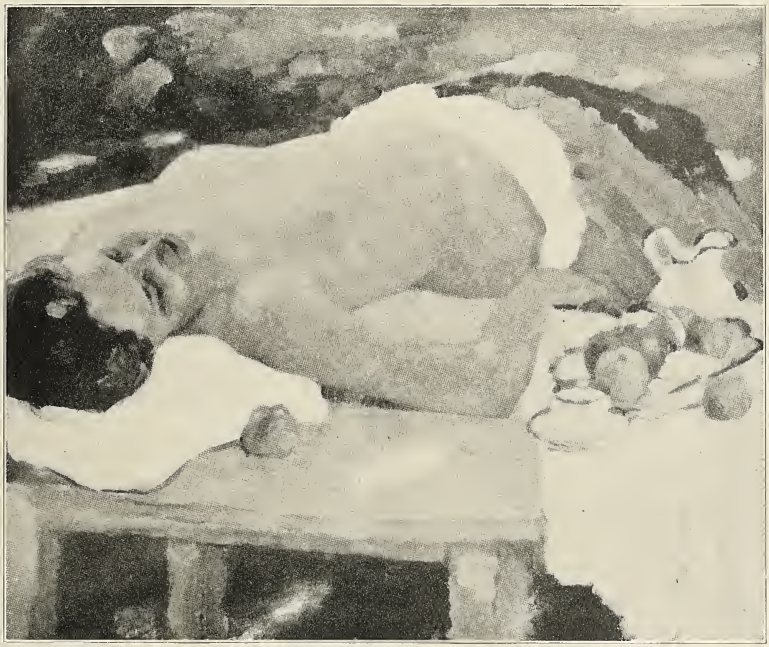
PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

COMPOUNDS.— Last month a question was answered from memory alone, without verification, and of course memory played a trick. A magazine was mentioned by the name *Good English*, the actual name of which is *Correct English*. This magazine gave each month a list of compound words as found in the Century Dictionary, assuming that the forms found in that dictionary were beyond question. One thing is beyond question, although that assumption would not be taken as conclusive by every one. It is very comfortable to have some one authority to accept as final, and undoubtedly the makers of the Century Dictionary are as well entitled to such acceptance as any one is. It is more than probable, however, that no two persons will ever agree at all points in the making of compound words. The commonest practice seems always to have been, as it is now, to avoid all effort toward consistency, or even a reasonable approach to it.

EXCESS.— H. F. C., Frostburg, Maryland, writes: "'Receipts, $42; expenditures, $39.50; excess of receipts, $2.50.' Is this correct? Is the $2.50 excess of receipts or excess of expenditures? Can there be excess of the greater amount?" *Answer.*— The greater amount is the only one of which an excess can be possible, so of course the $2.50 is excess of receipts. In the Century Dictionary the definition of excess for this use is, "The amount by which one number or quantity exceeds another," and the example given is, "the excess of revenue over expenditure is so much." The only reason that seems likely in explanation of anybody's asking this question is that the one who asks it must have been confused as to the sense of the preposition; and the only thing that could lead to such confusion is the fact that some other prepositions are used with the word excess, but in different expressions of relationship. Thus, we say that receipts are in excess of expenditures, and that there is excess of receipts over expenditures. When we remember that of means belonging to, or consisting of, quite as often as it means anything else, we shall hardly have a doubt of the propriety of the expression in question. The Standard Dictionary says something worth remembering, as follows: "Careless expenditure in excess of income is extravagance." Mr. Micawber meant the same when he said to David Copperfield: "Annual income twenty pounds, annual expenditures nineteen ought and six, result happiness. Annual income twenty pounds, annual expenditures twenty pounds ought and six, result misery. The blossom is blighted, the leaf is withered, the god of day goes down upon the dreary scene, and — and, in short, you are forever floored." To sum up, excess is always something



LIEGENDER AKT IN SONNE.

By Leo Putz, München. — *Deutsche Kunst und Dekoration.*

that is greater or larger than something else, either named or understood, and can never be of anything else than the greater number or amount, though it is in excess of the smaller, and there is an excess of the greater over the smaller.

How to Write Dollars.— C. H. S., Boston, Massachusetts, sends a proof of a line that reads, "$2100. in prizes," and asks: "Will you please say whether the period after the figures is proper or not?" *Answer.*— Nothing could be more improper than such use of the period, notwithstanding the fact that it is very often so used, and the other fact that such common use goes far toward justification of the form on the plea of conventionality. Real conventionality is to many people sufficient defense for almost anything in language or word-form. The habit of writing dollars with a period must have arisen from a misconception of the meaning of the period between dollars and cents. The point really is a sign that cents are decimal parts of a dollar. It is the regular sign that the figures after it are decimal fractions, expressing, with the aid of the number of places in these figures, what would be the denominator in the form of a common fraction, the figures used being the numerator. Thus, 3.5 is $3\frac{5}{10}$, 3.15 is $3\frac{15}{100}$, 3.125 is $3\frac{125}{1000}$, etc. Dollars and cents written together is simply dollars and hundredths of dollars, and the period between the whole number and the fraction is not simply a dividing mark, but an intrinsic element of the form of the fraction. As is meant by what is said above, those who use a period after dollars without cents must think that the point is a finishing mark to show that the whole number, or integer, is complete; but this is not truly its proper function. Consequently, he who cares to preserve real propriety will write the figures for even dollars without a period, unless, as is often done, two zeros are used to express "no cents." The form thus objected to, however, is not one that need be subjected to violent condemnation, for it might become really prevalent in use, and then no one could with propriety call it wrong; for in such a case conventionality makes anything right. This has not yet happened in this case, and even if it should, it would always remain true that the opposite practice is better supported by reason. Another evidence of the misconception mentioned is frequently seen when dollars and cents are divided at the end of a line. Very commonly the mistake is made of keeping the period at the end with the dollars, whereas reason dictates that it should go to the next line with the cents, for it is the sign that they are cents. By the way, it is much better not to make such a division except under stress of circumstances, as when there are numerous sums of money in figures and avoidance of the division is almost impossible, and when the work is not of a kind where it would pay to be very particular. Such questions as this are suggestive far beyond the special point involved. One suggestion is of the question whether some of our prominent language critics are wise or unwise in making assertions like one that may be quoted here. Greenough and Kittredge, two Harvard professors, are joint authors of the work on words that is at present in probably the best repute ever attained by such a book, "Words and their Ways in English Speech." In it they say: "In the absolute sense of the term a word has no 'essential' meaning. Words are conventional signs. They mean what they are intended to mean by the speaker and are understood to mean by the hearer. There is no other sense in which language can be properly said to signify anything. Thus when a boy in the street declares that he 'hain't seen no dog,' it is not true that his 'two negatives make one affirmative,' for he intends simply an emphatic negation, and we inevitably understand him in that way." It is unquestionably true that everybody would know what the boy meant, but it is also unquestionably true that he would not say it correctly. There is a historical basis for what these professors say about negatives, but their way of saying it might easily convey to a reader the impression that they meant to justify the boy's method of expression, and therefore what they say seems unwise and ill-advised. The doubling or repetition of negatives is now one of the most illiterate expressions possible, notwithstanding the historical fact that it once was almost universal. A good example of the way such words were once used is this, quoted in the book mentioned: "No hart shunned-not no lion, nor no hare no hound, nor no beast knew-not no hatred nor no fear from another." This was considered good English in the time of King Alfred, who wrote it (the ninth century), and much later; but, while its sense would hardly be misunderstood, it is not the correct way to express it now, and no writer does his full duty to his readers who leaves his comment on it in such form that any reader can possibly receive the impression that he means to defend it.

HOW TO SPEAK CORRECTLY.

Many people, for example, fairly well educated people, too, don't know how to pronounce the letter that follows *g*. And as for spelling the name of *aitch*, some of these people would be astonished to hear that the letter had a name. The letter that follows *v* is frequently pronounced as if it were *double-yer*, instead of *double-u*. A fault, often noticed among singers and actors, is the giving of a fictitious value to the letter *l*, which makes it sound very like the Italian liquid double-*l*.

Say the alphabet aloud, and when you have finished, ask yourself if every letter would be perfectly distinct and intelligible to any one who might be listening. Here lies the fundamental principle of all speaking: every element of every spoken word should be distinct and intelligible. In repeating the alphabet each letter ought to make a perfect escape from the lips of the speaker. Does it make such an escape when you say it? Do you send it out vigorously? Watch yourself as you speak each letter and see what happens to it. If it gives you the sense of hanging about your lips, or if it does not seem absolutely to separate itself from you, or if it drops into your throat, say it again and *will* it to go boldly out. Try to think of it as being outside yourself, as a thing apart. When you succeed in thinking of it in this way, if you don't care for words, or if you have never thought about them, you will have taken the first step toward the mastery of good speech. To speak well, you must love words and their elements. You must love individual letters.—*John D. Barry, in Harper's Bazar.*

A LESSON IN STYLE.

The English critics are still writing with high enthusiasm of "Certain Delightful English Towns," that charming book of Mr. Howells, published a few months ago.

"We know of no one who writes more beautifully in modern English," declares the London *Athenaeum*, in the course of a long review.

Among its quotations there is special praise of the following passage, which it declared to be "a lesson in style"; the passage being descriptive of an impression received at Canterbury:

"What, in the heart of all this blossoming was the great Cathedral itself, when we came in sight of it, but a vast efflorescence of the age of faith, mystically beautiful in form, and gray as some pale exhalation from the mould of the ever-cloistered, the deeply reforested past?"

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

THE UNIVERSALITY OF PROCESSWORK.— Those who have followed the queries in this department from year to year might have noticed the wide geographical range of the inquirers' addresses. It proves that processwork is general in use and similar in its methods the world over. Information has been sought from such widely separated places as Calcutta, India; Nome, Alaska; New South Wales; Peru, South America, and Stockholm, Sweden. It is also a testimony to the wide circulation of THE INLAND PRINTER. Now comes a query for the whereabouts of William Macdonald, an etcher in Madrid, Spain, two years ago. If Mr. Macdonald will send his present address to Federico H. Shaw, Buen Suceso 4, dup., Madrid, he will find a good position awaiting him.

AN ALBUMEN PROCESS FOR ZINC.— Tschorner gives the following method for half-tone work on zinc. The translation is from *The Process Monthly*: The zinc should be first rubbed with emery powder and then well washed and coated with the following albumen mixture:

A.

Fresh whipped-egg albumen	1 ounce
Water	1 ounce

B.

Ammonium bichromate	24 grains
Water	1 ounce
Alcohol	144 minims
Ammonia, quantity sufficient to turn solution a bright yellow.	

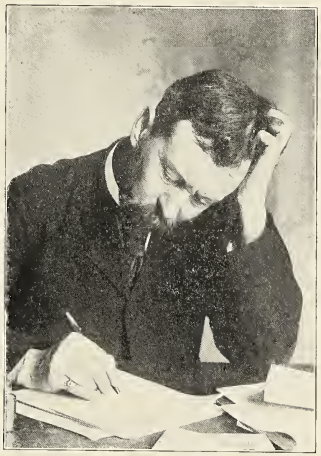
The solution B can be a stock one. For use take one ounce of A and one ounce of B and flow the mixture twice over the zinc in opposite directions and whirl. Dry and expose. After exposure roll up with an ink laid on with a composition roller. The ink should be made as follows:

Syrian asphalt	1 ounce
Wax	1½ ounces
Venice turpentine	90 grains
Half-tone printing-ink	3½ ounces

The Syrian asphalt should be melted first in an iron pot, then the wax, Venice turpentine and printing-ink added in that order, melted and thoroughly stirred together, after which the mixture is poured out on a stone and further mixed, when it is ready to be stored in a covered jar. When the exposed zinc plate is rolled up with a thin film of this ink it can be laid in a tray of cold water and developed with a pad of cotton wool. The plate is then dried, dusted with powdered asphalt and heated. It is now ready for etching in the ordinary gum etching solution. The claim for this method is that overheating of the zinc is avoided and thus a cheaper quality can be used.

LITHOGRAPHIC CRAYON FOR USE IN RE-ETCHING.—A writer in *Process Work* gives a valuable hint for preventing hard lines when using stopping-out varnish in reëtching. It is to use a hard lithographic crayon, such as Lemercier's No. 2 or No. 3, on the half-tone around the edges of the portion stopped out. Then by heating the plate the particles of crayon melt, adhere to the plate and give a soft, graded effect between that portion which is protected by the varnish and that which is being reëtched. The use of crayon in this way requires long practice before one knows how to handle it just right. One thing must be avoided, and that is to heat the plate too much and cause the crayon particles to spread. The method, however, has been in use in Germany for years, is used in England and also by many reëtchers in this country.

AS TO WAX OR CEREOGRAPHIC ENGRAVING.— E. N. Low, Evanston, Illinois, asks: "I should like to have all the information possible in regard to wax engraving — necessary training or experience, tools and materials, books of reference on the subject, etc. If you can help to this information I shall be very grateful to you and your magazine." *Answer.*— There are no books of reference on the subject. All that has been printed on the subject you will find in this department of THE INLAND PRINTER, January, 1902, page 422, and May, 1900, page 224. If you want to undertake such work your best plan is to advertise for a man



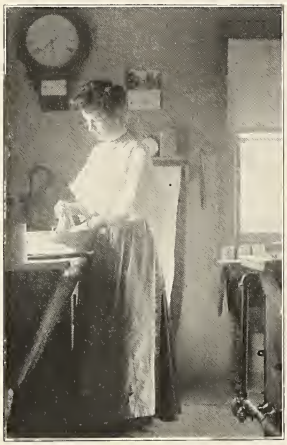
ANSWERING PROCESS QUERIES.
A self-portrait.

competent to do this work, who will bring with him all the necessary tools and formulas. The only things required will be the proper fonts of type and a pantograph engraving machine, possibly. The publication of this paragraph will bring you correspondence on the subject.

MOGUL LITHO VARNISH.— Gregor Noetzel, chief lithographer of the United States Hydrographic Office, Washington, D. C., reports that mogul varnish as supplied by Penrose & Co., of London, for use in coating trays and wood so as to make them impervious to acid, is a most valuable aid to the lithographer in preparing lithographic stones for printing. He says it allows the work to be made ready for the press in much less time and in such condition as to yield a larger number of copies of the more delicate nature. He uses it in all kinds of lithography — original drawings on stone, photo-lithographic and autographic transfers, transfers from intaglio engravings, and "tousche" work. His method of use, after coating with gum arabic, is to wash out with turpentine and spread

mogul litho varnish, as asphaltum varnish is used; wash out again with gum water and the stone is ready for the press. He says this varnish furnishes a foundation for the work, which certainly is secure and better than anything heretofore used, for it firmly holds the work to the stone. All of which will be a comfort to lithographers to know.

Pure Whites in Newspaper Half-tones.— How to best obtain pure whites in newspaper half-tones is a question discussed in *Process Work*. And these are some of the ways suggested: "Block out the high lights on the negatives with photopake or with Higgins' American



A YOUNG HOUSEKEEPER.
Photo by S. H. Horgan.

india-ink, to which has been added a little gum. Another plan is to outline on the photograph all the parts that are wanted to be white with albanine. Then give a little extra exposure with a large stop and the dots will fill up so as not to appear in the print. What is termed the best and easiest plan is to etch the half-tone as usual, then rout away those spaces required to be white and trim off with the graver. In this country the last is the custom most commonly followed, though it might be added that half-tones with the high lights routed away are a source of great trouble to the pressman and even with the most careful presswork very rarely are satisfactory, owing to the hard edges that will result from the soft blanket and lack of underlay or overlay on the fast web press. The better plan is not to attempt absolute whites in newspaper half-tones, but etch the high-light dots to the finest needle points."

Enamel for Zinc.— Roberts' Engraving Company, London, Canada, write: "Would you kindly give us information as to the best enamel for zinc, that will stand the acid without lifting. We have considerable trouble with the enamel we have been using. It is all right for screens ranging from seventy-five upward, but will not stand the excessive etching of the sixty screen, as the dots lift before the dots come to pin-points in the high lights." *Answer*.— Zinc enamel formulas that have proven satisfactory have been printed from time to time in this department. The superintendent of the Inland-Walton Engraving Company has been good enough to furnish the formula which he finds to work well for all purposes and which is as follows:

Gum arabic	4½ ounces
Water	30 ounces
Bichromate of ammonia	280 grains
Water	8 ounces
Fresh egg albumen	5 ounces
Water	10 ounces

When the albumen is well beaten it is added to the ten ounces of water, the bichromate dissolved in eight ounces of water and the gum arabic in the thirty ounces of water. Add the gum-arabic solution to the albumen solution and then stir in the bichromate solution and filter carefully.

Varnish for Postal Cards.— Some time ago a writer, whose name and address is mislaid, sent a postal card, "made in Germany," that had been coated with a hard and perfectly smooth, transparent varnish. He wanted to know how the varnish was made, and a formula was sent him to try, which, if not successful, was to be followed by another. This is the formula he wanted; it comes from a German journal through *The Process Monthly*:

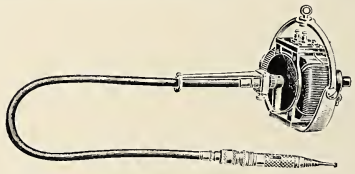
Powdered shellac	25 parts
Alcohol	85 parts
Liquid ammonia	65 parts

Shake well and allow to stand for two or three days; then add:

Dextrin	25 parts
Water	125 parts
Glycerin	6 parts

To get the high gloss that is found on some of the German postal cards it is likely that large pieces of plate-glass are talced or waxed on the upper surface, a thin coating of this varnish flowed on the glass and a sheet of a number of postal cards pressed down on the varnish; the whole is dried by heat, the varnished paper stripped off and the postals cut apart.

The Smallest Router.— The following illustration comes from London and represents a portable router which has been introduced there:



A MINIATURE ROUTER.

The advantage claimed for this router is that, being portable, it can be carried to the work instead of the work being brought to it. For instance, if it is found after a form is on the press that some spaces are printing up or some portions of the printing surface are to be removed this router is suspended over the form, connection made by wires with an incandescent lamp socket, and the routing tool is guided over the parts to be removed. In its present form this router does not seem practical for the reason that a high enough speed can not be had for the revolving cutter. There are possibilities, however, in the idea which are likely to be brought out after trials. The machine sells for $50.

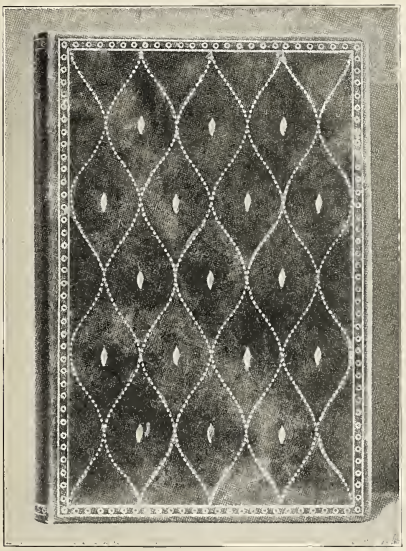
Photo-lithographic Transfers.— Isaac L. Meyer, New York, writes: "I do not take your paper, but I see it in the library every time it comes out. I want to know if you answer me this: I make photo-lithographic trans-

fers. Sometimes the gelatin comes all off the paper when I wash up the transfers; again I wash up and the gelatin stays on. The stoneman says it is a better job when the gelatin stays on. Is that so? How can I make the gelatin stay on every time?" *Answer.*— The writer spent ten years in charge of the largest photo-lithographic plant in this country, so he is in a position to answer your query if you but stated the formula for the solution you use. In photo-lithography there are two methods in use: One is like the albumen process on zinc, where paper is coated with a similar solution to that used on zinc, and on developing the print the unhardened albumen washes away. This would be an ideal process if the surface of paper was as smooth as zinc. The fibrous surface of the paper gives a ragged edge to the lines which is not satisfactory. The best photo-lithographic transfers are made on an albumen or gelatin coated paper, which neither swells nor is removed when the transfer is developed. John Osborn, the inventor of the first successful photo-lithographic process, coated paper with albumen, which he afterward coagulated by floating the paper, albumen side up, on boiling water. If gelatin is used, a little chrome alum, acetic acid, or formaldehyde will harden it so that it will not dissolve when the transfer is being developed.

SIZING UP A TOWN.

If you were going to investigate a location, wouldn't your first step be to send for copies of the local papers and study their advertisements? In no other way could you put your finger so quickly and surely on the pulse of trade. You could tell much more easily than by walking through the streets whether it was a live town or a dead one, and just what forms of business were most active.

And if you judge another town in this way—how about your own? — *Fame.*



BOOK-COVER.
Ida M. Demuth — München.

POSTER PRIZE COMPETITION FOR THE EXHIBITION AT MUNICH IN 1908.



IN this competition, which was decided upon a short time ago, only Munich artists could participate. Some particularly talented craftsmen were specially summoned to participate in the same. In this connection, a new rule was made: The name of the author could appear on the design; it was not required to present the work under a fictitious name. However, this rule was not followed in this case, as the majority of artists simply gave a motto to the design, as was customary. Perhaps this was because the stipulations were not carefully noted and the participants thought they must withhold their names.

The work submitted in the competition (for which a very handsome prize was offered) was exceedingly brilliant, but the average results did not come up to the expectations. Even among the designs which were awarded prizes, there was none which would attract special attention in a poster collection. It is true the designs were clever and full of character, but they were in general too reserved. The spirit is missing — the great, far-off, visible comprehensiveness.

Julius Diez places before the golden silhouette of the Frauentürme an ornament composed of the emblems of commerce, industry, knowledge and art. The references in these posters to the exposition are easily understood. This artist remodeled a first design for the exposition, producing it in better shape and adding more text matter. Without regard to the alteration of the queer shape of the first design, which was less appropriate for a street sign, the remodeling can hardly be considered as a great improvement over the first design. The first design was clearer and more striking. What was a strong outline drawing has now become more of a picture. Albert Weisgerber's design, which also secured a prize, is somewhat similar in effect to the poster design by the same artist for the Nürnberger exposition the previous year. Three dark-yellow flagstaffs bear the emblems, from which pale-blue streamers float in the wind. This design is very effective and would likewise have been suitable for execution.

The design of Robert Engel shows two women scattering seeds. Fritz Klee also has employed this motif, with only one figure. Both compositions are pleasing drawings, but they are too weak to be used for a great exposition.

The compositions of Franz Reinhard and Otto Feldmann likewise deserve consideration, but they are not appropriate for the purpose for which they were designed.— *Deutsche Kunst und Dekoration.*

FUNNY THINGS IN PRINT.

Errors which sometimes creep into the daily papers cause considerable merriment. Nearly every one has read of the reporter who described a shooting affair as follows: "The man was shot once in the left breast and twice in the barber shop." Also the brief story that "the Chinaman fell and broke his leg just below the opium joint."

One of the most famous mistakes that ever got into a metropolitan paper was in Chicago in connection with a fire, when a number of persons were rescued.

The fire occurred late at night. The night city editor who "handled" the story marked the copy when it went to the printer with directions to send him proofs so that he could make certain there were no errors. Here is the way the story appeared in the paper:

"The young woman appeared at the window, flames bursting about her head, her hair disheveled and with wild eyes shrieked:

"RUSH PROOFS TO NEVY." — *Ideal Power.*



Julius Diez — München.
First Prize and Executed.



Albert Weisgerber — München.
A First Prize.



Robert Engels — München.
A Second Prize.

— From Deutsche Kunst und Dekoration.



Franz Reinhard — München.
A Second Prize.



Otto Feldmann — München.
A Third Prize.



Fritz Klee — München.
A Third Prize.

— From Deutsche Kunst und Dekoration.



Reproduction in half-tone from colored comic newspaper supplement syndicated by the World Color Printing Company, St. Louis, Mo.

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, papers must be marked "For criticism."

THE comic newspaper supplement has become an institution, and these sheets are now syndicated by various companies. One of the recent samples from the World Color Printing Company, St. Louis, Missouri, is reproduced in half-tone in the page facing these notes.

A BERLIN newspaper contemplates the publication of a midnight edition for the accommodation of the crowds on the street, the patrons of the theaters and the people in the cafés at late hours.

THE McKeesport (Pa.) *Daily News* "stole a march" on the Pittsburg papers on Memorial Day. None of the Pittsburg papers were issued on the holiday, but the *News*, fifteen miles away, got out a twelve-page paper, printed in red and blue ink, which met with a ready sale on the streets of the big city.

ABOUT graduating time the Columbia (S. C.) *State* published an edition in the interests of the colleges of South Carolina. Photographs to the number of over four hundred of the individual members of the graduating classes of sixteen colleges were shown. It was something unusual in a special edition and one of which the publishers may well be proud.

THE INLAND PRINTER'S Ad.-setting Contest No. 22 closed with 114 entries, which, while not beating the record in point of numbers, promises to be one of the most helpful yet conducted. As soon as the selections for first honors are compiled, and the photographs of the successful contestants are secured, the result will be announced. It is expected that everything will be in readiness for the September number.

THE annual meeting of the Illinois Daily Newspaper Association was productive of much harmony of action in regard to various matters of business policy. Theatrical, baseball and railroad advertising, on all of which there has been considerable divergence of action, were among the subjects discussed. No binding action was taken, but every publisher considers it a moral obligation to carry out the policy thought by the majority to be most advisable, so far as his local conditions will permit.

UNDER a recent decision of the Michigan Supreme Court, a newspaper publisher can collect from an advertiser who breaks his contract only the difference between the amount of the contract and the amount secured for the space which would have been occupied by the advertiser. The publisher must make every reasonable effort to dispose of the space which the advertiser refuses to take, and if he is able to secure the same price as the advertiser contracted to pay, the inference would be that there are no damages. Unless a contract specifies a certain location it would appear to be extremely difficult under this ruling to prove damages, as any new order for space after the renouncing of the contract might be construed as a sale of the space which the advertiser would have taken.

NEWSPAPER CRITICISMS.— The following papers were received, marked "For Criticism" and brief suggestions are made for their improvement:

Bamberg (S. C.) *Herald.*—A very neat paper in every way. A few more leads in the display head on your first page would be an improvement.

Salem (W. Va.) *Express.*— I note that the suggestion regarding plate matter made in May has been adopted, but there is still an uneven distribution of ink.

Columbia (S. C.) *State.*— If a supercalendered stock had been used, your special number would have been excellent, as the arrangement and the idea were good.

Edgeley (N. D.) *Mail.*— The "Official Proceedings of the Board of County Commissioners" makes very uninteresting reading for the first page. This page should be made as attractive as possible.

Homer (N. Y.) *Republican.*— From a mechanical and news standpoint the *Republican* is commendable in every way. It would be better to feature the local news on the first page and run the telegraph inside.

ONE of the most telling demonstrations of newspaper circulation is made by the Sterling (Ill.) *Gazette*, which has prepared maps of Sterling and Rock Falls, upon which are indicated by dots and circles every house, store and office in both towns, the dots showing where the *Gazette* is delivered and the circles where it is not. The result shows that the *Gazette* reaches nine-tenths of the people in its vicinity. Such a demonstration, the truthfulness of which can be so easily verified, makes a circulation argument which it is hard to refute, particularly when it is backed up, as is that of the *Gazette*, by an offer to throw open circulation books and records to all.

PUBLISHERS do not use premiums because they like to, but because their competitors do, and they feel they must meet competition. One of the most practical papers read before the recent annual meeting of the National Association of Newspaper Circulation Managers was by Edward C. Johnson, of the Springfield (Mass.) *Republican*, who showed how it was possible to get circulation without premiums. The *Republican* has not only the local competition of another morning and two evening papers, but also that of New York and Boston papers, both of which reach Springfield at an early hour. Still it has kept away from premium schemes, as it banked on the experience of the New England people, who, while not unwilling to get something for nothing, had been bitten often. The following extracts from Mr. Johnson's paper show how thorough systematic work will win:

To holding and increasing the home subscriber our best efforts are made. Our home city circulation is in charge of bonded agents, captains of divisions, directly responsible to and under close supervision of the office and circulation department. We supply some two hundred and fifty news-stands for sales only, delivery not being permitted.

Covering a period of two to three months we make a recanvass of the city, each agent covering his division in sections and making up a list of non-readers of our paper, to whom is addressed a personal letter from the office, and delivery of sample copies is made for a period of one week or more. We net on a recanvass of this list from ten to twenty per cent of new readers and hold the major portion on our regular list.

In making this canvass we collect all details accounting for our failure to secure subscribers, and tabulate the reasons why non-readers do not take kindly to our paper. Here is material for study by all departments. Our agents and carriers are ever on a still hunt for the new arrival in their district, or the occasional backslider.

We make use of this same form of canvass in our outside field, either by office assistant, local agent, or by mail alone. This work is done as required, to brace up weak spots and strengthen our hold all along the line. A recently completed canvass in a town previously worked by a generous premium scheme of a Boston paper yielded a net return of twenty-four per cent on the daily and twelve per cent on the Sunday of the list canvassed.

AMONG the ads. received for criticism this month there were none worthy of reproduction. The prevailing fault was that of "sameness" in the display. An ad. which lacks contrast loses nearly its entire value. Without something distinctive there is nothing to attract and nothing to hold the attention of the reader. People do not read ads. simply because they are in a newspaper — they

do not even read the reading matter unless the headings are attractive. Thousands of people glance over page after page of a paper reading only the head-lines, and when they find one that interests them they stop and read what follows. The same reasoning applies to ad. composition. In glancing over the pages of a paper, if the reader's eye falls on a line or an illustration in an ad. which causes him to pause, he will probably read further, but what chance has an ad. among hundreds of others when there is nothing about it that indicates the nature of its contents? Compositors should keep this thought in mind and in setting an ad. first determine what is to be used as the "eye-catcher" or head-line, and make everything else secondary to it. In ad. composition the "headline" does not necessarily mean the line at the top, but rather the most important line, whether it appears at the top or in the middle. Remember that an ad. without a prominent display line is like a column of reading matter without a heading.



NEW HOME OF THE "TOPEKA CAPITAL."

NEW HOME OF "THE TOPEKA DAILY AND WEEKLY CAPITAL."

The contract was let early in June to Frank M. Spencer for a five-story newspaper building at the southeast corner of Eighth and Jackson streets, Topeka, Kansas. It is to be built by Arthur Capper, and is to be occupied exclusively by his five publications — the Topeka *Daily* and *Weekly Capital*, the *Mail and Breeze*, the *Missouri Valley Farmer* and *Household Magazine*. The contract price of $138,500 does not include plumbing, wiring and elevators, which will bring the cost of the building up to $150,000. The building, designed by Holland & Squires, of Topeka, will be 75 by 130 feet, fronting on Eighth street. The illustration herewith is made from the architect's drawing. It is of classic treatment, with large classic terra-cotta columns extending from the top of the second floor to the cornice. The building will be absolutely fireproof, and of steel and reinforced concrete construction. The exterior construction is to be of Bedford white stone up to the belt course of the second story, and the three upper stories will be of white terra cotta. The inside walls and partitions of hollow tile, the center bearing columns of iron, and the floors of concrete and iron. The first floor is an eighteen-foot basement, adequately lighted and well ventilated, which will be occupied by the presses of the various publications, and also as a storeroom for paper, and an engine-room. The next floor, which is reached by a large entrance from the Eighth street front, will be the business office. The third floor will be occupied by the editorial department. The composing-room, electrotyping and stereotyping departments will be on the fourth floor, and the photoengraving department and bindery will be on the fifth floor. From basement to roof it is given over to the single purpose of providing a modern home and an up-to-date workshop for the great Kansas daily and its allied newspaper interests.

Work will begin in a short time and the building will be ready for occupancy in about a year. It will be one of the largest, best and most attractive newspaper buildings in America. All the leading contractors of Topeka, and several from outside of the city, were bidders. Mr. Spencer, the successful bidder, built the new State Printing-Office, the Topeka Y. M. C. A. building, the Topeka Club, the Topeka Manual Training School, State Normal Science building, Santa Fe depot and hotel at La Junta, Central School at Lawrence, M. A. Low's residence, and many others.

All the material in the new building will be manufactured in Topeka or will be supplied by Topeka concerns. There is, for example, over $20,000 worth of iron, which will be supplied by one of the Topeka foundries.

Architect Holland, who in company with Mr. Capper, before preparing the plans for the *Capital's* new home, visited nearly all of the modern newspaper buildings of the country, said in a recent interview: "I do not hesitate to say that in general style of construction the Capper building will be the best and most modern structure in the State of Kansas. There is nothing extravagant or freakish about it; the style of architecture is quite plain, but at the same time it is graceful in architectural design and of dignified effect. I believe it will be considered as one of a half dozen of the most notable newspaper buildings of the country."

When completed over three hundred people will be employed in this building.

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

COMMERCIAL specimens from Walter Cox, Effingham, Illinois, are neat and modest in design and show a good use of color.

E. B. AULT, Seattle, Washington, sends a package of commercial specimens which show much originality and a clever treatment.

A. H. WHEATLEY, Guelph, Ontario.— The letter-head design is excellent and handled in such manner as to leave no room for criticism.

HARRY W. OSGOOD, Franklin, Virginia, sends a package of excellent commercial printing, neat and modest type-designs being a feature.

CLARENCE STROM, Chicago, Illinois.— The cover-page is well designed and very pleasing. The letter-spacing of text lines should be avoided.

D. M. LOCKE, Farmington, Maine.— Your specimens, especially the program cover-pages, are very creditable and show much originality in design.

UNUSUAL conceptions in the arrangement of printed things are features in the work of Henry A. Anger, Seattle, Washington, as the reproduction herewith will illustrate. The original is very pleasing, being on white paper with the type in dark blue and balance in light blue.

THE printed things which come from The Stetson Press, Boston, Massachusetts, are of the very best. Here, again, simplicity is the key-note of the successful results.

THE commercial printing which comes from Hartzell's print-shop, Altona, Pennsylvania, is original in design and carefully executed, the mechanical work being excellent.

F. P. GRAY, Pittsfield, Massachusetts.— Your specimens, with the exception of the catalogue cover, are very good. A more simple treatment of the cover in question would have been preferable.

THE use of the modern geometric borders with good effect is noticeable in the typography of E. W. Stutes,



An effective use of the modern geometric border, by E. W. Stutes, Spokane, Washington.

Spokane, Washington. One of his recent specimens, a booklet cover 5 by 7¼ inches in size, is shown herewith. The original is in black and white on brown cover-paper and is very effective. The balance of the specimens are also in the well-known style of Mr. Stutes.



One of several unusual conceptions from the work of Henry A. Anger, Seattle, Washington.

G. B. CUMMINGS, Douglas, Arizona.— The program is a very creditable piece of work, the arrangement being excellent. We would suggest, however, that a little more care be exercised in the joining of rules.

PEARL PRINTING COMPANY, Washington, Missouri.— The program for the Photographers' Association of Missouri is very tastefully arranged and a credit to your office, the advertisements being specially attractive.

THE printed things that come from the Woodruff Print-shop, Brandon, Vermont, are of a high order. Among the most clever in a recent package of specimens from this

shop is a copy of a limited edition of "Fisherman's Verse." It is attractively printed in black and red, bound in a paper cover and tied with a piece of fish-line to which is attached a lead sinker.

THE menu arrangement in the shape of a six-page folder, reproduced herewith, is original and attractive. Each page is 3¼ by 4¾ inches in size, and the rules and ornaments are in orange, balance in black, on white cloth-

great use of the warm colors — reds, oranges and yellows. The cool colors should predominate on the printed page, with just enough of the warm colors to brighten it up.

"AROUND THE CIRCLE" is the title of a handsome booklet recently issued by the passenger department of the Denver & Rio Grande Railroad. It is printed in two colors, is profusely illustrated and describes in an entertaining manner a thousand-mile trip through the Rocky Mountains. It



An attractive menu, arranged in the form of a six-page folder, by Cliff Ackley, Aberdeen, Washington.

finished stock. It is one of a package of excellent specimens from Cliff Ackley, with the Quick Print Company, Aberdeen, Washington.

ORIGINALITY is a marked feature in the commercial typography of B. Kinner, Bradford, Pennsylvania, several panel arrangements for letter-heads deserving especial mention. The color schemes are also attractive.

THE Caldwell *News*, Caldwell, Idaho.— The booklet covers are good in design but show a tendency toward a too

bears the imprint of Carson-Harper, Denver — an imprint which stands for good printing.

"THE BOROUGH BOOKLET," a booklet of examples of work composed and printed by the students of the Borough Polytechnic printing classes, London, England, is at hand and furnishes some interesting studies in typography. The title-page, a reproduction of which is shown herewith, is an excellent arrangement. The original is in two colors, "The Borough Booklet, 1906-7," and the rules being in red,

The Borough Booklet

Being Representative Examples of Designs Composed & Printed by the Students of the Borough Polytechnic Classes; with which is incorporated a Lecture on Effective Type Faces, with a Series of Original Typographic Illustrations

1906-7

Printed at the Boro' Printing Classes
Borough Road, S.E. Fourteenth Year of Issue

Title-page of "The Borough Booklet" of the Borough Polytechnic Institute, London, England. The original is in two colors, "The Borough Booklet — 1906-7" and the rules being in red, balance in black.

with the balance in black. The booklet also contains a masterly paper on "Effect in the selection and arrangement of type-faces," being a plea for simplicity and purity of treatment in job and book work, by William H. Slater, with typographic examples by Arthur C. Edwards. The work throughout is of the best.

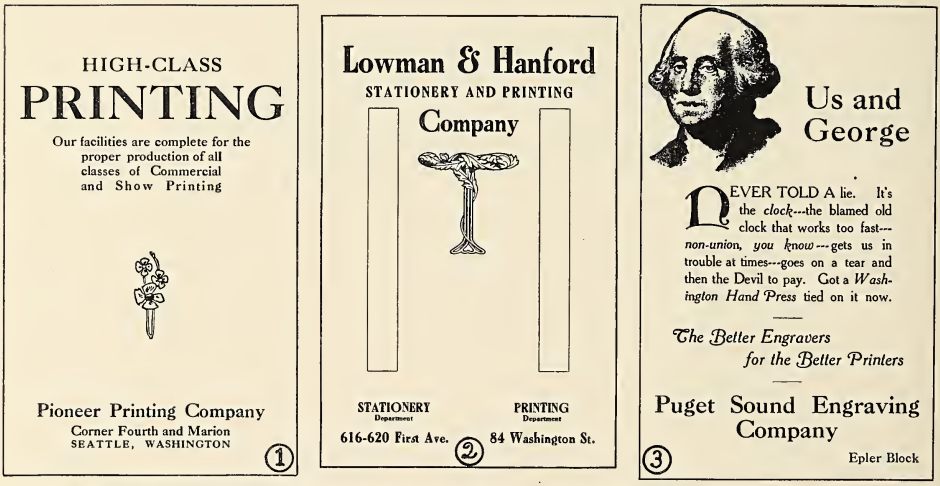
GEORGE E. BECKHAM, Columbia, South Carolina.— Your specimens are well arranged and well displayed. The color-scheme on the annual dinner program and menu is, however, rather unpleasant, there being an excess of red.

"THE SEATTLE FRANKLIN ASSOCIATION EXTENDS THE GLAD HAND" is the title of the souvenir program for a jollification of Seattle master printers, the purpose of which was to display their prosperity under "combination rules" and to encourage those still outside to enter the fold. To add interest to the program prizes were offered for the best three ads. The question of the choice of the ads. for the first, second and third places having been submitted to this department and referred to capable judges, The original is in black on brown cover-stock, and presents a handsome appearance.

A SERIES of the stationery of Shoop & Morrison, typographers, St. Paul, Minnesota, is at hand and is very pleasing. Blue and orange are used as a color combination with excellent results — just enough of the orange being present to add the proper warmth.

WE have recently received several interesting specimens of printing from The Ditty Box Printing Company, on board the U. S. S. West Virginia, among them a copy of *The Ditty Box*, a monthly publication devoted to the interests of the ship's company.

FRED E. SMITH, Fennville, Michigan.— Your specimens are excellent and do you credit. We would suggest, however, that in using parallel rules, for underscoring or otherwise, you have the two of equal weight rather than a heavy and a light one. This is especially noticeable in the letter-head for Rogers & Co. If in place of the six-



Three ads. from the souvenir program of the Seattle Franklin Association. The choice of our judges for first, second and third places.

was decided by them as follows: First place, Pioneer Printing Company; second place, Lowman & Hanford; third place, Puget Sound Engraving Company. Reproductions of these ads. are shown herewith.

THE Wisconsin Central Railway Company's summer book for 1907 is an excellent example of resort literature. It is well arranged, profusely illustrated and printed in the well-known manner of the Wright & Joys Company, Milwaukee.

A PACKAGE of high-class printed matter has been received from the Thomson Printing Company, Philadelphia, Pennsylvania. The work is of the very best, delicate and harmonious color combinations adding not a little to its appearance.

NO ONE more fully appreciates the value of simplicity in typographical design than Winfred Arthur Woodis, Worcester, Massachusetts. Dignified simplicity — that quality so often missing in type arrangements — is seen at its best in his work. One of his specimens, taken from a package in which all are equally good, is shown on page 727.

point and hair-line rules you had employed two of equal weight, either two-point or three-point, the effect would have been more pleasing.

C. J. CARLSON, Ackley, Iowa.—An excess of letter-spacing in order to produce square effects is noticeable in your work. Where the squaring up of the matter necessitates undue spacing it should be avoided. A tendency toward the too frequent underscoring of lines is also shown.

CARL VAN TRUMP, Rochester, Indiana.— The type you have used on the statement is rather extended for a job on which there is so much reading matter, although the use of still smaller sizes for the less important lines would help some. Your advertisement specimens are very good indeed.

AN interesting comparison of the different styles of handling a piece of composition is afforded in the two treatments of the title-page of the Niagara Choral Society program reproduced herewith. In the one we have the "long-and-short-line" treatment, while in the other the

PROGRAM OF EVENING CONCERT

...OF THE...

Niagara Choral Society

...TO BE HELD IN THE...

METHODIST CHURCH SCHOOL-ROOM

NIAGARA-ON-THE-LAKE

...ON...

Thursday, May 2, 1907

...ASSISTED BY..

MRS. BESSIE MUNRO MULOCK

GRADUATE OF BOSTON (MASS.) CONSERVATORY OF ELOCUTION

AND BEST LOCAL TALENT

CONCERT WILL BEGIN AT 8 O'CLOCK P.M.

OFFICERS AND COMMITTEE

W. D. Caskey, B.A. — Musical Director
J. E. Masters — President
Thomas A. Gobert — Sec. Treas.

Miss W. Servos, Miss L. Hartley — Accompanists

Mrs. Hilborn, Miss E. Ganeard, Fred Masters, Wm. McClelland

Program *of* Evening Concert *of the* Niagara Choral Society ::: *to be held in* Methodist Church School Room, Niagara-on-the-Lake, Thursday Evening, May 2, 1907, *at* 8 o'clock

Assisted by Mrs. Bessie Munro Mulock
Graduate of the Boston, Mass., Conservatory of Elocution
And Best Local Talent

W. D. Caskey, B. A. — *Musical Director*
J. E. Masters — *President*
Thomas A. Gobert — *Sec.-Treas.*

Miss W. Servoss, Miss L. Hartley — *Accompanists*

Mrs. Hillborn, Miss E. Ganeard, Wm. McClelland, Fred Masters

An interesting comparison of different styles of typography as applied to the same piece of composition.

"squared-up" effect is used. The latter, while fully as legible as the other, gives a much more simple design. The first is from a package of specimens from Henry B. Burgoyne, St. Catharines, Ontario, while the resetting is from the Inland Printer Technical School.

Southern Stamp and Stationery Company, Richmond, Virginia.— On your own letter-head, set in text, we would suggest less space between words in the lines containing the firm name. Lines set in text letters should be spaced rather closely, with no letter-spacing. Specimens as a whole are very good indeed.

The commencement number of the *High School Times*, Fort Madison, Iowa, is a handsome piece of printing. The cover is embossed in green and gold and the balance of the book printed in two colors, with numerous illustrations well printed on coated stock. It is from the press of the Pythian Printing Company, Fort Madison.

E. M. Biggers, Corsicana, Texas, is another printer who believes that the simplest things are the best and who has found the secret of doing the simplest things in an attractive manner. A recent package of his specimens shows examples of the printing that pays dividends — neat type-designs backed up by good paper, presswork and ink.

That the reputation for high-class commercial printing enjoyed by The Bishop Press, Kansas City, Missouri, is being maintained, is evidenced in a recent package of specimens. Excellent typography and presswork and a careful and judicious selection of stock and inks combine to give the products of this house a distinctive quality.

Additional specimens have been received during the month as follows: James W. Spradling, Sparta, Wisconsin, attractive printing in two colors; H. M. Downs, Fitchburg, Massachusetts, neat blotter; A. E. Robinson, Royston, Georgia, good envelope and letter-head designs; Lennis Brannon, Talladega, Alabama, handsome letter-head and card; Elmer Sylvanus Schilling, Harrisburg, Pennsylvania, very attractive commercial specimens; N. G. Abbott, Lodi, Wisconsin, neat letter-head and post card; Warburton & Dover Company, Fall River, Massachusetts, neat letter-head in two colors; Embree Printing Company, Belton, Texas, good program designs; Cumberland Printing Company, Cumberland, Wisconsin, excellent examples of business stationery; H. S. Turner, Ayer, Massachusetts, neat and modest type-designs; Schwebke & Knerr, New York, well-printed motto; The Lithotype Company, Elgin, Illinois, excellent blotter; Idaho Falls *Times*, Idaho Falls, Idaho, attractive souvenirs; Walter F. Cox, Effingham, Illinois, neat commercial specimens; Otto Moore, Texarkana, Arkansas, good commercial printing in colors; D. C. Silve, New Orleans, Louisiana, specimens hardly in keeping with usual standard; very attractive copy of the Industrial School *Advance*, Ogden, Utah; Leader Publishing Company, Regina, Canada, elaborate menu in colors; A. G. Hallett, compositor, and M. S. Cemer, pressman, East Liverpool, Ohio, specimens of neat type arrangement and good embossing.

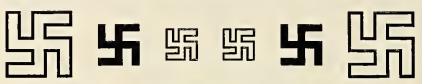
TYPEFOUNDERS' SPECIMENS.

A booklet 9 by 12 inches in size and consisting of forty pages and cover, sets forth in an interesting manner the merits of the Cheltenham family of type-faces manufactured by The American Type Founders Company. A smaller booklet devoted to panel borders shows some handsome type and border designs in colors.

The Keystone Type Foundry has recently sent out attractive literature advertising Caslon Bold, Caslon Bold Italic, Caslon Bold Condensed and the Priscilla series. We have also received a copy of *The Keystone Insert*, a four-page house organ, the first issue of which is in the Lowell series and printed in colors. It is an excellent bit of advertising.

The Comstock, Condensed Comstock, Blair, Condensed Blair and Mitchell series form the basis of a booklet recently issued by the Inland Type Foundry in which these useful faces are shown at their best.

In a circular descriptive of the Swastika ornaments, recently brought out by The H. C. Hansen Type Foundry, the following interesting description of this popular symbol is found: "The word 'Swastika' is derived from the Sanscrit, meaning good fortune, well being, welfare. It is the oldest known symbol in the world, and is found in prehistoric graves and ruins in all quarters of the globe. In



Showing the attractive Swastika ornaments, made by The H. C. Hansen Type Foundry.

India, where it probably originated, it is found in the mountains carved upon solid rock, while in Arizona it is painted upon the walls of the cañons. The ancient Greeks, Cliff Dwellers of America and Brazilians adopted it for their pottery. Throughout China and Japan it is used as a sign of long life, good wishes and good fortune. The Buddhists regard it as the emblem of the seal of Buddha's heart; and right here in America at the present time some of our Indians employ it as a sacred symbol. The Navajos weave it into their blankets and manufacture it from silver. During the past few months it has made giant strides toward popularity in the United States, being used on post cards, jewelry, etc." The Swastika ornaments are made in several sizes and for two colors, as shown herewith, and will undoubtedly prove popular.

ENCYCLOPEDIC AID.

Just as the train was pulling out of the station a breathless commuter swung himself upon the platform of the last car at a station some thirty minutes from New York, according to *Judge's Library*. He carried a green cloth bag, such as are affected by young lawyers and one large volume of an encyclopedia was under his arm.

He sank into a seat and, with a deep sigh, opened the book. He lost no time in finding his place, but he seemed far from satisfied. Soon he turned in great exasperation to his neighbor and remarked:

"Now, wouldn't that jar you? I've been paying for this encyclopedia for the last two years, and never had occasion to use it before. A new client, a big tanner, is going to call on me this morning, and I wanted to read up on the subject of tanning before I reached the city. So I snatched the volume with the letter T while eating breakfast, and incidentally ran five blocks to catch my train. Look for the word 'Tanning' — there it is. But that is all that is there. Just take a look at that!" he exclaimed, pointing to the simple legend:

"Tanning — see leather."

WHERE TO GET IT.

Man (entering drug store) — "I would like a pound of sulphur. How much is it?"

Druggist — "Ten cents a pound."

Man — "Why, I can get it on the other side of town for 9 cents."

Druggist — "Yes, and you can go to h — ll and get all you want of it for nothing, and it's just such mean men as you who will go there." — *Ideal Power.*

First Published Report of the Memorial Home for the Blind

Incorporated



821 Main St., Worcester, Mass.

A study in the effectiveness of simplicity in typographical design, by Winfred Arthur Woodis, Worcester, Massachusetts.

MARK TWAIN'S PLAGIARISM.

I wrote the book [" Innocents Abroad "] in the months of March and April, 1868, in San Francisco. It was published in August, 1869. Three years afterward Mr. Goodman, of Virginia City, Nevada, on whose newspaper I had served ten years before, came East, and we were walking down Broadway one day when he said, " How did you come to steal Oliver Wendell Holmes' dedication and put it in your book? "

I made a careless and inconsequential answer, for I supposed he was joking. But he assured me that he was in earnest. He said: " I'm not discussing the question of whether you stole it or didn't — for that is a question that can be settled in the first bookstore we come to — I am only asking you *how* you came to steal it, for that is where my curiosity is focalized."

I couldn't accommodate him with this information, as I hadn't it in stock. I could have made oath that I had not stolen anything, therefore my vanity was not hurt nor my spirit troubled. At bottom I supposed that he had mistaken another book for mine, and was now getting himself into an untenable place and preparing sorrow for himself and triumph for me. We entered a bookstore and he asked for " The Innocents Abroad " and for the dainty little blue and gold edition of Dr. Oliver Wendell Holmes' poems. He opened the books, exposed their dedications and said: " Read them. It is plain that the author of the second one stole the first one, isn't it? "

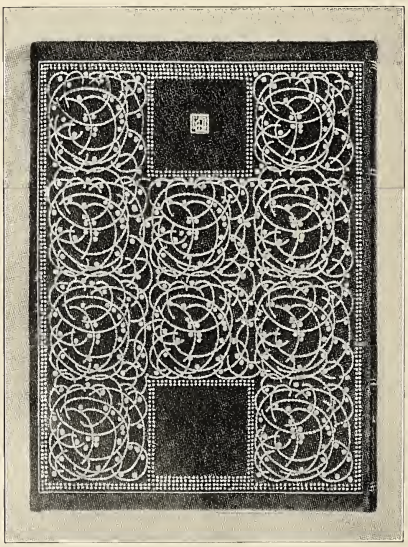
I was very much ashamed, and unspeakably astonished. We continued our walk, but I was not able to throw any gleam of light upon that original question of his. I could not remember ever having seen Doctor Holmes' dedication. I knew the poems, but the dedication was new to me.

I did not get hold of the key to that secret until months afterward, then it came in a curious way, and yet it was a natural way; for the natural way provided by nature and the construction of the human mind for the discovery of a forgotten event is to employ another forgotten event for its resurrection.

I received a letter from the Rev. Doctor Rising, who had been rector of the Episcopal Church in Virginia City in my time, in which letter Doctor Rising made reference to certain things which had happened to us in the Sandwich Islands six years before; among other things he made casual mention of the Honolulu Hotel's poverty in the matter of literature. At first I did not see the bearing of the remark, it called nothing to my mind. But presently it did — with a flash! There was but one book in Mr. Kirchof's hotel, and that was the first volume of Doctor Holmes' blue and gold series. I had had a fortnight's chance to get well acquainted with its contents, for I had ridden around the big island (Hawaii) on horseback and had brought back so many saddle boils that if there had been a duty on them it would have bankrupted me to pay it. They kept me in my room, unclothed, and in persistent pain for two weeks, with no company but cigars and the little volume of poems. Of course I read them almost constantly; I read them from beginning to end, then read them backward, then began in the middle and read them both ways, then read them wrong end first and upside down. In a word, I read the book to rags, and was infinitely grateful to the hand that wrote it.

Here we have an exhibition of what repetition can do, when persisted in daily and hourly, over a considerable stretch of time, where one is merely reading for entertainment without thought or intention of preserving in the memory that which is read. It is a process which in the course of years dries all the juice out of a familiar verse of Scripture, leaving nothing but a sapless husk behind. In that case you at least know the origin of the husk, but in the case in point I apparently preserved the husk but presently forgot whence it came. It lay lost in some dim corner of my memory a year or two, then came forward when I needed a dedication, and was promptly mistaken by me as a child of my own happy fancy.

I was new, I was ignorant, the mysteries of the human mind were a sealed book to me as yet, and I stupidly looked upon myself as a tough and unforgivable criminal. I wrote to Doctor Holmes and told him the whole disgraceful affair, implored him in impassioned language to believe that I had never intended to commit this crime, and was unaware that I had committed it until I was confronted with the awful evidence. I have lost his answer; I could better have afforded to lose an uncle. Of these I had a surplus, many of them of no real value to me, but that letter was beyond price, beyond uncledom, and unsparable. In it Doctor Holmes laughed the kindest and healingest laugh over the whole matter, and at considerable length and in happy phrase assured me that there was no crime in unconscious plagiarism; that I committed it every day, that he committed it every day, that every man alive on the earth who writes or speaks commits it every day and not merely once or twice but every time he opens his mouth; that all our phrasings are spiritualized shadows cast multitudinously from our readings; that no happy phrase of ours is ever quite original with us, there is nothing of our own in it except some slight change born of our temperament, character, environment, teachings and associations; that this slight change differentiates it from another man's manner of saying it, stamps it with our special style, and makes it our own for the time being; all the rest of it being old, moldy, antique, and smelling of the breath of a thousand generations of them that have passed it over their teeth before! — *From Mark Twain's Autobiography in The North American Review for July 5.*



BOOK-COVER.
Ida M. Demuth — München.

ADVERTISING

In an especially artistic and attractive booklet the Wright & Joys Company, Milwaukee, Wisconsin, calls attention to the fact that "the latch-string will always be out" at its new and modernly equipped plant. The booklet, in accordance with the well-known excellence of the products of this firm, is of the very best.

The National Business Show Company is sending out a unique mailing card to call attention to its shows of office and business appliances, to be held in New York on October 12 to 19 and in Chicago on November 9 to 16. As will be seen by the accompanying reproduction, the card is folded, the advertisement being on the inner side.

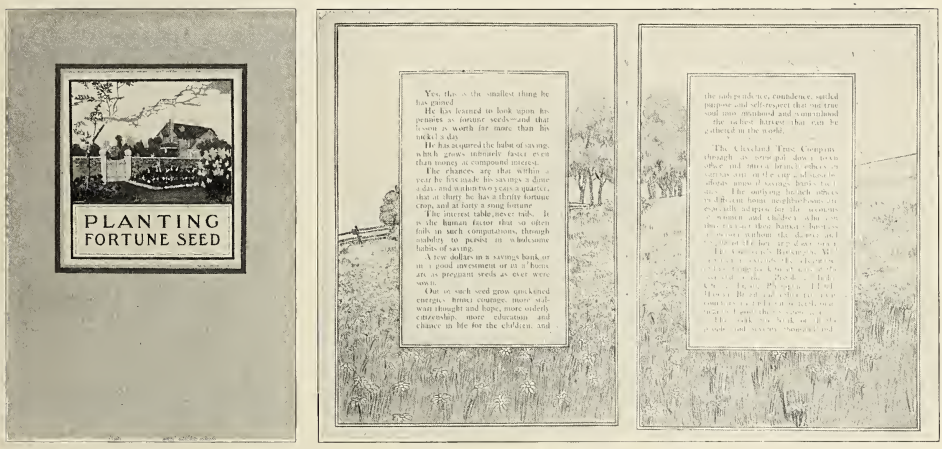
The latest bit of advertising literature from the publicity department of the International Silver Company, Meridan, Connecticut, is a neat booklet of forty pages and cover, in two colors, entitled "Cooking and Serving en Casserole," by Janet McKenzie Hill. It is replete with information for those interested in present-day cooking and is an excellent advertisement for the company issuing it.

The well-known quality of the advertising literature of The Cleveland Trust Company, Cleveland, Ohio, is fully maintained in its latest booklet entitled "Planting Fortune Seed." The cover is a handsome conception, being printed in four colors on white stock and tipped on a light brown cover-paper on which is printed a rule border in gold. The inner pages are printed in three colors on white stock, roughed, and are very pleasing. The accompanying reproductions of the cover and two of the inner pages will give an idea of the design, although lacking the beauty of coloring of the original.

An excellent imitation of a cannon firecracker, 3 by 9½ inches in size, printed in black and red on heavy white cardboard and with a string in the end, has recently been used to further the interests of the engravings made by the McDonald Printing Company, Cincinnati, Ohio.



Unique mailing card of the National Business Show Company.



Cover and two inner pages of a handsome booklet by The Cleveland Trust Company.

A campaign in the interests of the Young Men's Christian Association of Washington, D. C., is being furthered by the distribution of a handsome booklet edited by Myron Jermain Jones and printed by the press of Byron S. Adams. The text and illustrations are exceptionally interesting, and this, together with the excellent typography and presswork, should make it a potent factor in the advancement of the work of the association.



Three pages from a booklet descriptive of the celebration of the opening of the Jones Speedometer factory, New Rochelle, New York. The invitation and letter speak for themselves.
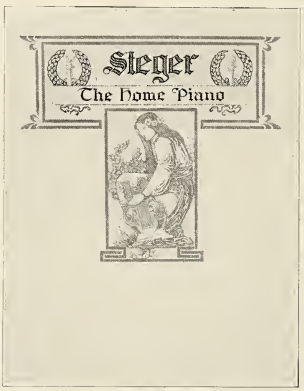
THE accompanying reproductions show three pages from a booklet entitled "A Past Performance," dedicated to those who did not attend the entertainment to celebrate the opening of the Jones Speedometer factory, New Rochelle, New York. According to the imprint the "chassis, body and equipment of this little volume is by the Publicity Press, New York," on whom it reflects great credit. It is printed in black and brown on india-tint stock, the outer rules being in brown. After reading the reproduction of the invitation and the letter above one does not wonder that a hunt is still going on for the mutual friend who requested that an invitation be sent to the author of the letter.

THE 1907 booklet of the Baltimore, Chesapeake & Atlantic Railway and the Maryland, Delaware & Virginia Railway is unusual in arrangement. It consists of practically two booklets, one for each company, and one of which is printed upside down, so that the booklet will read correctly either way it is opened. The designs and engravings, which were furnished by The Baltimore-Maryland Engraving Company, are very attractive, conforming admirably to the text and locality described. As part of the booklet is devoted to seaside and part to inland resorts, this gives a pleasing variety of design. We reproduce one of the pages.

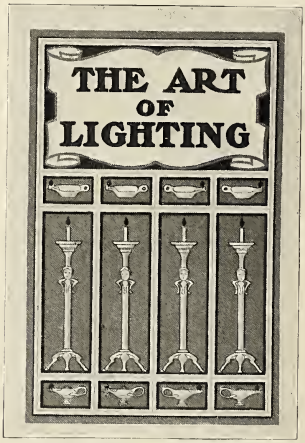
NO MORE elegant and refined advertising literature reaches this department than that which comes from the publicity department of The Nernst Lamp Company, Pittsburgh, Pennsylvania. Among a recent package of high-class booklets one entitled "The Art of Lighting" stands



A page from the handsome booklet of the Maryland, Delaware & Virginia Railway.
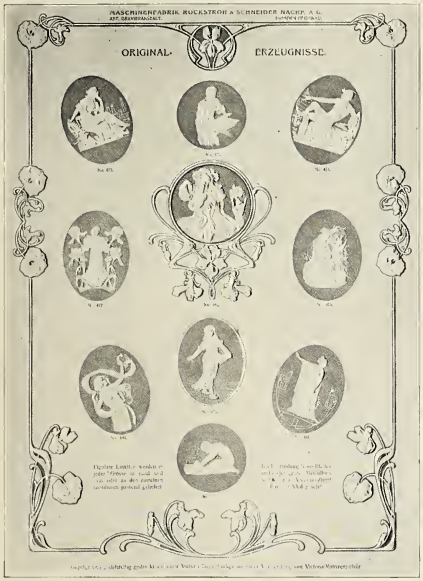


Cover of a handsome catalogue designed, arranged and written by Charles A. MacFarlane, Chicago, and printed by the Wright & Joys Company, Milwaukee.



Cover of a most artistic booklet by the Nernst Lamp Company, Pittsburg, Pennsylvania.

out most prominently. The cover is printed in black, gray and orange on rough white deckle-edge stock and the body in black on coated stock, with small marginal illustrations of lamps and lanterns, ancient and modern, printed in gray. The booklet as a whole is a most artistic conception. A reproduction of the cover is shown herewith.

We are in receipt of two portfolios of most elaborate designs from the Victoria Engraving Company, New York. The accompanying reproduction of one of the sheets can



Example of designing and embossing from the Victoria Engraving Company, New York.

give but a faint idea of the beauties of the original. The decorative border is in white relief surrounded by a violet tint, while the medallions are in white relief surrounded by gray. In each of these cases the printing and embossing are executed at one operation on the Victoria platen press.

A novel booklet has recently been produced by The Thomson Printing Company, Philadelphia, for The International Mines Company, Limited, also of Philadelphia. The words "The President's Message," neatly printed on the cover, insure its being opened as a matter of curiosity, and on the inside is found a statement concerning the company, well printed in two colors.

We reproduce herewith the cover of a handsome catalogue, arranged and designed by Charles A. MacFarlane, Chicago, and printed by the Wright & Joys Company, Milwaukee, for The Steger & Sons Piano Manufacturing Company. The cover is in gold and gray-green on white Strathmore cover-paper, and the inside is in black and gray-green on white coated stock, with an inside cover of French Ingres paper. The design and arrangement are very attractive and the printing, including the numerous half-tones, is of the highest quality.

One of the most useful advertisements that has come to our notice has recently been received from Charles Hellmuth, New York. It is in the form of a primary color combination chart which will be of great benefit to those having to do with three-color printing. It represents every shade that the three colors — red, yellow and blue — will produce when used in combination of solid and tint, with a table showing the strength of each employed to attain the respective effects. The chart is very attractive, the colors being printed on a neutral gray background, which gives a pleasing effect.

Under the title "An Opinion Given by a Prominent Lawyer on a Matter of Importance to Every Business Man," The Bishop Press, Kansas City, Missouri, issues the following:

A Kansas City corporation had a controversy with a firm doing business in an Eastern city, and having received a letter threatening suit took it to their attorney for consultation.

The lawyer, a plain, blunt-spoken man, looking at the sheet of paper on which the letter was written, said:

"Why will you do business with third-rate people? You ought to know that in doing so you are inviting trouble."

"But," answered the client, "the firm is not third-rate; they are quoted as being worth a million dollars."

"I don't care how they are rated," replied the lawyer. "They may have ten million dollars and I would still say they are third-rate in feeling, character and dealings, because their third-rate stationery tells on them. Look at it! Cheap paper, dauby printing. No business house of any self-respect would use it. You can generally tell the character of a concern by the stationery they use. Better settle and be done with them, and hereafter don't do business with such cheap people."

The above is no fairy tale, but an actual occurrence, and we could furnish the names of the parties to the transaction. We cite it only for the purpose of illustrating that poor printing, be it catalogue, booklet, folder or office stationery, is a positive detriment to any business.

GOVERNMENT ENVELOPE CONTRACT LOST TO HARTFORD.

William E. Curtis, writing in the Chicago *Record-Herald* under date of July 7, says that for thirty-three years the Government stamped envelopes have been made in Hartford by the same company, in the same shop; but now the work is to be undertaken by a new firm and the factory will be at Dayton, Ohio. Last March, when the bids were opened for the next four years, the Hartford Manufacturing Company found a competitor, called the Mercantile Corporation of New York, with a capital of $300,000, of which Myron C. Taylor is president and a Mr. Knapp secretary and treasurer. It is a new concern and was organized especially to get the envelope contract. The officers have no experience in the manufacture of envelopes; the company has to create a new plant from the bottom, hire a force of experienced men wherever it can get them, and begin at the bottom. Its bid was $162,000 lower than that of the Hartford company for the business of four years, a very slight difference considering the amount involved and the circumstances of the case, but the law requires that the work be given to the lowest bidder, and it has been obeyed by the postoffice authorities.

Eight years ago there was a similar situation. A company was formed by "Lou" Payn and other New York politicians expressly for the purpose of obtaining the envelope contract, which is supposed to be very profitable, and their bid was very much below that of the Hartford Manufacturing Company. The latter, through the senators and representatives from Massachusetts and Connecticut, convinced President McKinley and several members of his cabinet that it was bad policy to take the business away from a factory that had given perfect satisfaction and turn it over to men without the slightest experience. Postmaster-General Gary insisted upon following the letter of the law and giving the lowest bidders a chance, and because the President and his colleagues decided otherwise, he resigned. Charles Emory Smith, who was appointed in his place, after investigation, recommended

that the lowest bid be set aside and that the contract be renewed with the Hartford Manufacturing Company, which was done, and it has been printing stamped envelopes ever since. It has also the contract for furnishing the "official envelopes" used by the executive departments of the Government. That expired on July 1, but no new contract will be awarded because of some irregularity in the bids, and the matter is hung up for the present.

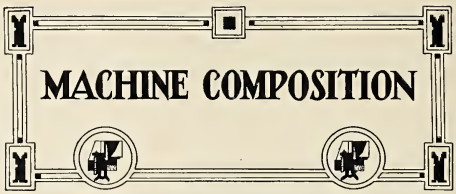
The Hartford contract includes only stamped envelopes of the several sizes recognized by the regulations, and the company will print business cards of a return request up in the left-hand corner of the envelope as ordered. The amount of these envelopes used in the United States is enormous and the increase is almost incredible. In 1874, when the contract was first awarded to the Hartford company, the average output was only 200,000 a day. During the current year the average has been 5,000,000 a day, six days in the week.

In 1896 the total number of envelopes produced here was 670,000,000; in 1906 the total was 1,500,000,000, more than double in ten years. The normal increase since 1874 has averaged about fourteen per cent a year. The factory has a capacity of 7,000,000 envelopes a day, cut, printed and packed in pasteboard boxes ready for shipment. With the invention of machinery the cost of making envelopes was reduced about fifty per cent during the first twenty or twenty-five years, but recently it has gone back again almost to the old figures on account of the high price of paper and labor, which has increased thirty per cent in the last four years.

Stamped envelopes with business card or return request now cost $21.20 per thousand, which is $20 for the stamps and $1.20 for the envelopes and the printing.

The work is all done by a single machine, managed by a young woman. There are 350 girls employed by the Hartford company, who do everything except cutting the forms, packing the envelopes for shipment and other heavy work, which requires about seventy-five men. The best quality of rag paper is required, and it is especially made at Holyoke for this contract. It comes in cases separated in reams, and about two carloads, or sixty thousand pounds, are used daily. When the cases are opened the men take out a ream at a time, five hundred sheets — put it in a cutting machine, and by the pressure of the foot cut five hundred blank forms at a time with a die. These blanks are put into racks and delivered at the machines as fast as they are needed. The machines were invented by a Hartford man thirty years ago. The patent has expired, so that anybody can use them, and the new Dayton company will have that advantage. Each machine turns out about four thousand envelopes an hour. The blank forms pass through a bewildering mass of machinery and come out bearing the stamp and the return request, gummed, folded, counted and separated into packs of twenty-five ready to have bands fastened around them — all by one operation; and, in the meantime, the envelope is having a delightful ride upon an endless chain. The girl who runs the machine, having nothing to do but watch it, employs her time in placing paper bands around the envelopes and dropping them into boxes. The boxes are made in the house by mysterious machinery. A girl puts a piece of pasteboard in one end of a machine and a complete paper box comes out at the other, without saying a word.

The envelope-making habit has been acquired by a good many people up in this part of the country. Eighty-five per cent of all the envelopes used in the United States are manufactured at Hartford, Springfield, Holyoke and other places in this vicinity. The Hartford factory has the largest capacity of any single establishment. Most of the stock is owned by Springfield people.



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

BRASS LACQUER.—A correspondent in Ohio asks: "Is there anything which will prevent the brass Linotype magazines tarnishing? I like to keep my machines bright and polished, but the brass discolors in a day or two after it is cleaned. I thought you would know if there was a preparation that would keep it bright." *Answer.*— Brass can be lacquered after it is polished and it will not tarnish again soon. It can be purchased at many paint and varnish stores, or can be made by dissolving transparent shellac in grain alcohol. A very thin solution should be used and applied with a soft camel's-hair brush. The parts should be gone over but once, and that quickly, as the alcohol evaporates rapidly.

DOUBLE-SLUG COMPOSITION.— J. A. P., Elmira, New York, writes: "I have seen some forty-em Linotype composition which was so perfectly done that it was not possible for the most critical observer to find where the break between the two slugs was. I have had some experience myself with this kind of work, but have never had very good results. Can you give me a few pointers?" *Answer.* — In the first place, see that the vise jaws are set so as to leave not the least overhang or indentation on the slug. The adjustments behind each jaw are for this purpose. Then have the trimming knives set so that the slug is trimmed perfectly parallel. Now you are ready for composition. Avoid breaking at the end of words between the two parts of a line. If this precaution is not observed the spaces will produce a white line down the center which will be too regular and will catch the eye. Look to the spacing carefully. Do not wide-space one-half of the line and thin-space the second slug. Make the spacing in both halves of the line as nearly equal as possible. By following these directions you should be able to produce perfect double-slug work.

MAGAZINES ON THE FLOOR.— G. H. B., St. Louis, Missouri, writes: "I wish you would, through your valuable department, say something about the practice prevailing in some offices of standing extra magazines on the floor, leaning against the wall. In an office where I recently worked, the proprietor, despite my frequent appeals, refused to provide means for hanging up the magazines, and the result was that they were extremely foul. We never could get matrices to drop after changing magazines until the verge covers were raised and the mouth of the magazine was cleaned. The boy in sweeping up would raise a cloud of dust, of course, and the extra magazines standing around came in for their share. I quit the job more on account of this than anything else." *Answer.*— Proprietors who neglect the ordinary precautions necessary with valuable machinery, and yet expect the maximum output, are not exceptional. Cases are not unknown where operators were reprimanded for "wasting time in cleaning the machine," it being the idea of the boss that all such time was wasted. It should be borne in mind

that typesetting or composing machines are delicate and intricate pieces of machinery, which must be kept clean and in adjustment to properly perform their functions. A little time now and then devoted to the care of the mechanism will save many hours later if the work is neglected. As far as the magazines are concerned, this is one part of the Linotype which must be kept scrupulously clean. The matrices slide through the channels and drop by gravity, and unless the parts are smooth and clean the matrices will not respond to the touch of the keys. A simple and efficient support for extra magazines can be made by attaching a piece of ⅜-inch gas piping to the



H. J. RUSH.



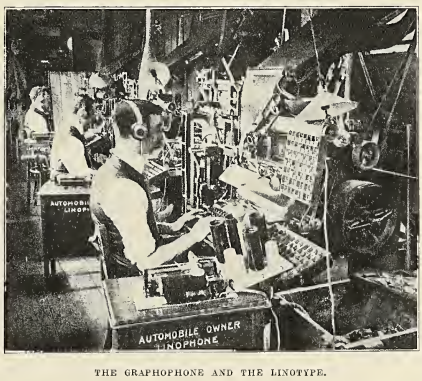
A. H. LAMPE.

RECENT GRADUATES LINOTYPE DEPARTMENT INLAND PRINTER TECHNICAL SCHOOL.

wall, from which the magazines can be hung. The new quick-change magazines should be set in racks built for the purpose, a rack similar to that used for type cases being easily provided. By all means, keep them off the floor.

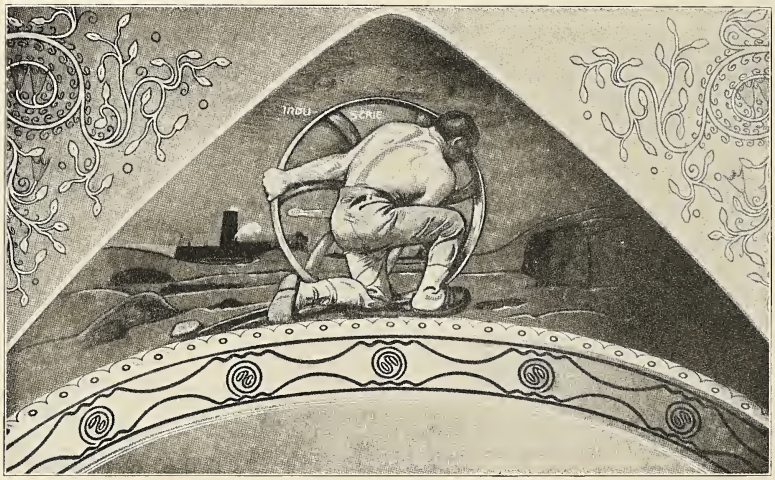
REMOVING THE METAL-POT.— A Minnesota operator writes: "In attempting to remove the mouthpiece on my machine I had the bad luck to crack the crucible. It is not very bad, but I have ordered a new one, meanwhile keeping the old one plugged up with asbestos cement. As soon as the new one comes I will have to replace it. I have never done this before, and wish you would give me a few pointers beforehand." *Answer.*— To remove the pot from the machine, which is necessary in replacing a crucible, turn the machine forward until the first elevator rests on the vise. Stop before the mold-disk comes forward. This is the proper position to have the machine when the vise is lowered to second position, which can now be done. You know the vise ordinarily rests, when it is lowered, against a pin in the frame of the machine below the controlling lever. To lower the vise to second position hold the vise with one hand and withdraw this pin toward the keyboard, meanwhile letting the vise down as far as it will go. It is a good plan to put a box or something under the vise now to support it. Remove the mold shield — that plate attached to the face-plate above the mold-disk. Disconnect the plunger and remove it. The burner likewise. Loosen only the front screws in the pot legs so as not to alter the adjustment, and if you have one of the newer machines, you will have to remove the shoes beneath the supporting rod before the pot can be lifted off. Raise the legs off the supporting rod and drop them down in front of it. You will need help in lifting out the pot. Lower the pot and draw it forward. Place it on the floor and remove the top cover and the liner beneath it. The pot can then be inverted and the crucible pushed out of the jacket from underneath. The asbestos packing can be used again if it is soaked in water and brought to the consistency of mortar. Line the jacket with the asbestos before inserting the crucible. Pack it in tightly and thoroughly beneath the throat and on top of the pot, and replace.

THE "LINOPHONE."— *The Printing Machinery Record*, London, England, says: "One is always glad to recognize enterprise when one meets it, and for this reason it gives one pleasure to refer to a remarkably smart piece of journalistic ingenuity, which has been brought about by the newest and perhaps most pushing of the motor papers, namely, the *Automobile Owner*. This magazine journal announces that it has now succeeded in reproducing a great part of its printed matter without a word of it being previously written or typed. Its copy is spoken by graphophone upon wax cylinders, and the latter are conveyed to the printer and put into special graphophones coupled to the Linotype machines. Instead of having to pore over often illegible copy, the Linotype operator has the words conveyed to him directly by ear tubes. A foot pedal controls the run of the cylinder and enables the operator to stop the wording or repeat it at his desire." In describing this latest piece of journalistic enterprise the *Automobile Owner* says: "In our present issue we have inaugurated a system for facilitating the production of our paper that we believe to be unique in journalism — a system which we believe will in time be imitated not merely in weekly publications, but in the great daily newspaper offices. A great part of the editorial portion of this paper has been produced without a word having been put on paper. To the best of our knowledge no printed matter has ever before been set, certainly not in this country, that has not first been written. Our innovation has been brought about by the use of graphophones. For some time past we have been using these machines in connection with the typewriter, the matter being dictated directly into the wax cylinders at odd moments and then handed on to the typist to transcribe. In this way it is found we can keep our typists continually employed and save the time occupied in dictation. This saving is approximately about two hours in three. This success suggested to us the possibility of applying the graphophone to the Linotype machine. There was some slight difficulty at first in accustoming the Linotype operators to the sound of the voice, but it soon passed, and during the last month we have had Columbia graphophones connected directly to three of the Linotype machines at the works of our printers, Messrs. Polsue, Ltd. These notes and certain other portions of the paper are the results. For the sake of those of our readers who are not acquainted with the



THE GRAPHOPHONE AND THE LINOTYPE.

system, we may explain that the graphophones are driven off the ordinary electric-lighting circuit. The words are spoken through a short speaking-tube into the recorder of the machine, the said recorder having a cutting sapphire blade which reproduces the vibration upon specially long wax cylinders. On substituting the reproducer for the recorder and allowing the point of the former to travel over the part cut by the latter, the words are repeated in the usual way. Each cylinder will take about one thousand words on one surface, and can be shaved approximately eighty times. The cost of the cylinder is eighteen pence — not very expensive for its capacity of eighty thousand words! In fact, it is considerably cheaper than paper if the latter is to be used for fairly bold writing. The machines have a pneumatic device attached, by means of which the cylinder only travels while the operator is actually speaking, so that there is no waste. The *Automobile Owner* suggests the word 'Linophone' for the new combination." This may perhaps be an innovation in England, but is nothing new in this country. Graphophones have been employed to deliver "copy" to Linotype operators since the early days of Linotype composition in this country. They have been experimented with by a number of publishers, but we know of no one who has continued to use them for any protracted period. There are various objections to their use which have caused them to be relegated. It is not unusual in metropolitan daily papers here to have the telegraph operator located alongside a battery of "fudge" Linotype machines for late news, and in one office at least the Linotype operator took the Morse message as it came over the wire and translated it into "fudge" Linotype slugs for late editions. Thus we can still go our cousins one better.



INDUSTRY.

Mural Decoration Committee-room of the Ministry, Dresden. By Prof. Otto Gussmann, Dresden.

— *Deutsche Kunst und Dekoration.*

RECENT PATENTS ON TYPESETTING MACHINERY.

Knife Block.— D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed March 5, 1907. Issued May 14, 1907. No. 853,801.

Typesetting and Distributing Machine.— Louis Lebrun, Spa, Belgium. Filed September 22, 1903. Issued May 21, 1907. No. 854,095.

Impression Device.— F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation of New Jersey. Filed January 9, 1901. Issued June 4, 1907. No. 855,731.

Gas Governor.— C. W. Seaward, Malden, Massachusetts, assignor to C. W. Seaward Company, Boston, Massachusetts. Filed February 26, 1906. Issued June 11, 1907. No. 856,815.

Type Mold.— J. S. Bancroft, Philadelphia, Pennsylvania, assignor to Lanston Monotype Machine Company, of Philadelphia, Pennsylvania. Filed December 1, 1904. Issued June 25, 1907. No. 857,712.

Type Mold.— E. A. Eschinger, Philadelphia, Pennsylvania, assignor to Lanston Monotype Machine Company, of Philadelphia, Pennsylvania. Filed December 10, 1904. Issued June 25, 1907. No. 857,728.

Unit Wheel Gear.—A. J. Benton, Washington, D. C., assignor to Lanston Monotype Company, of Philadelphia, Pennsylvania. Filed November 14, 1905. Issued June 25, 1907. No. 857,783.

Perforated Paper Controller.— Wilfred Bancroft, Philadelphia, Pennsylvania, assignor to Lanston Monotype Machine Company, of Philadelphia, Pennsylvania. Filed October 25, 1906. Issued June 25, 1907. No. 857,974.

Mold Slide Lever.— R. M. Bedell, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed November 1, 1906. Issued June 25, 1907. No. 858,141.

Quick-change Magazine.— T. S. Homans, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed June 22, 1906. Issued July 2, 1907. No. 858,513.

Type-distributing Machine. — Alexander Dow, New York city, assignor to Dow Composing Machine Company, New York. Filed August 30, 1904. Issued July 2, 1907. No. 858,584.

Typesetting Machine.— Alexander Dow, New York city, assignor to Dow Composing Machine Company, New York. Filed November 18, 1904. Issued July 2, 1904. No. 858,585.

Type-bar Blank.— F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation of New Jersey. Filed November 23, 1900. Issued July 2, 1907. No. 858,755.

Type Bar.— F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation of New Jersey. Filed October 23, 1901. Issued July 2, 1907. No. 858,756.

Multiple-magazine Linotype.— P. T. Dodge, Washington, D. C., assignor to Mergenthaler Linotype Company, New York. Filed February 2, 1907. Issued July 2, 1907. No. 859,170.

Impression Machine Matrix.— Richard Grieser, New York city, assignor to Pollard-Alling Manufacturing Company, New York. Filed July 14, 1906. Issued July 9, 1907. No. 859,214.

Typesetter and Justifier.— August Schiepe, Berlin, Germany, assignor to Hugo Friedmann, Charlottenburg, Germany. Filed January 3, 1906. Issued July 9, 1907. No. 859,583.

Multiple-magazine Linotype.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed January 19, 1906. Issued July 9, 1907. No. 859,618.

Ejector Blade.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed July 30, 1906. Issued July 9, 1907. No. 859,619.

Multiple-magazine Linotype.— P. T. Dodge, Washington, D. C., assignor to Mergenthaler Linotype Company, New York. Filed November 13, 1906. Issued July 9, 1907. No. 859,647.

Ejector Blade.— F. P. Howard, Washington, D. C., assignor to Mergenthaler Linotype Company, New York. Filed July 13, 1904. Issued July 9, 1907. No. 859,661.

THE PRINTING TRADES EXCHANGE AND MARKET.

The Institute of Printers and Kindred Trades of the British Empire was inaugurated in June, 1898, with headquarters at St. Bride Foundation, Bride Lane, Ludgate Circus, E. C., London, England. The Institute has issued a circular throughout the trade to manufacturers, agents and buyers, suggesting a Printing Trades Exchange and Market, the object being "to furnish a social and business center for employers and representative men employed or interested in the various associated crafts; to aid, promote, assist, extend and encourage the study and practice of the art of printing and its kindred trades by periodical meetings, the reading of papers, debates, social evenings, 'at homes,' etc. A benevolent fund and a court of arbitration have been established."

The circular is signed by C. J. Drummond and W. H. Burchell, joint honorary secretaries of the Institute, and is as follows:



ART.

Mural Decoration Committee-room of the Ministry, Dresden. By Prof. Otto Gussmann, Dresden.

— *Deutsche Kunst und Dekoration.*

"Most of the staple trades of the United Kingdom possess central exchanges, which are a valuable means of personal intercommunication between the members for business purposes. To mention a few — the Stock Exchange, Corn Exchange, Wool Exchange, Hop Exchange, Coal Exchange, Metal Exchange, Shipping Exchange, Cotton Exchange, Baltic Exchange, Estate Exchange, Leather Exchange, etc.— the daily and hourly value of all of which is so fully acknowledged as to need no comment.

"For some considerable time past many members of The Institute of Printers and Kindred Trades of The British Empire have felt the urgent need of similar facilities for regular intercommunication, and the Council, after full consideration, now propose to establish a *Printing Trades Exchange and Market* at their headquarters, St. Bride Foundation, Bride Lane, Ludgate Circus, London, E. C., right in the heart of 'Printerdom.'

"It is proposed that the new Exchange shall be *held*

every Wednesday from 12 to 4 o'clock, in the large hall of the Institute. The accommodation will be extended as the number of members increases.

"It will be obvious to every business man that these *regular weekly meetings* and exchanges offer the best possible means of arranging and regulating business and ascertaining the opinion of the trades on topics of current interest.

"A central meeting place, such as this Exchange will offer, *will bring together regularly members from all parts of the Kingdom* and conduce to quick personal arrangement and settlement of business and business affairs such as would probably occupy days of valuable time had each individual member to interview those he wished to see at their various places of business. This will undoubtedly tend to a better understanding and appreciation of each other's ideas and requirements, also to more profitable



POSTER OF THE REMBRANDT JUBILEE.

business — which are the primary objects of all such institutions as it is now proposed to inaugurate.

"The Exchange will bring together under one roof, regularly every week throughout the year, *buyers from all parts of the United Kingdom* of machinery, type, inks, paper and other appliances and material required by the printing and allied trades and for secondhand as well as new goods, job lots, special lines, etc.

"No industry — British, colonial or foreign — in any way connected with the printing trades will be excluded.

"The Council of the Institute is, from tentative inquiries already made, fully confirmed in the opinion that the need of such an exchange is much felt and will be of equally assured use and value as has been experienced by other staple industries of the Empire. As the Exchange gets into working order it will doubtless develop other useful features and justify its existence.

STANDHOLDERS' SUBSCRIPTION.

"It is proposed to furnish numbered stands, with lock-up boxes, with name on front for correspondence, papers, etc., for use of members at 2s 6d per week (£5.5 per annum, payable in advance) which will include the annual subscription to the Institute and the privileges of St. Bride Foundation. *The Institute will be open daily for members to make business appointments.* On Exchange days typewriting machines and operators will be available for the use of members to expedite correspondence on the spot.

"So far as may be practicable, the Council of the Institute propose to organize, on Exchange days,

A SERIES OF EXHIBITS

of the latest novelties, new inventions, specimens of fine printing, bookbinding, art and fancy stationery, etc., which will be useful in introducing up-to-date appliances, methods and products *without members having to spend so much time in traveling from place to place to seek them.* The exchange of views and opinions on the goods shown at these exhibits can not fail to be of value to inventors, manufacturers and prospective buyers.

AN INVITATION.

"Employers, managers and representative men in all branches of the printing, paper, engraving, bookbinding, art and fancy stationery and sundries trades are invited to become members of *The Institute of Printers and Kindred Trades.*

"The Institute having now been established nine years, contains amongst its membership (spread over the Kingdom) the most influential men connected with the various trades.

CLASSIFIED REGISTER FOR BUYERS.

"A classified register for buyers will be kept, for ready reference, of the various trades. Manufacturers are invited to send catalogues, price-lists, also a complete list of their specialties, etc.

INFORMATION BUREAU.

"For the convenience of members unable to get to the Exchange regularly, there will be facilities for obtaining expert information connected with all branches of the trades.

"The management of the Exchange will be vested in the Council of The Institute of Printers and Kindred Trades."

HOW TO MAKE A CURFEW.

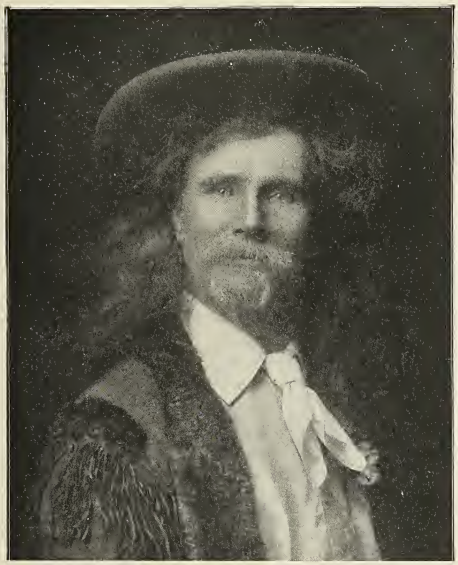
Every family should have a curfew which should positively "ring to-night," and every night if needed. These curfews are inexpensive and can be home-made. Take a piece of siding two feet long and whittle one end down to a handle; then take child that needs the curfew and bend him over a barrel. Now take the piece of siding in the hand and use it for a clapper. Put it on hot. Divide the strokes evenly and see that none miss. Good for a boy or girl up to the age of sixteen and applications are warranted to cure the most pronounced case of street loafing that exists. The music the curfew makes is finer than singing "Where is my wandering boy to-night?" — *Ideal Power.*

CAPTAIN JACK CRAWFORD, "THE POET SCOUT."

BY A. H. M.



ON the way from Derry north, and not far from Malin Head on the extreme north coast of Ireland, is a little village, so little indeed that it is not even mentioned in Lippincott's "Gazetteer of the World." I tried to find it there, as I was, and am, hazy as to the correct spelling of its name — Carndonough or Carndonach. Here Captain Jack Crawford, "the poet scout," was born enough years ago to leave him somewhat grizzled as to hair, but just as active and alert as when he scampered barelegged over the bogs away from the task of "footing turf." Nature stamped "Ulster" strong upon Captain Jack. The high



CAPTAIN JACK CRAWFORD,
"The Poet Scout."

cheek-bones, keen gray eyes, and the slight flattening in pronouncing certain words, prove him a son of that race which out of the smallest opportunities has proved itself the peer of the most favored of providence.

Whisky was the weakness of Crawford's father, as it has been of many a good man before and since. Drink and prosperity do not travel hand in hand, so the father came to America, arranging for the family to follow. But when the family followed, as arranged, it was to find that the father had enlisted and "gone to the front," for the great war had broken out. The elder Crawford did his duty as a brave soldier. He was killed in action.

Young Crawford secured a job as breaker-boy in the coal mines in Pennsylvania, and helped his mother in her straitened circumstances all he could. He earned, or rather he was paid, $1.75 a week. He tried to improve his opportunities by getting another job, and by some ingenuity, after going through several experiences, was able to pass himself off as a miner, for a time — until his mother found it out. Then he had to quit. The brief time of idleness gave opportunity for the military fever of that period of excitement to seize him, and it carried him away — as it had done his father before him. He went with a crowd of other youngsters to the front and was badly wounded at Spottsylvania. He could neither read nor write, but while in hospital the good sisters taught him the mysteries of the written word. Captain Jack can not be said, therefore, to be self-taught. The good sisters, however, were his first teachers. "I never went to school but four days in my life," Captain Jack says, "and I got licked every time I went."

A native good humor and love of companionship made him popular in camp among his fellow soldiers, and the scenes and incidents of those stirring days stimulated his love for narration.

His mother sickened and died. On her deathbed she made the boy promise never to even know the taste of liquor. That solemn promise he has never broken.

After the war he made his way west, and again proved the saying true that a man from the Irish "Black North" can make his way anywhere: he gained a high repute as a plainsman and scout, Indian fighter, trapper, and all the rest of the things romantic and fearsome of the early West. Mark Twain says, regarding his own personal habits, that he will sit up as long as he can find any one to sit up with him, and Captain Jack will talk as long as he can get any one to listen. He makes no pretense to literary finish in any of his stories, verses or songs. But he does stir the emotions of his audiences, and the testimonies of many eminent men and women attest that fact. He wears his hair long, according to the traditional fashion of the Wild West. He says that this came about from the facts that means of cutting hair being small, it was usually raised, and besides, the Indians had no respect for a man who cut his hair.

Captain Jack is one of the most optimistic of optimists, and is always just going somewhere or coming from somewhere. He is in demand. Brightness and cheeriness is always in demand, and so he finds that his stories and songs of that vanished past in which he played no small part never fall coldly upon the ears of the audiences which throng to meet him, whether in the North, East, West or South.

A specimen of his verse is appended:

A PEEP AT THE PAST.

I would rather dress in sackcloth
With my passions in control
Than to stand around in broadcloth
With hut ashes in my soul.
For I never was more happy
In my life, that I recall,
Than the time I wore a gunny —
And I had no shoes at all.

And I'd give a great big dollar,
Which is quite a bit for me,
Just to see my old Glengarry
And the patches on each knee.
And I'd laugh to see the picture
In the column labeled Wants,
Like a little window shutter
On the bosom of my pants.

Oh, of course I know you're laughing,
But my eyes are in the swim,
So I scarce can see the paper
And the writing's sort of dim,
While I'm thinking of another
That is numbered with the dead
And who always did the patching
After I had gone to bed.

And it's her that keeps me human
When the troubled waters roll;
And her tears keep irrigating
Little blossoms in my soul.
And whenever I get ego —
As I'm getting more refined,
I think of dear old mother
And the patches left behind.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

LUMINOUS PRINTING-INK (48).—"We would like to know where we can procure a luminous printing-ink for use on a line of advertising specialties. We have made a number of inquiries, but have not been able to learn anything definite about where it can be obtained or the manner of using it." *Answer.*—A luminous printing-ink is made by Sigmund Ullman, New York, of whom it may be obtained with full directions as to its application and use for advertising specialties. The base of this ink, like most luminous paints on the market, is luminous calcium sulphide. It has the property of storing light when exposed to natural or artificial light. It may be had in several colors. This preparation of ink has not come into general use, the field for its application being as yet somewhat limited.

WORKING UP OF COLUMN RULES (49).—"We enclose herewith a copy of a newspaper which we get out, and with which we have invariably the same trouble, namely, the column rules continually work up, and our pressman can not overcome the difficulty. The straight matter is Linotype. Can you suggest anything so that the rules will *stay low* and not punch through the paper? Is it the fault in locking up, or have the Linotype slugs a tendency to force the rules up? We have been using two-point brass rules; would six-point column rules do away with this trouble?" *Answer.*—Troubles caused by working up of column rules and cutting through the stock are not usually the fault of the lock-up, although if the "squeeze" is made light on the side quoins and strong on the quoins at the foot of the form it tends to minimize the trouble, but does not entirely correct it. The trouble is caused by the slugs, and the remedy lies in using the special column rules made to go with Linotype slugs, which are one point thicker at the bottom than at the top. They may be procured from the F. Wesel Manufacturing Company, Brooklyn, New York.

SPRAYING OF INK (45).—"We make a specialty of imitation letters and have been working on a purple ink to use in our work. The ink at present is perfect as to color, but has a peculiar tendency to spray all over the pressroom when running. I am enclosing a sheet of paper which was lying ten feet from the press with ink on, and if you will examine it closely you will find it full of tiny purple dots. I have never seen anything like it before and after being forced to give up, I decided to get your idea as to the cause and the possible remedy." *Answer.*—The spraying of ink in the process of printing may be due to several causes: speed of press and "stringiness" or viscosity of the gummy vehicle. The capillary action due to this property of the vehicle causes minute globules of ink to float about and cover the feeder, press and everything adjacent, as if the fine spray had been ejected from an atomizer. Glycerin added to ink in small quantities tends to reduce the "stringiness." Some pressmen add alum water — a saturated solution. The addition of magnesia also tends toward a reduction of the capillary action of the vehicle, but reduces the copying properties of the ink, which may be a drawback to its use. The trouble referred to occurs also with other inks when used thin and carrying full color, but the globules do not travel any distance, so the action is confined to a limited area near the rollers in the press.

PRESS NEEDS OVERHAULING (33).—"We have a ——— drum cylinder, 19 by 24, with which we have had some trouble. The press has been in use for about fifteen years, but is in good condition, with the exception of the cylinder bearers. These are worn uneven, which makes it impossible to adjust the cylinder so that it will rest on the bed bearers all the way over the impression. The trouble is that it 'beats' in on the margins, caused, I think, by the condition of the cylinder bearers. Can this be remedied in any way? Will you also kindly inform me if the ordinary drop guides can be adjusted close enough for three-color processwork, and if so, how, or if it is necessary to have a press with the extra drop fingers, as the modern presses have, for this work. I am in doubt in regard to this point and would like your advice on it." *Answer.*—See answer to No. 28 respecting adjustment of cylinder on bearers. The use of the ordinary drop guides on three-color work will depend on several things: the speed at which the press is run; condition of press as regards register rack, etc. The addition of drop fingers should make the work more accurate, providing the feedboard is not too rickety, due to long use. An old press may be overhauled and made to do good service with the addition of the required new parts to insure more perfect register.

A YIELDING BASE (46).—"I am sending you a vignetted half-tone cut which caused considerable loss of time and temper while running off a form of an automobile catalogue. It was the only vignetted cut in the form, and being one of strong contrasts, had a good firm four-ply cut overlay, which brought out the various tones very nicely. The vignetted edges showed soft and blended well into the stock for a few thousand impressions, then the edges began to get harsh and look badly. This necessitated the remounting of cut several times, and as a consequence, the cut overlay had to be removed and replaced several times to make it register with the cut. I can readily see *now* how a solid base, as recommended in the June INLAND PRINTER, would have cost less than the yielding wood base. The article in the June issue of THE INLAND PRINTER on this very subject was timely and very clearly handled." *Answer.*—The surface of the cut when tested with a straight-edge showed a slight compression, which amounted to .0041 inch when measured; the height of cut on edges was .920 inch, while the center or solid part measured but .9169 inch. The edge of the cut was above normal height, the center, or part where the greatest pressure was received, being below normal. Had a firmer base been used, there would have been little or no yielding, and as a consequence, no stoppages on account of harsh edges showing.

PRINTING HALF-TONE CUT ON ROUGH STOCK (44).—"I have figured on a job to be printed on cream wove antique-finish book paper. The work is to be finished equal to copy, which was executed in the East. The part of the job I feel unable to equal is the printing of the oval half-tone portrait, which is of a fine screen. Some trial proofs with a half-tone cut on this stock show that there is something lacking in the way I have handled the mechanical part of the work, as the results are not at all satisfactory. I therefore appeal to you for assistance, and would like to know how to do this part of the job. The letterpress part of the work I am well able to handle." *Answer.*—The printing on soft paper with a half-tone cut of any screen would be a difficult matter, unless a suitable ground was prepared for the impression by crushing out the fibers with extreme pressure. Sometimes a ground is laid on at the same time with

varnish. The procedure would be to send an impression of the cut to a maker of half-tone cuts and have an oval made of zinc of the same size, mounted on a metal base. This would cost about 15 cents per square. This oval may be locked in the chase of a platen press and registered in position on the page with ink. Then when ready to run remove the rollers. The tympan should consist of but one or two sheets of hard manila, and as much impression should be given as the press will stand. This may be accomplished by using several sheets of stencil brass under the tympan. The press should be run as slow as it will go and yet pull over. This process compresses the stock and gives a fairly firm ground for the half-tone cut, which should be printed as soon afterward as is practicable. The ink should not be "tacky," as the stock will not stand much pull. Frequent washing out of the cut will insure a clean, sharp print.

A Good Half-tone Ink (47).—"Having a job of presswork on hand I would like to know what brand or number of ink is used to print The Inland Printer; also if it is used as you get it from the manufacturer — that is, without any mixing by the pressman. I would also like a hand cut and a zinc overlay — one that has been used preferred. What is a good drier for job ink?" *Answer.*—The black ink used to print The Inland Printer is what is known as a "good half-tone black." When received from the makers it is a "short," heavy-bodied ink and is reduced by the pressman as conditions may require. This ink may be procured from any maker of black and colored inks. If ink is required for a special "out-of-the-ordinary" job or line of work, it would be well to consult with your inkmaker, submitting samples of stock and giving such information as will guide him in furnishing the quality and quantity of ink required. Printers very often neglect this part of the detail in estimating on some new work, and find that they either have ordered an unsuitable grade of ink, or possibly in quantities in excess of what is required, thereby increasing the cost of producing the work in question much above the amount figured. A case of this kind occurred where a printer had an order for one hundred thousand labels for tomato cans, this being his first order for that class of work. He was unable to judge, even approximately, the amount of ink required for the job, and he took the figures furnished by the pressman. When the work was finished he found he had used but one-third of the special blue, and about one-half of the red. Additional yellow had been ordered previous to completion of the run, leaving a small amount on hand. The special black used was ordered only slightly in excess of the amount required, so the error in that respect was slight. Had this printer availed himself of the assistance of his inkmaker in this regard, he would possibly have made a more accurate estimate. The driers furnished by the makers of inks will be suitable for the various grades of inks. All that is required is the proper admixture, using judgment in this respect. Most job inks are made so that they require no "doping" whatever. Of course conditions arise which pressmen must meet, and in such cases "doping" may be excused.

A Method for Attaching Cut and Sheet Overlays (50).—"Please advise me of a correct method for applying cut overlays and 'spot-up' sheets to the cylinder of a press and get form and overlay to register perfectly." *Answer.*—There are a number of different means employed in attaching cut and sheet overlays to the tympan or temporary packing of a cylinder. The method herein described is one that can be relied upon, and is in general use. The preliminary work is to prepare the tympan for the cylinder, which consists of two pieces of manila (one for top draw and the other for cut and sheet overlay support) and sufficient book or print paper according to the requirements of the job. The amount used should make the tympan about one or two thicknesses of paper in excess of the height of cylinder bearers. This is to compensate for the amount of compression that takes place during an ordinary run. The tympan sheets and draw are attached in the usual manner by pasting under the clamp, the draw being made taut by the reel. The second piece of manila, which is to be the support of the cut and sheet overlays, is now attached to the cylinder by pasting under the clamps and at the back end. This piece is not to be attached to the reel, and must be free from wrinkles and "bagginess." Now level up form and register sheet. Then pull an impression on a sheet of the same kind of stock that is used to make up the tympan. This is to be the "mark-out" sheet; and before press comes to a stop, pull an impression also on the manila sheet which has been pasted over draw-sheet. While work on the "mark-out" sheet is progressing the pricking of the manila sheet may be carried on, using a bodkin, punch or knife — preferably a small punch. Make punctures through the top sheet, outside the printing edge of form, so that it will show plainly on the bottom draw-sheet. Make at least two holes or punctures for each section in which the sheet is to be subsequently divided. Then detach the manila sheet from the top or draw sheet and divide it into sections of two or four pages each, according to the size of the pages. The cut overlays may now be attached to the manila support, registering them accurately with the impression and pasting securely in place. The "mark-out" sheet when finished is also divided into small sections for convenience in handling, and they are then registered and attached to the manila support. The sections of the manila sheet may now be attached securely to the bottom draw-sheet, which holds the permanent hard packing boards in place. The pressman is guided in attaching these sections in place by the punctures made through to the bottom sheet from the impression taken on the support sheet previously mentioned. The accuracy of register between the overlay and form now depends on the care exercised by the pressman in matching these perforations — the method is exactness itself when care is taken. Of course when a sheet overlay is attached, one sheet is removed from the tympan. This explains why the same grade of stock should be used for "mark-out" sheets and tympan. The additional sheet overlay which may be added to complete the make-ready is attached on the top of the first one, and of course a sheet of the tympan is withdrawn for each sheet of overlay that is added. The structure of the tympan consists, then, of (1) manila top or draw-sheet; (2) sufficient book or news paper, as described above; (3) the second sheet overlay; (4) the first sheet overlay; (5) the cut overlay; (6) the manila support for cut and the sheet overlays; (7) the bottom draw-sheet, to which the manila support is attached with paste; (8) the permanent hard packing board or boards, as the press may require. After the make-ready is completed, the manila top sheet is drawn tightly over the tympan. It may then be sponged off quickly and then drawn up tighter. In drying out — which takes but a short time — it will shrink tightly over the tympan and hold the sheet and cut overlay securely in place, preventing any shifting during run. The tympan should then be oiled, and if the run is a long one, possibly another sheet overlay will be required; this one to be "spotted up" with tissue, the parts seeming to have gained impression being dropped, and such parts as require further strengthening being "spotted up." This last overlay is not to be attached until the run has continued for at least half a day; then the compression in tympan has about reached a stationary point and will not increase sufficiently to make any appreciable difference.

ELEVENTH ANNUAL CONVENTION INTERNATIONAL ASSOCIATION OF PHOTOENGRAVERS.



THE eleventh annual convention of the International Association of Photoengravers was held in Washington, D. C., June 24 and 25. About seventy-five delegates were present and a number of visitors.

The International Association of Photoengravers was officially born at Buffalo in October, 1897, though previous to this there was a meeting in St. Louis in May of the same year. At this meeting a national committee was selected to promote the plans for calling a national meeting. This committee made arrangements for holding the first convention at Nashville, Tennessee, in October, 1897, but on account of yellow fever in the South the location was changed to Buffalo, New York.

The first convention was called to order by Chairman Tenney, at the Tift House, Buffalo, October 6, 1897, with fifty-nine delegates present, representing twenty cities, and the first officers were elected at this meeting, as follows: Ward M. Tenney, of Boston, president; Samuel R. Mason, of Cleveland, secretary, and Alfred Bersbach, of Chicago, treasurer.

The following years conventions were held at Brighton Beach, New York; Put-in-Bay Island, Ohio; Cleveland, Ohio; Buffalo, New York; Pittsburg, Pennsylvania; Atlantic City, New Jersey; St. Louis, Missouri; Buffalo again in 1905, and in Detroit, Michigan, in 1906.

The past year having been one of unusual business prosperity, interest in the association has not been up to the required standard, and it is perhaps timely to say to the members that the self-inquiry suggested by some of the men who have devoted time and means to the betterment of the trade should be applied, namely: "If all the photoengravers were to do just as I do, what kind of an association would we have?" The association is potent for good. Let the man who sits back and says, "When you fellows show me what good it is I will come in and help," let him realize that when that time comes his help will not be required. A little more kindliness, an appreciation of the value and importance of organized effort, a comprehension of the vast influence the organization can effect in establishing trade ethics, will do more good directly and indirectly for bettering conditions all around than years of fault-finding and grumbling.

The convention was held at Raucher's. The officers of the association present were, President L. B. Folsom, of Boston; Vice-President L. F. Eaton, of Detroit; Secretary H. C. C. Stiles, of the Maurice Joyce Engraving Company, of Washington, D. C., and Treasurer E. A. Le Gros, of Chicago.

The convention was opened by L. B. Folsom, of Boston, president of the association, who in an address explained the purpose of the convention and reviewed at some length the progress made by the association during the past year.

The morning session was taken up principally with the reading of reports.

L. H. Bissell, president of the Bissell College of Photoengraving, Effingham, Illinois, in his address brought out the fact that during the coming year, instead of teaching students in all branches they will specialize in one branch, the more popular branches being half-tone and line operating, copper and zinc etching and finishing. He also reported that at the present time they had calls for over one hundred workmen in the different branches if they could furnish them.

Mr. George Benedict, president of the Globe Engraving Company, Chicago, reported that his son had taken a course in operating some two years ago and was doing fine work in his plant.

Mr. Van Alstine, of the Peninsular Engraving Company, of Detroit, Michigan, also reported that they had employed several of the students during the last three years and were well satisfied with them.

Mr. Manshausen, of the firm of Clegg-Goesner-McFee Company, Cincinnati, and Mr. Joseph L. Megrue, manager of H. W. Weisbrodt Engraving Company, of Cincinnati, also gave a good report of a number of students who were employed in their respective plants.

This institution has been endorsed by the International Association of Photoengravers, and the advisory board for the coming year is: Lon Sanders, president Sanders Engraving Company, St. Louis, Missouri; George Benedict, Globe Engraving and Electrotype Company, Chicago; Mr. Manshausen, Cincinnati, Ohio.

Secretary H. H. C. Stiles, of Washington, D. C., submitted his annual report and gave a detailed account of the efforts which resulted in giving the trade denatured alcohol of proper quality, so that it may be used to advantage by photoengravers. The report of the treasurer, E. A. Le Gros, of Chicago, showed the association to be in a prosperous condition.

The following were elected members of the association: Mortimer Company, of Montreal, Canada; Peerless Engraving Company, of New York; Atlantic Engraving Company, of Norfolk; Phototype Company, of Philadelphia; Standard Engraving Company, of Philadelphia; Alabama Engraving Company, of Birmingham, Alabama, and Terry Engraving Company, of Columbus, Ohio.

Undoubtedly the subject of the most vital interest to the well-being of the engraving trade is the method of making charges. The reform of the present methods has been worked for by Mr. George H. Benedict with an energy and convincing logic which, it is safe to say, is unparalleled in the history of the art. In substantiation of this view the synopsis of Mr. Benedict's address is prefaced by quotations from recent articles in the *American Printer* and the *Progressive Printer*. In its July issue, under the title "The Photoengravers' Hocus-Pocus," the *Progressive Printer* says:

"Every age has had its jugglers and its worshipers of their incantations. The wisest of men have paid to be tricked and fooled by illusionists and applauded their cunning. Delusion was the drink of the gods and cups were hung under the fountains of nectar to catch the inspiring fluid.

"But hocus-pocus has survived the days of early invention for deceptive entertainment and has its exemplification and idolatry in the photoengravers' square-inch rate for half-tones, a phantasm in real business.

"It must have been the early witches and conjurers who suggested selling half-tones by the square inch, regardless of size, with a minimum charge, for with all its iniquities and inconsistencies it is a hoodoo that photoengravers seem unable to break away from.

"The fundamental reasons for the square-inch rate being unfair are: the great variance in the cost of producing the different sizes of half-tones, and that this wrong system of charging makes the minimum charge very often below the actual cost of production, while the excessive profit on large cuts has lowered the all-around average rate to where there is little money in the business, because of dividing the profit on large cuts with the buyers of small cuts. All of these might be summed up in the one direct and comprehensive reason that the square-inch charge for cuts does not, in the majority of cases, represent their producing cost, but is either far above or below it.

"A very considerable majority of the photoengravers realize the truth of these statements, admit the facts, and would welcome a change, but have no satisfactory definite ideas of how to go about it, or just what might come of heroic measures for reform. But every reform has a beginning, usually with few advocates, yet, if founded on true merit, believers increase until the converts become a majority. It has been shown that if an opinion be wrong, reasonable time will destroy its force and remove its effects, and it has been also proven that in all ages efforts to disprove old and advance new theories have been ridiculed and the reformers reviled. History is replete with instances of discoverers, inventors and reformers who were looked upon by the people of their time as cranks and heretics, but whose memories are now greatly honored.

"It should not require an illuminated doctor to light the photoengravers away from the fallacy of the square-inch rate, into what practical demonstration is daily showing to be more profitable as well as more equitable, but they would follow some such a mysterious leader, perhaps, into the tall grass. One of their own, however, Mr. George H. Benedict, a practical man of the craft, who has given serious continued thought to the subject in all its phases and kept comprehensive actual records, has for several years given his deductions publicity for the benefit of the trade at large, and has urged with reasonable persistency the adoption of a scale which would render the square-inch habit inoperative and obsolete.

"It would not be true to say that no headway has been made under his agitation, because, while the square-inch rate still governs the price of half-tones, Mr. Benedict's business philosophy on the subject is sticking in the gray matter of a great many photoengravers and ought to come out at the next annual oozing.

"The photoengravers will hold their next annual convention June 24 and 25, at Washington, D. C., and Mr. Benedict will probably be there to again present his array of indisputable figures, and ask the convention to express the sense of its convictions by voting against the continuation of the square-inch rate. Inasmuch as the square-inch rate system of measuring and charging for half-tones does not take care of the true shop costs, and is, therefore, not applicable to the business, it ought to be supplanted by a more competent system that will more fully and fairly cover all contingencies.

"Mr. Benedict's efforts in this direction have been intelligent and what he submits is entirely practical, would be of broad benefit, and ought to be favorably acted on by the convention at Washington, the fountain-head of good legislation. It is a reform that must come, and, it would seem, the sooner the better for the trade."

In an editorial note the *American Printer* for July says:

"The only way to make money in the engraving — or any other — business, is to sell for more than cost — cost considering *all* the items that enter into it. Recently the Globe Engraving and Electrotype Company, of Chicago, issued a new scale of prices for half-tones, zinc etchings and electrotypes, raised to meet the present conditions of advanced cost of materials. In a card from Mr. Benedict he says:

"'We have found that our 8 by 10 half-tones cost us 5½ cents per square inch. Our ten-inch half-tones cost us 11 cents per square inch. These are average shop costs — nothing added. We can make one hundred per cent on 8 by 10's at 11 cents per square inch. To make one hundred per cent on minimums we must charge $2.20 each. The square-inch rate is the curse of photoengraving. We hope to kill it — and will — in time. If you want an argument on this matter you can have it — at the convention.'"

The following circular was distributed by Mr. Benedict at the convention:

THE CURSE OF PHOTOENGRAVING IS THE SQUARE-INCH RATE.

How We Lose:

It costs us $10 per day per camera for operating expense — to get and care for orders.

It costs us $15 per day per camera for the labor of the crew of eight to ten men.

It costs us 3½ cents per square inch for the material used in making half-tones.

We average twenty minimum half-tones per day per camera.

It costs us $10.00 for operating expense.
15.00 for labor.
7.00 for material.

Total cost, $32.00 or $1.60 each.

More than half the half-tones we make are minimums.

How We Play Even:

The half-tones we make average 16½ square inches.

We average fifteen half-tones per day per camera — average day's output, 248 square inches.

It costs us $10.00 for operating expense.
15.00 for labor.
8.68 for material.

Total cost, $33.68 or 13 3-5 cents per square inch.

On half-tones smaller than average we lose; on half-tones larger than average we make good.

How We Make Good:

We can make ten 8 by 10 half-tones per day per camera.

It costs us $10.00 for operating expense.
15.00 for labor.
28.00 for material.

Total cost, $53.00 or 6¾ cents per square inch.

We make very few 8 by 10 half-tones.

The only way to correct a wrong theory is to offer one that is as nearly right as you can make it.

A SCALE OF PRICES

that will afford an equal profit on cuts of any size must be based on a fixed charge of $1.50, plus 10 cents per square inch for half-tones, and 75 cents, plus 5 cents per square inch, for zinc etchings.

Following is a brief report of Mr. Benedict's address:

"At the first convention of the photoengravers of the United States, at Buffalo, I think it was ten years ago, in connection with the talk on prices it was agreed that the cost of small cuts was very much more in proportion than large cuts, and that it was ridiculous to sell half-tones by the square — as if there was no more to making a half-tone than to a job of plastering or house-painting.

"Notwithstanding the unanimity of opinion that the square-inch rate was the curse of the craft, a square-inch schedule was later adopted by each local association.

"Two or three years later the executive committee of the association, at a meeting in Cincinnati, agreed on a sliding scale based on a fixed charge of $1 plus 10 cents per square inch. The scale was engraved, printed and presented for adoption at the next convention, but nothing came of it.

"It was evident then that photoengravers, like the rest of mankind, were more or less slaves — to tradition, to custom, to habit. They were afraid to change from an old and admitted wrong method to a new and theoretically right method.

"We come together annually with a view of improving conditions and correcting abuses. The greatest need for improvement is in the price we get for our product. The greatest abuse is the abuse we inflict on ourselves by continuing to adhere to a square-inch rate after we have unanimously declared it to be a ridiculous plan of estimating the value of our work.

"Is there any other business that is cursed with and clings to a system so idiotic?

"Logically, the best and only way to correct a wrong theory is to adopt one that is as nearly right as our intelligence can make it.

"We have again assembled in convention with a hope that something may happen that will be for the good of the craft. No action we can take will equal the good that will be done if the association declares for a consistent scale of prices, and backs its resolution up with a campaign of education among the photoengravers that are not here.

"Considering the advance in the cost of everything we buy, now is the time to consider how we can get better prices for our products, and incidentally establish a schedule of prices that will be consistent, satisfactory and permanent.

"Gentlemen, shall we do it now, or shall we wait another year, or another ten years?"

On Tuesday morning the following were elected officers for the ensuing year: H. C. C. Stiles, Washington, president; F. J. Beygeh, Minneapolis, vice-president; William Doran, Boston, secretary; John C. Bragdon, Pittsburg, treasurer.

Members of the association and ladies accompanying them visited the Bureau of Engraving and Printing in the afternoon, and in the evening took part in a joint banquet given by the International Association of Photoengravers and National Electrotypers' Association at the Grafton Hotel.

The banquet was in every detail a success. Harry C. C. Stiles, the newly elected president, acted as toastmaster, and in this capacity took all the honors. His introduction of the speakers was cleverly done and made it clear that he was just the right man in the right place.

The first speech of the evening was from Robert M. Harper, president of the Washington Chamber of Commerce, who informed the delegates that Washington was the seventeenth city of the country in point of capital invested by manufacturers.

The speech of the evening, however, which was brief and to the point and was listened to with marked attention by the delegates was that of Charles A. Stillings, Public Printer.

The Public Printer made no preparation for the occasion, but indulged in a short talk on the work that is being done in Uncle Sam's big printing-office.

The Public Printer's résumé of the reorganization of the several divisions of the Government Printing-office was very interesting. He told of the introduction of a system in the big print-shop which has for its object the arranging of the divisions in sequence so that when the raw material — copy received from Congress and the departments — was started at one end, it came out at the other a finished or manufactured product.

The Public Printer said he was well aware of the difficult undertaking when he accepted the commission from the President, and before starting in on his scheme of reorganization he gave several months' hard study familiarizing himself with the details of the office. Speaking of his assistants, he said that he selected them from the latent talent in the office and that he had made no mistake in those he had picked for the responsible heads of the several divisions in the office.

At first, he said, he met many obstacles to any change from the method of doing business that had grown up in the past, and it required heroic treatment to amend it to new and simpler ways. The Public Printer explained briefly the operations of the cost and audit system, to introduce which he had secured from Congress the necessary legislation.

This system, he said, was progressing slowly but surely, and when finally installed it would enable the Public Printer to tell at any moment in what division a job was, its condition, the cost of labor and material, and the system would place the responsibility for any mistake, error, or delay just where it belonged.

The Public Printer said it was his aim to bring the Government Printing-office to that stage of proficiency and improvement so that it might ultimately be to the printers of the United States what the Agricultural Department is to the farmers. Instead of the Public Printer sending out representatives to inspect private plants to secure information regarding methods and machinery, it was his aim to make it possible for the printers and bookbinders of the country to visit the Government Printing-office for the examination of modern machinery and methods used in the development and operation of the printing and bookbinding arts, and allied industries. While the Government Printing-office is now the largest printery in the world it was his desire, he said, that it might be made the model printing-office not only of the United States, but of the world. His brief talk was greeted with pronounced approval from the delegates and they showed by their applause that the Public Printer had struck the popular key-note. At the conclusion of the banquet the delegates came forward and warmly greeted the speaker.

The other speakers were J. Clyde Oswald, editor of the *American Printer;* George H. Benedict, introduced as the father of the business in Chicago; William J. Lawrence, representative of the supply men, also from Chicago; J. H. Ferguson, of New York, representative of the craft of electrotypers, and Max Levy, who gave a humorous description of the convention and of Public Printer Stillings, a la Mr. Dooley.

The speaking of the evening closed when W. H. Hoffman, of Savannah, Georgia, arose and proposed a rising vote of thanks to H. C. C. Stiles and his fellow laborers of Washington, who had made the meeting from beginning to end a complete success.

Toastmaster Stiles announced the program for the journey to Norfolk and the Jamestown Exposition, and the convention closed amid mutual handshaking and congratulation upon the harmony and accomplishment of the meeting.

One of the enjoyable features of the banquet was the presentation to each member and guest of appropriate souvenirs by the supply men in attendance upon the convention. There were card-holders, pocketbooks, desk portfolios, and numerous small reminders of the occasion, all highly praised by the recipients.

The menu card was of special appropriateness. It was a reproduction of a photoengraving form, bearing the viands, locked in a chase, just ready to go on the press. The menu was the souvenir presented by the Maurice Joyce Engraving Company, of Washington.

RUNS "AD" FOR ETERNAL LIFE.

Rev. A. S. Phelps, pastor of the M. E. Church, Plainville, Wisconsin, is nothing if not up to date. He runs a standing advertisement in the local paper calling attention in display type to the goods he handles. It reads as follows:

Eternal Life Assurance Society. Home Office, Heavenly City, New Jerusalem. President, the Lord Jesus. Capital, God's everlasting love. The firm assures you peace and joy here, and in the next world a life of everlasting blessedness. No certificates of health necessary.

A. S. PHELPS, Representative.

OUR idea of a loafer is a man who rests before he gets tired.— *Record-Herald.*

OBITUARY

WILLIAM JOHNSTON.

William Johnston, president and treasurer of the William Johnston Printing Company, died in Chicago, after a long and painful illness, on May 28, 1907, at the age of fifty-five years. Mr. Johnston was born at Peterhead, Scotland, February 1, 1852, came to London, Ontario, with his parents at an early age, learned the printing trade on the London *Advertiser*, was foreman on the Brantford



WILLIAM JOHNSTON.

Expositor, afterward emigrating to Chicago, working side by side with the late Henry O. Shepard in the office of Knight & Leonard.

About twenty-five years ago Messrs. Shepard and Johnston embarked in the printing business in a small way on Clark street. The firm was remarkably successful and soon had the foundation laid for one of the largest and finest printing establishments in the United States. In 1886 the firm of Shepard & Johnston was dissolved, Mr. Johnston retiring, H. O. Shepard & Co. succeeding. In 1888, Mr. Johnston purchased the controlling interest in the P. L. Hanscom Printing Company. The same year the firm name was changed to the William Johnston Printing Company and Mr. Johnston elected president and treasurer, which position he held till his death.

Mr. Johnston was identified with many successful enterprises. One of the foremost and most successful publications of the twentieth century — THE INLAND PRINTER — he, with H. O. Shepard and others, was instrumental in bringing into existence. He developed and made possible the profitable working of the William Johnston Printing Company of to-day. He was one of the organizers and for years the secretary of the local Typothetæ, and was a material factor in the organization of the National Typothetæ.

Mr. Johnston was an active thirty-third-degree Mason, being Past Master of his lodge and for many years to the time of his death, its treasurer. He was Past Commander of St. Bernard Commandery, No. 35, K. T., an instructor in the Consistory and for sixteen years Recorder of the Medinah Temple, A. A. O. N. M. S. Through his indefatigable energy, honesty and strict adhesion to business principles, Medinah Temple to-day is in happy possession of over six thousand members and nearly half a million dollars in property.

No one knew Mr. Johnston but to love and respect him. He was the soul of integrity, unpretentious in bearing, but a true friend to all deserving his friendship. He befriended many in secret, believing it to be a virtue — "Let not the left hand know what the right hand doeth."

Mr. Johnston was accorded one of the most magnificent and impressive funerals ever given a Mason, at Medinah Temple, by St. Bernard Commandery, on May 30. He was buried at London, Ontario.

WHERE GRAPHITE COMES FROM.

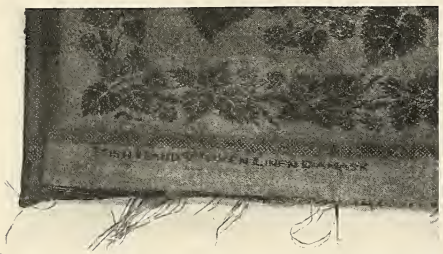
Some interesting particulars about graphite, a material that forms an important item in the stationer's stock, for lead-pencils must be one of the most extensively used articles he sells, appears in the current issue of the *Bulletin of the Imperial Institute*. It is the second part of an article on "Graphite: its occurrence and uses," and deals with its distribution. Austria gives the greatest output, but Ceylon is a close second, and we are told that the finest graphite at present mined is obtained from the latter island. The industry in Ceylon seems to be carried on by the villagers in a somewhat primitive manner, and many of the mines only worked when the price of graphite is high. A few have been worked on European lines, but not as a rule with much success, as the deposits are irregular and inclined to soon give out. Nevertheless Ceylon turned out 26,478 metric tons of graphite in 1904, out of a total world's output of 76,533 metric tons. The principal deposits of Austria are in Bohemia, adjoining the graphite region of Bavaria. The most valuable deposits are the "Fürstlich Schwarzenberg'schen Werke" at Schwarzbach, where three layers are exposed. The center bed yields the "fett" graphite, a soft, earthy variety of such purity that it is placed on the market in its natural state after some small concretion-like aggregates of silicates have been removed by hand. This has a fine flaky structure, and is employed for pencils. It appears to be closely allied to the Borrowdale graphite. In 1904 Austria's output was 28,620 metric tons. Italy is the third largest producer of graphite, with 9,765 metric tons output in 1904, it being worked in the northwest, near Pinerolo in the Vaudois on the Cottian Alps, and near Bagnasco in the Bormida Valley, a portion of the Maritime Alps. Other smaller producers of graphite are Germany, in the neighborhood of Passau, in Bavaria; Russia in Asia, where but little work is now being carried on, though the graphite obtained from Batugol, near Irkutsk, was manufactured into pencils of the finest quality; India, where it is found in many localities. It is also met with in New South Wales, Victoria, Queensland, West Australia, South Australia, New Zealand, in various localities in Canada, United States, Mexico, South America, Cape Colony, Rhodesia and British Central Africa, British East Africa and Uganda and Northern Nigeria.

IRISH HAND-WOVEN LINEN DAMASK — AND SUBSTITUTION.

IRISH hand-woven linen damask is what made the Irish linen industry famous, and its long career of supremacy began with the introduction of the art of weaving it from Flanders and other continental countries in 1697 by William Waring, who brought over a colony of workmen to Ireland, after whom was named the village of Waringstown in county Down, province of Ulster.

This village is still the center of the hand-loom industry, if indeed there can be said to be any center to that branch of the linen business, for the advent of machinery operated by steam-power has so supplanted the old-time hand method that there is little of it left.

When a person buys an Irish linen damask table-cloth, no deception is used in its sale as a rule, for, undoubtedly the make is Irish, the quality linen, and it is damask, but it



Section photographed from unbleached Irish hand-woven linen damask napkin. The genuine only has the inscription on the goods. This is protected by the British Merchandise and Marks Act.

will surprise many to learn that the largest linen stock in the United States has not a hand-woven damask table-cloth in it.

To remedy this strange state into which their worthy calling has fallen the damask hand-loom weavers of Ulster are now organizing for the very simple and perfectly legitimate purpose of being permitted to weave into each table-cloth and napkin the words — "Irish Hand-woven Linen Damask," in small, unobtrusive letters.

In these times of agitation over pure food and pure drug laws and, generally speaking, a "square deal" for every man, especially for those who need protection from the financially strong, who are at the same time curiously blind to others' rights, it would seem very strange if these men should have opposition, and yet they have.

From whom? From the power-loom manufacturers of Irish linen damask. Why? The answer is ridiculous (when it is remembered that for several decades these steam-power people have been greatly assisted in amassing fortunes by the sentiment which surrounds "Irish linen," and which, as said, was created by the hand-loom people) — because, generally speaking, now and then some member of that small section of the buying public which likes the best of everything, would ask for, and insist on having, some Irish hand-woven linen damask, so marked, and thus a sale would be lost to them.

Still more strongly, no doubt, would these same steam-loom manufacturers oppose a law, if such should be suggested, compelling them to mark their own goods, "Steam-power Woven."

Irish hand-woven linen damask stands alone and unapproached at the head of white table goods, and nothing in the world can be suggested as "just as good," for several reasons.

As the Valley of the Connecticut produces the superior Connecticut Wrapper in tobacco, Cuba the world-famed Havana leaf, Colorado the Rocky Ford melon, and a certain strip of Illinois, lying as a belt across it, broom-corn, so, the North of Ireland is exactly suited in soil, climate and other features to the production of perfect linen goods.

In addition to the soil and climatic conditions being suitable, there is one very important aid found in the water of the River Ban (Irish for white), used in washing and bleaching the yarn and woven goods. It is said that no such water for this purpose exists elsewhere.

The Ban rises in the Mourne Mountains, county Down, and runs northward through Lough Neagh, referred to pathetically by Tom Moore in his stirring song, "Let Erin Remember the Days of Old":

On Lough Neagh's bank, as the fisherman strays,
When the clear cold eve's declining,
He sees the round tow'rs of other days
In the wave beneath him shining;
Thus shall mem'ry often, in dreams sublime,
Catch a glimpse of the days that are over;
Thus sighing, look thro' the waves of time
For the long-faded glories they cover.

The present workers in this art, descendants through many generations of the men who caused "Irish linen" to become household words the world over, will no doubt be successful in bringing about the general use of the words "Irish Hand-woven Linen Damask," but they need the encouragement of at least a limited demand for the marked goods.

Working for small wages in their own homes, and separated from each other in country districts, it can readily be seen that such men are sometimes at the mercy of others who do not lie awake nights working out the problem — How can I best follow the golden rule?

The world could get along without Irish hand-woven or steam-woven damask, as it could get along without hand-made Oriental rugs or diamonds, but what could please the heart of womankind more than the possession of a liberal or even limited supply of this superb product of man's handicraft, lasting as it does, with care, through several generations.

The small additional cost necessary to purchase the hand-woven article as compared with the steam loom is not to be compared with the great contrast which exists between say, Oriental and machine-made rugs, or between the product of Africa's great diamond mines and that of the smaller ones, which is $19 per carat as against $2 per carat in average value.

Six or eight months must pass before the ladies of America can secure the hand-woven goods marked as indicated at the head of this article, but the brides-to-be of 1908 and later years can look forward with pleasure to "showers" that will occasionally have in them table-cloths and napkins, the possession of which will be a source of satisfaction and pleasure for years and years.

THE VALUE OF GOOD STATIONERY.

Too much stress can not be laid upon the importance of sending out your correspondence in a manner that will create a good impression. Don't save money by first attacking your expenditures for stationery. Get the best. The impression created by good business stationery is lasting, and many a house has lost business owing to the fact that letter-heads, advertising, etc., were gotten up in such a manner as to leave the receiver under the impression that the concern sending out such matter was doing business in an attic.— *Business Man's Magazine.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

DURING February, March and April, Mr. W. W. Read, assistant foreman of the International Text-book Company's composing-room, at Scranton, Pennsylvania, conducted a series of noon-hour meetings in the spacious composing-room, in which a number of the best speakers and musicians of the city participated. Two meetings were held each week, each lasting one-half hour. The average attendance was about three hundred, although on different occasions as many as five hundred employees were present. About eight hundred people are employed in the instruction and printing building, and about the same number in the administration building. The list of speakers included prominent clergymen, both Protestant and Catholic, lawyers, physicians, etc., and the addresses were all very inspiring and helpful, being mostly along ethical lines. The accompanying picture shows some of the posters used to advertise the meetings. They were both designed and executed by Mr. Read, and were all printed in colors, which fact the photograph does not bring out. The picture was taken by Mr. James B. Skeoch, of the I. T. Company composing-room, and president of Scranton Typographical Union, No. 112.

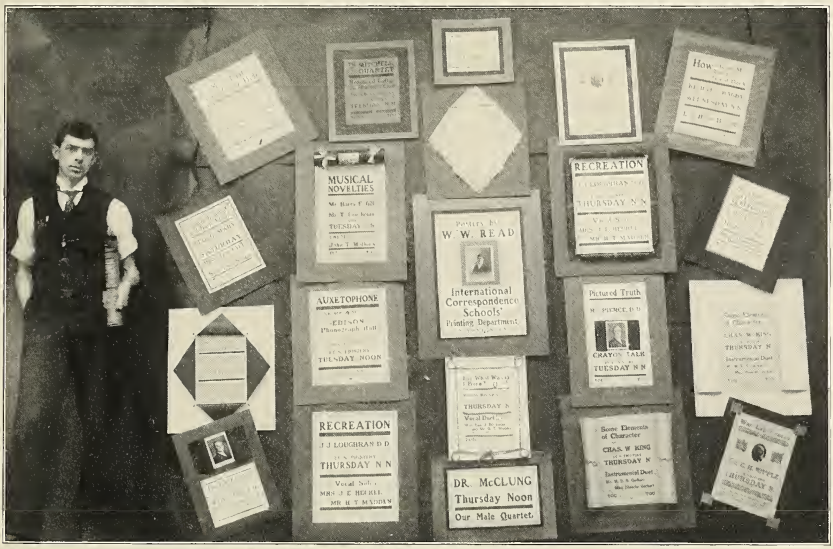


EXHIBIT OF POSTERS BY W. W. READ, INTERNATIONAL CORRESPONDENCE SCHOOLS, SCRANTON, PENNSYLVANIA.

THE owners and managers of Chicago Linotype typesetting composition offices contemplate forming a permanent association for the purpose of establishing trade customs and for other mutual benefits. At a preliminary meeting, held June 8, there were present representatives from five companies. A general discussion was held on the subject of loss resulting from metal not being returned. The official name of the organization is the Machine Composition Association. A second meeting was held June 15. F. E. Wolff, representing the Ben Franklin Club, was the organizer.

THE Rapid Computer, made by the Rapid Computer Company, Benton Harbor, Michigan, is a device which will be welcomed by all who have to do with bookkeeping or cost systems. With the exception of printing the items, it will do anything the higher-priced adding machines will, and is even more adaptable to many kinds of work, as it can be placed on the page of a book and carried down the column as each item is added. It is absolutely accurate, made of the finest materials, practically indestructible, and the low price places it within the reach of the most modest establishment.

ABOUT a year ago two men, artist and engraver, connected with one of the larger Chicago engraving houses, recognizing the real and growing demand for engravings of which quality rather than low price should be the distinguishing characteristic, launched the Lammers Shilling Company. In the face of an almost unanimous demand for low prices this concern has prospered from the start, and their list of patrons who appreciate and are willing to pay for something distinctive and out of the ordinary in illustrations has steadily grown until they have found it necessary to establish an engraving plant of their own. This new plant is located in a new building, has an efficient corps of artists and designers, and is equipped with every modern facility for turning out the best grade of illustrations, half-tones, zinc etchings and colorwork. In addition to this the Lammers Shilling Company still maintain their offices in the Heyworth building, Chicago. Their activities are by no means confined to the local field, as their aggres-

sive advertising campaign has built up an extensive line of out-of-town business.

If the constantly increasing business of the Mergenthaler Linotype Company may be taken as a straw to show which way the wind blows, the printing trade can be considered as enjoying its share of prosperity. In May the Mergenthaler Linotype Company entered orders for one hundred and twenty-one machines and in June for one hundred and fifty-two. It seems a significant fact that the majority of these orders are for one and two machines and are to be installed in the strictly book and job printing offices of the country. One hundred and fifteen machines are being shipped every month from its great factory, and in spite of the fact that its matrix department is making one hundred thousand matrices a day, it is nearly three million matrices behind orders.

The Chemical Engraving Company, 18-20 Oak street, New York city, announces that it has purchased the stock, plant, good will, accounts, leaseholds, etc., of the Photo Engraving Company, located at 9-11-13-15 Murray street, New York. This is the oldest photoengraving company in the United States and is well known throughout the trade. Its work has always been high class and its plant is a very complete one. The two plants will be consolidated at 9-11-13-15 Murray street, which is without question the best location in New York city, and will constitute one of the largest plants in the city. The Chemical Engraving Company was established in December, 1901, at 18-20 Oak street, and it has gradually built up its business to such an extent that it needs more room and greater convenience for customers.

In a room hung with white-bordered American flags at the rooms of the Association for International Conciliation in New York there was exhibited for the first time a volume of clippings from four thousand eight hundred American newspapers about the first National Arbitration and Peace Congress, held in New York, April 14 to 17, which is the largest volume of the kind ever made. The clippings, which were collected to show the unanimity of national interest in the work of the association, would make a single column, two and one-quarter miles long. The book will be shipped to Mr. Hayne Davis, secretary of the association, now at The Hague. From thirty-three thousand clippings gathered by Burrelle, who also prepared the book, 11,477 clippings were selected by the association for permanent preservation. Among these are to be found many articles published by The Inland Printer relating to Peace Congress. These were then pasted upon parchment bristol boards, which when bound made a book of 1,460 pages weighing 350 pounds. The book is one foot thick, twenty-two inches high and, when open, extends five feet. The items were divided into sections according to States, in alphabetical order of cities. This is a greater scrap-book than the "Dewey Album" in the Smithsonian Institution.

The third annual excursion and clambake of the employees of The Gillespie Brothers, Incorporated, Stamford, Connecticut, publishers of the Stamford *Advocate*, was held on June 22. These outings were inaugurated so that the employees should become better acquainted with each other and with their employers, and by this mutual exchange of good feeling to accomplish a thorough unification of interests. On these occasions the entire plant of The Gillespie Brothers has been placed at the disposal of the committee for the production of the souvenirs, and the employers have in many other ways given the committee substantial assistance. The souvenir booklet issued on this occasion is appropriately designed and printed in green and blue, the cover-stock of green being printed in gold and the whole loosely bound and tied with a silk cord. The frontispiece is a full page half-tone reproduction of the yacht "Helys," which was placed at the disposal of the party for the outing by Mr. Richard H. Gillespie. The different courses on the menu are gotten up in the form of parodies, and under "Roasts" attention is directed to the three following pages, containing "Roasts — Rare," "Roasts — Medium" and "Roasts — Well Done," a few of which follow: "Walter Wood, the matinee idol of perfect grace and ease of smile, perfect contour and profile, medicine man and philanthropist. Good old Dr. Wood eat the bake up, if he could. Would Walter hit the bottle? — we don't think *Walter* Wood." "Our genial foreman, Charles Owens — rubber man — one look will suffice. He stretches, gives, expands, is flexible and very pliable. To corroborate this story notice his assault on the food foundry. His capacity is limitless and his appetite indefatigable." "Miss Sarah A. Brinkerhoff, Miss Helena L. Stewart and Miss Susie E. Harris compose the feminine and naturally the most thought-of part of the aggregation. Misses Brinkerhoff and Stewart are noted for their grammar. Neither say niether and niether say neither — it's nather. Susie — that's all — every one knows Sue. A bookworm delving in the intellectual and dabbling with the unknown. "Stapler," "trimmer," "rounder," "puncher" and "sticker," she comes and goes and we all know that Susie is all of that."

Barnhart Brothers & Spindler, typefounders, tendered to their salesmen who travel direct from the Chicago house the third annual banquet at the Chicago Athletic Club, Thursday evening, June 27. There were thirty present, including, besides the salesmen, A. M. Barnhart, president of the company, who in June rounded out an active experience of forty years in typefounding; W. H. French, secretary of the company; M. W. Barnhart, treasurer; Charles R. Murray, superintendent of the factory; Henry E. Helm and E. W. Conable, of the financial department, and the heads of the different departments. Among the salesmen present were, W. E. Forsyth, Pittsburg; C. W. Graham, Des Moines; George J. Landon, Nashville; W. R. Small, Indianapolis; M. E. Daniels, Buffalo; A. N. Starkes, Cleveland; J. D. Rerick, Ravenswood, Illinois; T. C. Robinson, Appleton, Wisconsin; W. Tetzlaff, Cincinnati; L. S. Gibbs, Grand Rapids, Michigan; W. T. Wharry, New York city. There were also present, G. W. Loop, of the Barnhart Type Foundry Company, New York city; Mr. Tostevin of the Great Western Type Foundry, Omaha, and Mr. Myers, of the Bush-Krebs Company, Louisville, Kentucky. These annual gatherings of salesmen have become a regular event of this well-known printers' supply house. The salesmen stay several days at the foundry. The fourth annual picnic of the employees of the company will be held on Saturday, August 3, at Columbia Park, Chicago. The program is as follows: Men's foot race, twenty-five years of age and over, one hundred yards, gent's umbrella; fat men's foot-race, one hundred and ninety pounds or over, fifty yards, box cigars; young men's foot-race, twenty-one to twenty-five years of age, one hundred yards, match-box; youth's foot-race, sixteen to twenty years of age, one hundred yards, fancy necktie; boys' foot-race, under sixteen years of age, one hundred yards, pocket-knife; ladies' foot-race, fifty yards, Japanese vase; girls' foot-race, fifty yards, box of stationery. Races will start at 4 P.M. sharp. Ladies' prize bowling, six rolls for 10 cents; highest score, hand-painted salad bowl; next highest score, jardiniere. Gents' prize bowling, six rolls for 10 cents; highest score, imported stein (one liter); second highest score, imported stein (one-half liter; third highest score, imported stein (one-half liter). Four bowling alleys open all day. Baseball: Barnhart Brothers & Spindler vs. Rand, McNally & Co.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"FINANCING AN ENTERPRISE," published by The Ronald Press, 229 Broadway, New York, 1906. Francis Cooper, author. The work is in two volumes, which contain forty-three chapters, twenty-three in the first and twenty in the second volume, with a total of 543 pages, bound in buckram, 5¾ by 8¼ inches, at a prepaid price of $4, or either volume separately at $2 each. This is a manual of information and suggestion for promoters, investors and business men generally. The author is to be congratulated on his effort to free bona-fide enterprises which require legitimate expansion from the stigma of questionable promotion and downright misrepresentation. The forte of the enterprise or company promoter has come to be looked upon with no little suspicion by conservative people everywhere, for it has been found that the statements so freely bandied about must, in nine cases out of ten, be largely discounted, so that the owner and the person who desires to make an investment are both imposed upon, so that, however meritorious the enterprise, no substantial headway is made. Mr. Cooper's books raise the profession of "Promotion" to the dignity of a recognized business, for which he is deserving of the thanks of multitudes of interested persons. His work sometimes seems to belong to the realm of law and at others to philosophy, but the fact remains that it often crosses the dividing line and discusses propositions, real and novel, that require a special kind of elucidation in order that their several phases are clearly defined, classified and brought into proper correlation. Mr. Cooper has taken up his work in a simple, logical order, examining first the enterprise, its investigation and protection preliminary to subsequent capitalization, in the first volume, and in the second a practical application is made of these deductions under the captions of "Manner and Matter of Presentation," "Preparation for Presentation," "The Prospectus and Other Papers," "The Presentation — Private or Public," "Private Presentation Among Friends or Strangers," "Public Presentation by Circular Letters," "Newspaper and Magazine Advertising," "Guaranteed Stocks, Bonds and Dividends," "Underwriting," "Promoters and Financiers," "Commissions and Bonuses," "Legal Assistance," and "Adaptation of Corporate Features"; under "Appendix," "The Corporate System" and "The Investor's Questions." Reverting to Volume 1: It is desirable to mention in detail the reference to speculative and non-speculative enterprises, the different phases of experimental work and modelmaking. Patents are treated of under "Protection of an Enterprise" in a refreshingly frank manner, bringing out the valuable points of the patent system as well as pointing out that "all is not gold that glitters," etc. The writer has a very pleasing style, quite free from needless technical or legal verbiage. The books should be in the hands of all persons who seek to elicit financial assistance and those whose coöperation is being sought, so as to place both parties on common vantage ground. For sale by The Inland Printer Company.

THE PRINTER UNDIGNIFIED.*

J. HORACE MC FARLAND, IN "THE PRINTING ART."

A CAPABLE master printer, smarting under indignity, once said to me that "the printers and engravers of New York were the doormats of their customers." Having in mind conditions of experience and of knowledge, I could not gainsay him, humiliating as the admission is. In plain terms the master printer is not properly respected among the trades. He is "easy," he may be reviled with impunity, and he submits to exactions and injustice with but little or no complaint. The plumber is humorously objurgated, but he commands more respect and his charges are paid; he acquires wealth in the conduct of his trade.

The printer, with his industry of essential and underlying importance to the prosperity of all other trades and professions, to all arts and sciences, to all governments and religions, humbly stands, cap in hand, before sometimes ignorant customers, and takes such reward as their appreciation of his humility and his uncommercial spirit provides.

With half a billion a year of business overturn in the company of the only six trades exceeding his product, and each depending upon his art, the printer avoids the millionaire class with entire success. A millionaire printer? Who ever heard of one, or indeed of a printer who had amassed half that sum through his business in a lifetime of service to humanity!

But if he makes no wealth for himself while creating it for others, does he stand high in men's esteem; is his reputation equivalent to that of the ill-paid college professor, the eminent clergyman? No; he is a "door-mat" for his customers.

Years ago that revered dean of printers, Mr. De Vinne, wrote me: "I shall not live to see it, but I hope the time will come when the making of a good book, from the mechanical point of view, will be regarded as an achievement quite as worthy as the painting of a good picture or the building of a fine house."

Among a limited few of his fellows, the man who makes a good book is esteemed, to be sure, but does he rank with the architect, with the painter? Hardly!

When the printer, by the aid of a mortgage, ventures to build a home for himself, he goes to an architect. He obtains plans and he pays that architect five per cent on the cost of the house as his commission. It is his honorarium, and a part of it is for the "know how," the education, experience and culture which enable him to plan a good house.

Does the printer, in return, ever obtain an honorarium for the planning of a piece of printing, however elaborate? Rarely — probably never. For instance, I know of a case in which a certain publisher desired to issue a standard work in an especially notable form. He conferred with a printer known to be a student in his art, and for two years, varied by two trips to Europe for investigation — lucky man! — the printer planned, and set trial pages, and made press proofs. Finally he submitted the beautiful result to the publisher, with a price per page which took just a little cognizance of the creative cost of the work. The publisher kept the proofs, and demurred at the price. Then he submitted the proofs to other master printers — I was one of them — artfully permitting the impression to be formed that the thing was a reprint from English proofs obtained for the purpose. Competitive prices were obtained and the book was done by a third printer of national renown, who ought to have known bet-

* Reprinted by permission of the editor of *The Printing Art.*

ter. In an equivalent case the architect of the house, not of the book, would have sued for and obtained his full percentage on the work done on the pirated plans. But the printer — oh, well, he was only a printer!

The electrical engineer must be paid if he is to plan and supervise the installation of motors and the like. The printer who has worked out some knowledge, through a lifetime of endeavor and through the consideration of his own countless expensive mistakes, is supposed to give up information as a duty, and indeed as a pleasure. Another instance includes the case of a publisher who saw that the two printers who served him were actually making a little more than a living on their work. So he established his own plant, drawing freely by persistent personal interview and by reams of letters upon the ready experience of the two fool master printers who were then serving him. He paid well for the errors of an incompetent architect and an irresponsible cheap builder, but when he put in the machinery equipment his printer engineers saved him all mistakes.

Indeed, one of them cut the cost of his folding machines in half, and prevented an arrangement of his pressrooms that would have caused him continual annoyance and loss. This particular fool printer — I meet him face to face every time I shave — did get a little indignant when the thankful publisher put his long experience against the inexperience of the new "manager" — fresh from the composing-room, with his "freshness" as his main asset — and rejected a machine of proved efficiency and excellence because the said fresh compositor had equipped it with a wonderful motor-drive that wouldn't go! And once or twice in the ten months of consultation and planning he "gagged" a little at having his disinterested life experience put upon an equal plane with the statements of the machinery men who were selling to the publisher. But in the course of time the new plant started up, and after a while the printer who had served as advisory engineer got his reward — in the shape of twenty-seven dollars' worth of periodicals, to be sent "free," as a definite acknowledgment of the value of his services.

Is the printer dignified? Try him on a "rush" order, when his plant is already full. Squeeze, threaten a little, coax just a trifle, and he'll run overtime to accommodate you, pocketing — or not pocketing — the extra cost of the hurry. But when he wants a machine he waits, because he is now dealing with dignified pressbuilders. "Three or four months," they say. "But I must have the press; I've promised the work," says the printer. "Can't help it," comes the answer — but the printer helps it by overtime at his own expense. He's undignified!

When the man who sells the printer an engine or a new and expensive bindery machine leaves it in his hands, it is a delivery, and any breakage or deficiency must be paid for. But the printer undignified is not so, at least in the town where he is "door-mat." He completes an edition of a book for a publisher and delivers to his order — unless the said publisher "works" him by forcing him to store the books until ordered out, paying for them a month after they are so ordered with whatever discount he can pinch out of the common philanthropist. Is this the end of the transaction? Don't think it for a moment! Perhaps a year or more later the said printer has notice to call for, or receives by express collect, several copies of book in question, which he also gets a bill for. They have just been discovered to be imperfect in some way — I have known a fresh tobacco-cud to be the alleged cause — and the printer must either stand for or repair them. From two separate publishers I have received such books eighteen months after they had been out of my hands, and in one case there was "internal evidence" that the soiled book had been sent out as a sample to a Sunday-school! No, the dignified printer is not supposed to close his transactions while life lasts!

The printer with his lifetime's little accumulations invested in his plant is not in a position to meet with his customers on any terms of real equality in business. The educated head of a firm depending on the printer for the product which makes his prosperity deputes his dealings with the humble printer to a clerk, whose chief asset is usually assurance only comparable with his ignorance of the mechanics of printing. This amiable person soon understands that the poor, hungry, subservient printer only exists for his pleasure. He asks all sorts of unreasonable things, brooking no explanation or objection — for does he not know that upon his important nod depends the scanty butter for the thin bread requisite to the continued existence of the pariah of all tradesmen, the printer? One of these important gentlemen recently took me to task for suggesting to him that a definite order he had just given for electrotype duplicates was unnecessary. When explanation was, with temerity, persisted in, I was graciously permitted to save his firm $25.

With unusual courage, and in great fear and trembling, three printers serving a house of international importance several years ago arranged to charge for "make-ready" on the presswork done. All went well until a new clerk arrived, who — having probably never even seen a printing-press — conceived it to be all wrong that there should be such an arbitrary charge on short runs. So he evolved a new system: he multiplied the number of forms in the book to be done by the edition printed of each, dividing the product by 250 to reach the exact number of "tokens" involved. Then he divided the price for the first thousand (which included the make-ready charge of course) into four parts, thus obtaining a token price, with which he "readjusted" the bills! Thus the legitimate make-ready charge, unprofitable before, was reduced by approximately seventy-five per cent, and the presswork bill of the printer failed to return to him the actual cash paid out for labor, to say nothing of ink, press time, rent, interest, packing, and the other trifles which a printer should never consider if he wants to think he is making a profit. One of the three objected, but the other two swallowed this injustice and loss — and they are continuing to swallow it, to the credit of the publisher's clerk and to their own shame. Why? Because they are printers undignified, and have themselves established the fact that the printer has no profit rights which the customer is bound to respect.

In a certain locality there is a deservedly great printing establishment, organized through the life-work of a man of real genius. He is fortunate, for he actually owns his house, and with temerity has indulged in a certain noble sport, to the deep disgust of his chief customer. But he confided in me that his business barely supported him in this reasonable luxury, though his transactions are large. His assistants are also in comfortable circumstances — no more — though all are hard-working men of unusual ability.

Close by there happen to live certain purveyors of important supplies to printers. A little drive in the pressman's modest rig showed the great luxury by which these assistants to the printer are surrounded. Without the printer's work their wealth would not exist; but the printer avoids any adequate share in it!

Nor is the printer's knowledge considered to be of money value by those who when they need legal advice do not hesitate to consult men of eminence in charges as well as ability, and who pay the doctor whatever he asks. A certain national magazine was sweated into a new form of beauty by a printer who had a dream to realize. He had

to work and fight to approximate his ideals, but he succeeded, at least partially, and the magazine succeeded financially and artistically, paying large profits to its publishers because of the beauty of typography and illustration the printer's personality fostered in it. When it was settled in its typographical grooves, and when imitation of its unique features was easy, the publisher calmly duplicated the type and presses and dropped the printer. Why not? He had been paid for the composition, presswork and binding; what other claim could he have? The idea that his ability and skill and persistence in the use of his lifetime's experience, in the endeavor to realize his dream were of money value, or that his efforts for the success of the magazine gave him any least claim for consideration, was never for a moment entertained. Nor did he, a printer undignified, suggest it. How could he?

A magazine has recently been started, the energetic projector of which desires to have it "the most beautiful magazine in America." He knew how to get advertising and subscriptions, and he knew how to work a printer — several of them. So he obtained plans, and had interviews and estimates and sample pages galore. Then he explained to one of the printers who had entered most heartily into the preparations that while the work to be had from the press would be the best, yet he had found a printer who thought he could do it just as well, and $100 a month cheaper. "And why should I pay $100 a month for your experience?" he said. Why, indeed? And as he had already used the aforesaid experience, there was no sense in paying for it.

Now don't think for a moment that I am criticizing either these publishers or the printer. Both were acting according to the current ethics of the relation between the world at large and the printer undignified. But I could not help thinking, when I heard the story, that these current ethics were not good ethics!

It has often seemed to me that the financial rewards of the printing industry were distributed in somewhat the same manner that prize money is said to have been distributed in the navy in olden times. "They shake the money through a ladder," said my informant, "and what sticks on the rungs the sailor gets; the rest goes to the officers!"

So it is with the printer undignified; the customer, the paper man, the inkmaker, the pressbuilder, the Crœsus of the typesetting machine, and all those who supply him with work and material, acquire wealth through him. He is the ladder whose smooth rungs accumulate a mere trifle of reward! Or, to change the simile, he is the ladder by which the world climbs to the fame and fortune denied him.

Now why is the printer thus such an undignified, unregarded tradesman, making but a trifling profit for himself, notwithstanding his essential importance to the world's business? One reason at least may be assigned; doubtless there are many others.

The printer is not educated in his pursuit. He is often mechanically skilled in it, but not always, though the average quality of printing work has advanced greatly in the past twenty years. But he knows nothing of his art as an architect knows of his, or as a bridge engineer understands his work. No educational institution of importance teaches the history, the literature, the mechanics, or the chemistry of the graphic arts — the arts undignified! The master printer is not usually college bred; he is seldom trained in the costs and the accounting of his trade; he is, in short, an empiric.

Master printers meet, nowadays, at dinners and in organizations, but they seldom use such opportunities to discuss the advanced practice, the progress, or the ethics of the art, nor is the need of education often presented at these meetings. An association of engineers will have presented many papers on engineering practice at a meeting of their profession, and the doctors discuss freely advanced medicine and surgery, but the printers can only talk about labor difficulties and related subjects. No presentations upon the chemistry of paper, the composition of type-metal, or other truly educative subjects ever intrude upon a Typothetæ meeting!

Thus systematically uneducated in the details or in the ethics of his art, he gains slowly, and is easily the prey of the designing and the "door-mat" of his customers. He realizes not his power to stop the wheels of progress, to dim the light of civilization, to "strike" at the very roots of modern life. His chief deficiency, in the restricted sense of my argument, is his ignorance as a printer.

That the printer should become acute, should study his essential art, should clamor at the doors of the universities until they opened to his sons with adequate provision for teaching all the graphic arts, is the first remedy for the present situation of indignity. Educated, the printer will take his proper place, and fame and fortune will come to him according to his deserving. He will become, in the twentieth century, let me hope, as relatively wealthy and as positively renowned as was Franklin in the eighteenth century, for Franklin was the very model of the printer dignified!

LITHOGRAPHERS MAY COME IN.

Of much interest to both manufacturers and dealers in paper is the recent decision of Oscar S. Straus, Secretary of Commerce and Labor, in the matter of the American Lithographing Company and the importation under contract of foreign lithograph artists. The decision holds that as there is insufficient skilled labor of this kind here to supply the demand, importations may be made from abroad under contract in accordance with the provisions of the alien contract law permitting the importation of skilled labor if labor of like kind unemployed can not be found in this country. The decision is based upon an opinion of Attorney-General Bonaparte. James S. Lehmaier, counsel for the American Lithographing Company, believes that the decision will have a great and beneficial effect upon the trade, and upon all allied industries as well.

Counsel at the hearing before the board of inquiry called officers of five different lithographing companies to testify to the scarcity of lithographic artists in this country. These witnesses swore that the demand was constantly increasing. The work had been going abroad because of the lack of artists of high grade here. Counsel for the league attempted to show that the difficulty in obtaining men was due to the strike in August, 1906. Witnesses had stated, however, that the difficulty existed prior to the strike.

James S. Lehmaier, counsel for the American Lithographing Company, said:

"The effect of the decision will be a great increase in the product of the lithographic concerns of the country and of that of every allied industry. It enables lithographers to employ more transferrers, pressmen and other men whose labor depends upon the output of the artists." — *Walden's Stationer and Printer.*

SETTLED.

Two men in a restaurant were discussing how to pronounce margarine — should it be "marjareen" or "margareen with the "g" hard? They referred the point to the waiter. "Well, sir," he replied demurely, "it is as much as my place is worth to call it anything but butter."



Copyright, 1907, The Beebe Studio.

"AM I DOWNHEARTED? NO!"

Engraved by The Inland-Walton Co.

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE BEEBE STUDIO.

The Beebe studio is an outcome of the ever-increasing demand for a better quality of advertising and illustrative photography.

Doctor Beebe has been a worker in photography and an art student practically all his life, having been one of the first users and manufacturers of the dry-plate in this country. He was one of the early treasurers and presidents of the Photographers' Association of America.

He went into the advertising field a number of years ago, and has had a varied experience in the larger phases of the work.

As an advertising solicitor he recognized the need for a centrally located studio especially devoted to and properly equipped for photographic and illustrative work, in which his ideas of photographic salesmanship could be developed. Proper quarters were secured in the Pontiac building, 358 Dearborn street, and a complete plant was installed.

Arrangements for a varied line of first-rate models were made, and the perfecting of this most important feature will be a matter of constant attention.

Every sort of light is used in the work of the studio: fine, unobstructed daylight and the latest electric light making printing easy at all times; flash-light has been made a ready and important servant, and gaslight is used for special classes of printing.

Every illustrative problem presents some peculiar phase, and in many cases represents an amount of wasted time in getting the various factors together that becomes a serious item to those not completely in touch with the various sources of supply.

It is the mission of the Beebe studio to be thoroughly well acquainted with the great photographic resources of Chicago, and so conversant with the needs of the consumer that this uncomfortable matter can be reduced to the minimum of exertion.

The results already achieved, and the patronage that is developing, would indicate that there is a place for the studio, and that a valuable force may be found there by any organization appreciating the convenience and time-saving value of having their photographic problems properly solved.

A BIG CLAIM.

The Chicago Pneumatic Tool Company, Fisher building, Chicago, builders of the Coy Combination Rotary Presses, assert that these machines will turn out any work within their capabilities, with double and in many cases treble the profits now realized from any of the standard presses. The reason for it being found in the speed, low cost of operation and in the further and important fact that the press never stops. The Coy is in a class all by itself.

A NOTABLE IMPROVEMENT IN WOOD TYPE.

The Hamilton Manufacturing Company, of Two Rivers, Wisconsin, announce an important improvement in wood type in the advertisement on page 388 of this issue of THE INLAND PRINTER. This improvement is exemplified in their new series entitled "Unit Gothics"—the plan being to have all the characters on uniform bodies so that one letter can be lifted and another put in its place without further justifying. Taking No. 718 as a base, all the characters in the capitals and figures are on square bodies: a letter is just as long as it is wide. With condensed faces, if the letter happens to be a half reduction, two of the condensed type can be placed in the space occupied by one of the standard units, and with the most condensed face four letters will occupy the space of a standard unit. There are two faces wider than standard: one twenty-five per cent added to the square unit in width and the other fifty per cent, so that the widest face is just half again as wide as it is long.

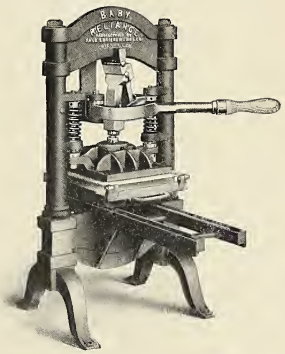
The convenience of this new idea in poster-type making is best appreciated by the large plants doing posterwork, for it will not only facilitate the presswork, but it will also do much to avoid errors. Every time a line is lifted out entire the risk of error is increased.

The Hamilton Manufacturing Company have had calls for such a method for years and their success in working it out is but another indication of that enterprise which has made their products world-famous.

NEW WOOD ENGRAVERS' PROOF PRESS.

Paul Shniedewend & Company, Chicago, have just placed on the market a small-sized proof press, the "Baby Reliance," designed to meet the proving requirements of the wood engraver.

It is constructed on exactly the same principles, and with the same care as to quality of material and workmanship as their larger presses. Heavy, solid steel rods run through the columns, relieving the frame of all strain. The toggle and lever system is the same as the larger presses, and is very powerful and rapid. The bed is quickly moved forward and back by a handle conveniently located on the front end. Both bed and platen are heavily crossribbed and very rigid. The "Baby Reliance" is intended for use on a table or bench, and is accordingly made with short legs. It is very compact, occupies little space, and is quickly and easily operated. The size of the



THE "BABY RELIANCE" PROOF PRESS FOR WOOD ENGRAVERS.

bed is 10 by 12 inches, platen 8 by 10 inches, height over all 32½ inches.

Printers, also, will welcome this press for proving their small work, not only as handling it more expeditiously but leaving their other proof presses free for the larger jobs. The manufacturers will be pleased to furnish further particulars and quote prices.

A PERMANENT RED INK FOR THE THREE-COLOR PROCESS.

Sigmund Ullman Company, whose Ullmanines and Double-tone Inks are of world-wide fame, have just scored another scoop on the inkmaking fraternity. This is nothing less than a permanent brilliant red ink for three-color work. As is well known the only two red inks approaching permanency, in general use, are vermilion and madder lake — neither of the two being a satisfactory red for the three-color process. A permanent red for this process has proved to be an elusive will-o'-the-wisp to inkmakers during the past twenty years — much to their regret — as such an ink would open up wide fields to the three-color printer.

A leading manufacturer of playing cards, who desired to get out a superfine card and purposed printing on the backs of the cards by the three-color process, found that no red on the market was nearly enough permanent to stand the alcohol varnish applied after printing to give the high finish necessary. He applied to the Sigmund Ullman Company for help in his dilemma, and that enterprising house, after some experimenting, finally obtained a permanent brilliant red for the three-color process — news all three-color printers should be delighted to hear.

Sigmund Ullman Company, in order to care for their rapidly increasing business, are adding three stories over their entire plant at One Hundred and Forty-sixth street and Park avenue, New York city. This addition will give them twenty thousand more square feet of floor space. Work on the addition is being rushed and the larger factory will be ready throughout for the fall rush.

A WONDER-WORKING PRESS.

Printers from all sections are calling at the show-room of the Multi-Process Press Company, 176 Fulton street, New York city, to see the large and small models of their remarkable press in operation. This press prints from a roll in as many colors as desired — on one or both sides of the paper; punches; perforates; slits; cuts and collates to size finished product — all in one operation at the astonishing speed of from six to ten thousand impressions per hour. Register is exact and the unique method of ink distribution is effective. There is hardly a class of work to which this press can not be adapted. It is now printing tickets, labels, coupons, index cards, loose leaves, half-tone and a general variety of commercial work. It excels all other presses in the economical execution of vast quantities of printing, where both quality and quantity are imperative. A device has been added whereby the press will print and collate calendar pads at previously unheard-of speed. It will print dry-goods store cash-slips on both sides and fold them at one operation. Two noteworthy big jobs turned out recently on this press were the combination admission ticket and rain check used by the National League of Baseball Clubs in the leading eight cities of the country — a job on which this press saved millions of impressions and turned it out at record-breaking speed, and a run of fifty million tickets of admission to the pleasure resort, White City, Chicago. Press is built by Machine Sales Company, and the selling agent is Henry Drouet, 176 Fulton street, New York city.

THE DR. ALBERT LEAD MOLDING PATENTS.

Printers who have used electrotypes made by the Dr. E. Albert Lead Molding Process of Electrotyping are swamping the makers of those electrotypes with repeat orders. Not only does the process make plates that are identical with the original, which renders color-printing an easy task, but fully three times the wear can be got from the electro plates on account of the hardness of the shells.

It seems that all new inventions which prove extraordinarily successful are followed by would-be imitators. Doctor Albert worked for many years on this process, devoting day after day and many sleepless nights to solve the simple yet intricate problems that stood in the way of other inventors. By this laborious research and experimenting he finally perfected the only successful lead-molding process. He then patented it in all the civilized countries of the world. He was very particular to have his claims thoroughly protected before putting the process on the market, anticipating imitations of such an important improvement perfecting the process of electrotyping.

The F. Wesel Manufacturing Company, the exclusive owners of the American patent rights, have recently warned the trade against infringements, as no successful lead molding can be accomplished without infringing on the several patents granted and on those pending. As their patents are basic patents, they propose to protect their exclusive rights, and any infringements or users of any infringement will promptly be restrained and held accountable by every vigor known to law. All those who wish to use the lead process should see that they do it under the Dr. E. Albert patents.

MACHINE SHOP FOR SALE.

A fully equipped machine shop, located near New York city, now employing three hundred skilled mechanics, is announced for sale elsewhere in this issue of The Inland Printer.

There is a great demand at this time for increased facilities, and to those in search of a splendidly organized plant, planned by its present manager, who has been connected in the past with Walter Scott & Co., Potter Printing Press Company, also with both the Linotype and Monotype machine companies, it offers a special opportunity.

At present they are building a line of high-grade automatic machinery for special parties — a large contract — and we understand that it is the desire of the owners of the shop to sell the plant, as well as nineteen lots adjoining, as soon as their contract for the building of these special machines is completed.

THE EVER-READY BORDER MACHINE.

E. B. Caldwell, 3189 Ninety-eighth street, S. W., Cleveland, Ohio, has invented, patented and placed on the market one of the simplest, cheapest and most useful machines which any printer can invest in. It is designed to make wood borders from endwood or sidewood, and is also adaptable to make block-o-type, as the inventor calls it, calendar figures, tint-blocks, etc., its adaptability being limited only by the taste and ingenuity of the operator. The machine is but 11 by 6½ by 5 in size, and weighs seven pounds. It is substantially built of iron and steel. It is offered at $8 and $10. Send for a catalogue giving full information, illustration of the machine and numerous specimens of its work.

Remember, young man, if you are not satisfied with your job, the chances are that the boss will not refuse to accept your resignation.— *Record-Herald.*

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

INLAND PRINTER back numbers wanted: November, 1883; July and September, 1884; January, 1886; October and December, 1894; August and September, 1897; October, November and December, 1905; January and February, 1906; April, 1906. If you have any of these write us for an offer. THE INLAND PRINTER COMPANY, 120-130 Sherman street, Chicago.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by Wm. J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions, full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of impcsition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — An established stationery business, with well-equipped printing plant, in live, growing Western city of 25,000; good business, making money; proprietor wishes to sell only on account of ill health. Address Manager, CRESCENT TYPE FOUNDERY, 346 Dearborn st., Chicago, Ill.

FOR SALE — Established and growing modern printing plant in Chicago; best location, paying trade year round, fine specialty; leaving account health; best opportunity offered; $3,000 cash required, no less considered. H 465.

FOR SALE — Good paper paying $2,300 yearly; $3,000. REVIEW, North Branch, Minn.

FOR SALE — Good paying printing plant, established 9 years; 2 cylinders, 3 platens; small cash payment. H 462.

FOR SALE — Job office, noted for high-grade work; inventories about $6,000, including up-to-date machinery, cabinets and type; Southern manufacturing town of 7,000 with four railroads; now does about $1,000 per month on good profit basis; owner has other interests demanding whole attention; price for prompt sale, $3,750, one-fourth cash, balance $50 monthly with 8 per cent interest; will pay handsome returns on investment; life-time opportunity for business start with little capital and no risk. Address S. P. BEALL, 315 Crew st., Atlanta, Ga. Mention offering A 6.

FOR SALE — Job-printing office; inventory $2,000; sell for $1,000, or half-interest for $500. F. R. GANSCHOW, Saginaw, Mich.

FOR SALE — Large, well-equipped printing plant with an established business in thriving Pacific coast city; owner wants to retire; opportunity for thorough-going young man to establish himself; at least $10,000 required to handle; easy terms on balance; don't write unless you mean business, and quick if you do. H 453.

FOR SALE — Only weekly newspaper and job-printing plant in thriving central Illinois town of 1,150; paying, and fine prospective field; includes two-revolution cylinder, tapeless delivery, air springs, table distribution — elegant job and six-column quarto newspaper machine, two Gordons, power, latest faces type, etc., all nearly new; price, $3,200, not a cent less; at least $2,700 cash; here is a dandy; investigate quickly. RALPH HUNT, Depue, Illinois.

FOR SALE — Photoengraving plant; old and reliable Pacific coast establishment, completely equipped and up to date. H 456.

FOR SALE — Preferably to practical printer, interest in fine job-printing business in El Paso, Texas. H 457.

FOR SALE — Printing plant worth $2,000; $1,100; opportunity for practical printer; will repay close investigation; good reason for selling; town of 28,000. M. LOEB & CO., Madison, Wis.

FOR SALE — Republican official county newspaper, established 40 years; plant almost new; making good money; good reasons for selling; $2,500 cash required. H 450.

FOR SALE — The *Union Banner*, Carlyle, Ill., leading paper in Clinton county, with large circulation; excellent opportunity for one wishing to engage in newspaper business and do jobwork as side line; it will pay you to investigate. JOHN RUF, SR., Carlyle, Ill.

NEWSPAPER FOR SALE — Country weekly, 7 columns, in Saskatchewan, and job-printing plant; $1,500 buys everything; splendid opportunity and good town. H 398.

NEWSPAPER — WELL-EQUIPPED printing and weekly newspaper plant; circulation exceeding 2,200; good Ohio town; excellent territory and opportunity for expansion; splendid paying investment; a practical printer who will invest about $2,000 can secure an interest and complete charge of this established business, or will sell outright and contract with buyer for our printing; the plant will invoice about $8,000; owner is engaged in other business. Address PUBLICITY, 523 Elm st., Cincinnati, Ohio.

WANTED — Practical lithographer to take active interest in established lithographing and printing business; must be able to invest $10,000. H 396.

WYOMING WEEKLY FOR SALE — Receipts for 1906 — $3,200; $2,000 will handle proposition; circulation 600 weekly; good advertising patronage; in heart of Rocky Mountains, rich stock country, fine climate; away from railroad, but one of the coming sections; a printer can handle the proposition alone. Address J. B. MORSE, Libertyville, Ill.

Publishing.

PROFITS from publishing are larger than printer's. Moral — Buy an established periodical. EMERSON P. HARRIS, Broker, 253 Broadway, New York.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

CHEAP — No. 6½ bindery standing-press, boards and cutter; also printing outfit: type, cases, press; will separate; gone out of business; just the chance for some one starting in business. H 495.

FOR SALE — A snap if taken at once: Campbell double-ender, 35 by 50 inside bearers, $500 f. o. b. Goshen, Ind. For full particulars address C. R. LEAS, Goshen, Ind.

FOR SALE — Dexter Automatic pressfeeder, 62-inch, in first-class condition; will sell cheap. FELDBUSH-BOWMAN PRINTING COMPANY, 915 Lucas ave., St. Louis, Mo.

FOR SALE — Double-letter, rebuilt Linotype good as new, at a bargain; delivery immediately. KENTON REPUBLICAN CO., Kenton, Ohio.

FOR SALE — Good ½-inch Donnell wire stitcher; price $50. HARDIN PRINTING CO., Owensboro, Ky.

FOR SALE — Late faces new body and job type, 35 cents per lb. MANLIUS PUB. CO., Fayetteville, N. Y.

FOR SALE — Smyth No. 3 new model book-sewing machine, rebuilt and guaranteed in perfect working order, $950. HENRY C. ISAACS, 10 Bleecker st., New York.

Steel Die

Embossing and Copperplate Engraving for the trade. Engraving only for concerns who do their own embossing or printing. Prompt service.

AMERICAN EMBOSSING CO., BUFFALO, NEW YORK

5–8

Knife Grinders

For wet or dry grinding. Made in four styles and fifteen sizes. 1,500 sold.

BLACKHALL MFG. CO., Buffalo, N.Y.

FOR SALE OR EXCHANGE.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. INLAND PRINTER COMPANY, Chicago.

3 Hickok 36-inch faint-line ruling machines,
1 Hickok power round-cornering machine,
1 Latham lever embossing press,
1 Sanborn No. 5 lever embossing press,
1 each Styles C and F Morrison wire-stitcher,
1 24-inch Latham foot-power perforator,
1 28-inch steam-power Rosback perforator,
1 White steam-power paging and numbering machine,
1 Champion foot-power paging and numbering machine,
1 Brehmer leather-paring machine;
all machines guaranteed in good working order. For further particulars and prices address GANE BROS. & CO., 312 Locust st., St. Louis, Mo.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us

ARE YOU LOOKING FOR WORK? File your name with the Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 12; machinist-operators, 2; Linotype operators, 8; foremen, 2; all-around man, 1; bookbinders, 7; make-up, 1; compositor, 1; artists and engravers, 3; pressmen, 7; proofreaders, 2; manager, 1; inkmaker, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

Artists.

ARTIST — A good commercial all-around man, especially good on mechanical retouching; a fine, steady position to a reliable workman. THE FREEMAN ENGRAVING CO., Minneapolis, Minn.

WANTED — A first-class commercial artist; give full particulars as to experience, salary wanted and references. DALLAS NEWS, Dallas, Texas.

WANTED — By Publicity Department of large manufacturing concern, retoucher and designer of mechanical subjects. H 439.

WANTED — Good commercial artist for photoengraving house; one who can do mechanical retouching and general designing. H 468.

Bookbinders.

WANTED — First-class paper-ruler; one who understands forwarding and finishing preferred; good wages and 9-hour shop. THE EXLINE CO., 113 St. Clair ave., Cleveland, Ohio.

WANTED — A first-class bindery forelady; one experienced in handling girls; must be familiar with pamphlet work; no hard binding done. H 496.

Compositors.

COMPOSITOR — First class, tasty jobwork; non-union New York shop; give particulars. H 501, care New York Office INLAND PRINTER.

JOB-PRINTER WANTED for California; steady employment for a first-class all-around man; give references, age and wages, etc. H 451.

PRINTERS — Two A-1 job compositors and one Linotype operator; steady work, open shop, highest wages. MEYER-ROTIER PRINTING CO., Milwaukee.

WANTED — Beginners who would learn printing trade and learn it right, to enter SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis. Best instruction, fine equipment, easy terms. Particulars on application.

Engravers.

PHOTOENGRAVERS WANTED — Positions open for 4 zinc-etchers, 3 half-tone operators; steady jobs, best pay, open shops, no strike; give full particulars, wages expected, etc. EMPLOYING PHOTOENGRAVERS' ASSOCIATION, Milwaukee, Wis.

WANTED — Electrotype molder and finisher; steady, capable men can secure permanent employment in fine manufacturing city in the Middle West; married men preferred. H 478.

Foremen, Managers and Superintendents.

A GOOD OPPORTUNITY FOR THE RIGHT MAN — Wanted — a thoroughly competent man, wide experience in all branches of work, to fill the capacity of superintendent in an up-to-date printing plant in connection with a well-known engraving house. H 442.

GENERAL MANAGER with practical knowledge to superintend office and plant of job, book and stationery printing establishment in New York city; must be familiar with paper and estimating, and possess ability to handle men and produce first-class work; give references, full information and salary desired. H 502, care New York Office INLAND PRINTER.

SUPERINTENDENT — Combined composing and pressroom, New York city; book, job and manifold work; must be capable, practical and accustomed to first-class work; mention experience, references and salary expected. H 499, care New York Office INLAND PRINTER.

WANTED — A thoroughly competent all-around printer for working foreman; must do high-grade composition and lay out and supervise fine catalogue work; young or middle-aged non-union man desired; thoroughly equipped shop in East; position permanent; privilege of taking interest at end first year; present business $18,000 and rapidly increasing; will be understudy for manager and do estimating and have control in his absence. H 467.

WANTED — A general superintendent for a good-size printing plant in a southern city, consisting of composition-room, pressroom and bindery; class of work done is commercial, railroad, catalogue and general printing; must have executive ability and thorough knowledge of the above departments; an excellent position for the right man. H 497.

WANTED — By large stationery manufacturing company located in New England, operating its own printing plant, a competent man to take charge; qualified in all lines of color printing, including tri-color and embossing; must have good executive ability; none other need apply; references. H 471, care New York Office INLAND PRINTER.

Operators and Machinists.

WANTED — Linotype operator who can take care of machine; day position, 8 hours, union; state speed in lines brevier and wages expected. RACINE NEWS, Racine, Wis.

WANTED — Machinist-operators may learn the Linotype in 8 weeks at SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis; now is the time, for the demand for operators grows heavier every day; instruction given women. Write for full information.

Pressmen.

CYLINDER PRESSMAN — New York; half-tone and jobwork; non-union; must be first class; state wages and references. H 500, care New York Office INLAND PRINTER.

WANTED — Color label pressman; must be strictly first-class and competent to take full charge of 2 Miehles on 5 to 7 color block label work; steady job for a willing man, whose services prove valuable; give age, experience, references, wages, etc.; central California. H 446.

WANTED — Competent pressman; prefer one who can invest small amount to insure interest; references required. STANLEY GAYLORD, 80 Ocampo street, Monterey, N. L., Mexico.

WANTED — Pressmen turned into specialists by high-grade instruction in make-ready and colorwork; we can show you how to increase your ability and how to earn more money. SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis.

WANTED — Harris Automatic pressman; we want a man to run (with the aid of one helper) 2 one-color Harris Automatic rotary presses of latest type; we have no time nor money to spend experimenting with incompetent pressmen, but are willing to give a good man his price; open shop and 54 hours per week; no attention paid to applications unless accompanied by sufficient information to enable us to look carefully into the ability and character of the applicant. THE MAQUA CO., Schenectady, N. Y.

Salesmen and Solicitors.

SALESMAN WANTED — Man of ability on high-grade catalogue and bank work, pass books, blanks and steel die; good salary to man of ideas; your first letter must contain something to interest; central Pennsylvania and vicinity. H 490.

WANTED — Printing and lithographic salesman, one with experience. Address COURIER-JOURNAL JOB PTG. CO., Louisville, Ky.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, Chicago.

Artists.

ARTIST AND DESIGNER will soon be at liberty; 14 years with large printing and engraving company. H 470.

Compositors.

ALL-AROUND PRINTER, married, no booze or cigarettes, can manage small office; ad.-writer; West; references. F. J. CARLEY, De Soto, Mo.

JOB-PRINTER, young man, experienced in composition, lock-up and make-ready on job presses, employed, wishes change; small town in Ohio or Indiana preferred; reference from present place; samples. H 460.

Engravers.

A MIDDLE-AGED PHOTOENGRAVER, general practical man in every branch, can transfer half-tones direct to stone, is looking for a position as operator principally. H 463.

PHOTOENGRAVER desires position; worked up in every branch of the business; expert in making half-tone negatives; English and German speaking; give full details and salary. H 494.

PHOTOENGRAVING MANAGER, practical, is open for engagement with concern requiring better technical and financial results. H 337.

SITUATION WANTED with newspaper by young man as their engraver and photographer; will work at either or both; employed at present; no hurry to make change. H 488.

Foremen, Managers and Superintendents.

A POSITION as foreman of newspaper pressroom by man of exceptional ability; conversant with all makes of web presses, mechanical, practical, and accustomed to filling said position. H 469, care New York Office INLAND PRINTER.

COMPOSITOR — Foreman desires correspondence for position in charge small or medium job composing-room, East; competent, reliable, sober, age 28, married. H 267.

EXPERIENCED, qualified superintendent will change; produce results pleasing to employer; seeks permanence; East or West. H 64.

SITUATIONS WANTED.

Foremen, Managers and Superintendents.

FOREMAN — COMPOSING-ROOM, competent, reliable man, experienced on publication and general job work, desires position in medium-sized office about October 1; Eastern or New England States preferred. H 477.

POSITION WANTED — Manager of a Pittsburg printing-house desires a position as manager or assistant manager in the West; young and in the best of health. H 464.

PRESENT MANAGER of large Printers' Board of Trade, with over 15 years' experience in the printing business, desires position of responsibility with a progressive, up-to-date printing firm whose business needs a man of ability and experience in office and help management, systematizing, cost of production, estimating, buying and business-getting. H 484.

PRESSMAN FOREMAN — 12 years' experience handling large pressroom; understand all grades of catalogue, color and commercial work; sober, steady. H 110.

SUPERINTENDENT of a large magazine, book and commercial plant open for engagement in October; practical printer and executive; has A-1 references. H 408, care New York Office INLAND PRINTER.

Operators and Machinists.

A-1 LINOTYPE MACHINIST (no operator) of 14 years' practical factory and office experience, desires change; capable of handling large plants; A-1 references; union. H 381.

LINOTYPE OPERATOR, 4,000 per hour, both news and job experience, practical printer; Colorado, Wyoming, Idaho or Utah. H 487.

MONOTYPE CASTER OPERATOR, 4 years' experience, desires change; understands keyboard mechanism; machinery knowledge; union, references; location South, West or Canada. H 359.

YOUNG MAN, now employed, wishes change; situation (day work) as operator, machinist-operator, machinist; thoroughly competent, reliable, union; have some money would invest if satisfied; salary, full particulars, first letter. H 503.

Pressmen.

A FIRST-CLASS cylinder and platen pressman desires to go West; experienced on high-grade cut and color work; absolutely reliable and sober; 30 years old; married, union; pleasant working and living conditions sought rather than high wages; samples and references to interested parties; write. H 458.

A PRESSMAN of over 20 years' experience in all classes of work, also experience on Duplex and Goss web presses and at present in charge of a pressroom, wishes a position outside of Chicago in small city; Middle West preferred; highest references as to ability and character. H 473.

CYLINDER PRESSMAN of 10 years' experience in book and catalogue shop desires a position. H 448.

CYLINDER PRESSMAN on job, half-tone and color work; married; correspondence solicited. H 474.

EMPLOYERS seeking the right man: September 1 I will be at liberty to take charge of a pressroom anywhere outside of New York city; my exceptional ability on all makes of machines to personally execute the finest printing of any description, obtain expeditious results on general work, and to maintain discipline rigid but praiseworthy, is sustained by three of the best houses in the country. H 452.

PRESSMAN FOREMAN desires a position in some Southern seacoast city; up to date on all classes of first-class work; can furnish A-1 references as to ability, and a reliable man. H 485.

Salesmen and Solicitors.

EXPERIENCED printing-ink salesman, strictly highest references, open to represent first-class firm or manage branch. H 489, care New York Office INLAND PRINTER.

EXPERIENCED, result-producing salesman on printing and engraving will change; fine acquaintance with high-grade firms. H 78.

WANTED TO PURCHASE.

BOOKBINDER'S stamping-press wanted; state make, price and condition. P. O. BOX 1404, Philadelphia, Pa.

HARRIS, one or two color; mention particulars and price. H 444, care New York Office INLAND PRINTER.

STEREOTYPERS — We are ready to install a medium-sized stereotyping outfit. What have you to offer? The machines must be guaranteed to be in good condition. P. O. BOX 1404, Philadelphia, Pa.

WANTED — Harris press, 15 by 18; state condition, time in operation and lowest cash price. H 115.

WANTED — Roughing machine to take 12 by 18 inch sheet; send samples and give full particulars, including price. WHITE ADVERTISING BUREAU, Seattle.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

IMPROVED THALER KEYBOARD — Made of metal; instructions in fingering; bell announces finished line; detachable copyholder; price $4 by express at expense of purchaser. THE INLAND PRINTER COMPANY, 130 Sherman st., Chicago; 116 Nassau st., New York city.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. INLAND PRINTER COMPANY, Chicago.

LITHOGRAPHERS needing half-tones or linework transferred direct on stone can have first-class work done by A. WILD, 117 Massachusetts ave., Buffalo, N. Y.

PRINTERS everywhere find the producing of imitation typewritten letters a most profitable side line. Ours is the leading circular-letter firm in Chicago, printing millions of letters weekly on our platen and Harris presses. We make our own inks and typewriter ribbons, and guarantee perfect work in every way. Full instructions for operating the process furnished all users of our supplies. No apparatus of any kind required and no royalties.
Prices: Ink for circular-letter printing, any color, black, blue, green, purple, brown or red, per lb. $2.50
Typewriter ribbons exactly matching, per dozen 4.00
Special prices to large users.
M. M. ROTHSCHILD, Circular Letter Specialist, 96 Fifth ave., Chicago.

SOMETHING NEW IN CALENDARS AND FANS — Printers make them without extra equipment; big sellers, big profits; only one printer in a town; particulars, instructions and samples for $1 in advance; $4 more in 60 days; money refunded if not satisfied; our references — any firm here. ARMSTRONG PRINTERY, Walla Walla, Wash.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 30 cents, 7 for 50 cents, 12 for 80 cents, postpaid. THE INLAND PRINTER COMPANY, Chicago.

TO THOSE contemplating the establishment of new printing plants, or the rearrangement of old plants on an up-to-date basis, the undersigned offers his services in an advisory capacity; plans and estimates furnished at reasonable figures. H 476.

SAVES ITS COST EVERY DAY — What? Tympan gauge square; only 25 cents; all dealers.

Type for Ribbon Printing

The large typefounders do not understand much about the art of making typewriter type. You can prove this by the poor imitations of typewriting you get in your morning's mail. You can come pretty near to "fooling all of the people all of the time" (in an honest sort of way) if you will specify our type for your Ribbon Printing. Send for the May issue of the Typemaker, which also shows the job faces we sell at forty per cent off foundry prices.

The Wynkoop Type Foundry 85 Warren St. New York

All Linotypes are kept running smoothly and easily when lubricated with Dixon's Special Graphite No. 635. Get booklet and free sample. JOSEPH DIXON CRUCIBLE CO., JERSEY CITY, N. J.

"LINO" "MONO"
"STEREO" "AUTO"
"ELECTRO" "COMPOSO"

TYPE METAL

We are manufacturers of the highest grades of Printers' Alloys.

"Reg. in U. S. Pat. Off."

Merchant & Evans Co.
Successor to MERCHANT & Co., Inc.
SMELTERS
REFINERS
PHILADELPHIA, PA.

New York
Brooklyn
Baltimore
Chicago
Kansas City
Denver

"GLACETINE" Ink Reducer

Investigate It!

A perfect ink reducer for colorwork; will not affect stone, zinc or aluminum plates.

Transparent; will leave no hard spots on printed sheets.

Is light in weight; will go further and cover a larger space than any other reducer.

Can be used for thick or thin ink, will mix easily and produce a SOLID COLOR, without streaks, spots, grayish dull appearance, or affect the quality of ink.

"GLACETINE" has passed the experimental stage. It saves you 50 per cent, and a trial order will prove it. We guarantee to satisfy, or money promptly refunded.

Let us tell you the names of the big concerns using "GLACETINE" who are highly satisfied.

GLOBE CHEMICAL COMPANY, Pabst Building, Milwaukee, Wis.



LET US SEND YOU A SAMPLE OF OUR

"ESSO"

Molding and Polishing Graphite

Prices furnished gladly.

THE S. OBERMAYER CO.

CINCINNATI CHICAGO PITTSBURG

Auld's Bodygum

added to printing inks, guaranteed to make half-tones, type and rule forms print one hundred per cent sharper, and entirely overcomes mottled and blurry printing of any sort. It saves the pressman's time of stopping his press to wash out his half-tones so often, and the plates stay clean and print sharp for an astonishingly long time. It enables the pressman to obtain beautiful, smooth, solid plate printing. Tint inks made from Bodygum will actually print as sharp from half-tones, type and rule forms as you can print with regular full-color inks. Also warranted to make any printing ink take sharply, smoothly and firmly to highly glazed papers. It makes an ink print on top of other inks.

Large trial sample, postpaid, 25 cents.

MANUFACTURED BY

HAMPTON AULD, 859 Mt. Prospect Avenue, NEWARK, N. J.

SINCLAIR & VALENTINE, Selling Agents, NEW YORK CITY.

SUMMER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.



LOOK! WIRE LOOPS

To Hang Up Catalogs or Pamphlets

The Universal Wire Loop

Is the cheapest and best device for "Stringing" Catalogs, Directories, Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out.

Let us send sample and quote you prices.

Successors to Universal Wire Loop Co.

PHONE, M. 4813

WIRE LOOP MFG. CO.

75 SHELBY STREET

DETROIT . . . . . MICHIGAN

Any Printer can increase his income if he adds a **Rubber Stamp Outfit** to his plant. Our **VULCANIZERS** for making Stamps are the best in the world.

Write for Catalogue and get started at once.

THE J. F. W. DORMAN COMPANY, BALTIMORE, MD.



Ask your Dealer, or Write for Catalogue.

The Printer's Best Friend

for keeping absolute tab on the product of pressroom and bindery, is the

DURANT COUNTER

Simple, durable and absolutely reliable.

W. N. DURANT COMPANY, Milwaukee, Wis.

Gordon Press Motors

JUST perfected friction drive, variable speed, alternating and direct current Motors for Gordon and Universal Presses. Variation 100 to 3,000 impressions per hour. Write for Booklet "A."

Guarantee Electric Co., Chicago, Ill.

"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

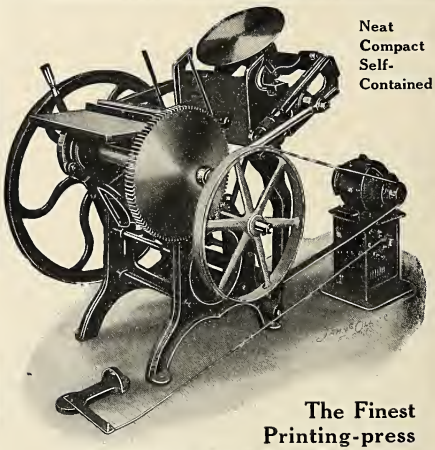
THE HENRY O. SHEPARD COMPANY

120-130 Sherman Street **CHICAGO**

WHITFIELD'S CARBON PAPER

Has a sort of "Mustang" wear; outlasts and holds on longer than 90% of competitive goods. Most printers stay with us once their customers get the habit of using good carbon paper. Strange to say, our prices are no higher than competitors'. We'd like to have our samples and discount in your peg-hole for future reference. By this foresight we'll get the order and save you delay.

WHITFIELD CARBON PAPER WORKS, 123 Liberty St., New York City



Neat Compact Self-Contained

The Finest Printing-press Control and Drive You Ever Saw

ROTH BROS. & CO. 27 S. Clinton Street CHICAGO, ILL.

136 Liberty Street, New York, N. Y.

OUR COLOR DESIGNS FOR PRINTERS' BLOTTERS are building business for those who use them. Only one shop in a town can get them. Write for samples and particulars
CHAS. L. STILES, Printers' Cuts, Live-Stock Cuts, Poultry Cuts, COLUMBUS, OHIO



SPATULA CUT CATALOGUE (8th ed.). Thousands of beautiful and appropriate half-tone and line cuts for ads., booklets, etc. Over 100 pp., 9½ x 12½, 50c. (refunded on $2 order). **BEAUTY BOOK**—Full-page art pictures from photos of 60 of the most beautiful women in the world, 25c. Electros for sale. Both 70c. Stamps taken. SPATULA PUB. CO., 100 Sudbury Building, BOSTON, MASS.



PRINTERS Write on your business letter-head to **R. Carleton Engraving Co., Omaha, Neb.,** for the latest copyright LODGE CUT CATALOGUE——— Book, **"When Papa Rode the Goat."** Colored plates, 100 illustrations. Many fearful things. 15c. by mail, to printers only.



HEADQUARTERS FOR
EMBLEM CUTS
YATES BUREAU of DESIGN
263-269 Dearborn St. CHICAGO, Ill.
Send Stamp for Booklet: Write on your Business Stationery

Dennison's
TAGS AND BUSINESS HELPS
will put you in touch with more business. There's a possible customer in every commercial enterprise. Information and catalogue sent on request.
Dennison Manufacturing Company
Boston New York Philadelphia Chicago St. Louis

We are selling
PAD GLUE
in every State in the Union, in Canada and in Europe.

Many of the firms we supply can buy padding glue from some local manufacturer—but they prefer R.R.B.

There's a reason. Let's get acquainted. Perhaps we have an agent in your town.

ROBT. R. BURRAGE
83 Gold Street NEW YORK

A Modern Monthly—All About PAPER

The PAPER DEALER



THE PAPER DEALER gives the wanted information on the general and technical subject of **Paper**

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on Enamel book paper.



SPECIAL OFFER—Enclose a dollar bill, or stamps, or money-order, in your letter-head, and remit at our risk, and receive the paper for the balance of 1907 and also a copy of our book, "Helps to Profitable Paper Selling."

The PAPER DEALER
155 WASHINGTON STREET, CHICAGO

THIS SPACE IS NO GOOD



TO US UNLESS WE GET YOUR NEXT ORDER FOR
DESIGNING
RETOUCHING
ENGRAVINGS
COLOR PLATES
ETC.

LET US SEND SAMPLES TO SHOW WHY WE SHOULD HAVE YOUR NEXT ORDER.

THE MUGLER ENGRAVING Co
ARTISTS·ENGRAVERS·PHOTOGRAPHERS·
MUGLER BLOCK · CLEVELAND, O.

Printers Everywhere Come to Chicago

to get our Modern Composing-room Equipment. We have just shipped the finest composing-room equipment ever made in America to

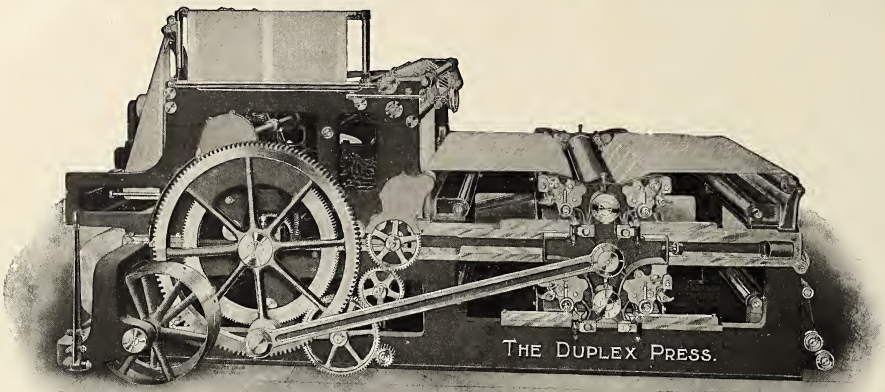
The Federal Ptg. Co., New York.

Our experts designed the arrangement of composing-room, bindery and pressroom—also every piece of furniture. There is a reason why printers one thousand miles away are having their orders filled here.

ASK US ABOUT IT

A. F. Wanner & Co.
340-342 Dearborn Street, CHICAGO, ILL.

THE DUPLEX



Flat-Bed Web Perfecting Newspaper Press

Prints 5,000 to 6,000 per hour of either 4-, 6-, 8-, 10-, or 12-page papers

WITHOUT STEREOTYPING

Wabash, Ind., *Times-Star*
Booneville, N. Y., *Herald*
St. Louis, Mo., *Amerika*
Second purchase
San Bernardino, Cal., *Times-Index*
Marion, Ohio, *Star*
12-page, second purchase
Warren, Pa., *Mirror*
Philadelphia, Pa., *Voce del Popolo*
Long Beach, Cal., *Press*
San Francisco, Cal., *New World*
12-page
Hoboken, N. J., *Inquirer*
Braddock, Pa., *News*
Toledo, Ohio, *Ameryka Echo*
Twin presses
East St. Louis, Ill., *Journal*
Baden, Germany
Meadville, Pa., *Tribune-Republican*
Chico, Cal., *Enterprise*
Calumet, Mich., *Copper County News*
New York, N. Y., *Magyar Nepszava*
12-page
Belvidere, Ill., *Republican*
South St. Paul, Minn., *Reporter*
Phoenix, Ariz., *Gazette*
Sedalia, Mo., *Democrat-Sentinel*
Emporia, Kan., *Gazette*
Rock Island, Ill., *Argus*
12-page, second purchase
Paris, France
Two presses
Meadville, Pa., *Star*
Elberfeld, Germany
New York, N. Y., *Bolletino della Sera*
Roanoke, Va., *World*
12-page
Guthrie, Okla., *Leader*
Winston-Salem, N. C., *Journal*
Marshfield, Ore., *Koosbay Progress*
Owosso, Mich., *Argus*
Huntington, W. Va., *Dispatch*

SOME of OUR RECENT CUSTOMERS

Mahanoy City, Pa., *Record*
Woburn, Mass., *Times*
San Francisco, Cal., *Recorder*
Aarhus, Denmark
Hot Springs, Ark., *Sentinel-Recorder*
Nashua, N. H., *Telegraph*
12-page, second purchase
Athens, Greece
Cairo, Egypt
Lancaster, Pa., *Intelligencer*
Twin presses, second purchase
Independence, Kan., *Reporter*
Sterling, Ill., *Gazette*
Brantford, Ont., *Courier*
St. John's, N. F., *Telegram*
12-page
Oskaloosa, Ia., *Herald*
Ashland, Ohio, *Times-Gazette*
Santa Barbara, Cal., *Independent*
San Jose, Cal., *Times*
Twin presses
Waynesboro, Pa., *Record*
Trinidad, Colo., *Chronicle-News*
Chambersburg, Pa., *Public Opinion*
Connellsville, Pa., *News*
Fitchburg, Mass., *Sentinel*
12-page, second purchase
South McAllister, Okla., *News*
North Yakima, Wash., *Republic*
Hattiesburg, Miss., *Progress*
12-page
New Brighton, N. Y., *Staten Islander*
Owosso, Mich., *Press American*
Edmonton, N. W. T., *Bulletin*
12-page, second purchase
Herisau, Switzerland
Ft. Scott, Kan., *Tribune and Monitor*
Tulsa, Ind. Ter., *World*
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Alliance, Ohio, *Review*
Berkeley, Cal., *Gazette*
Berkeley, Cal., *Reporter*
Twin presses
New Brunswick, N. J., *Times*

OUR CUSTOMERS WRITE OUR ADS.

DUPLEX PRINTING PRESS CO. BATTLE CREEK, MICH.

JULY 10, 1907

THE
BATES MACHINE CO.

GENERAL OFFICES
696 to 710 Jamaica Ave.
BROOKLYN, N.Y., U.S.A.

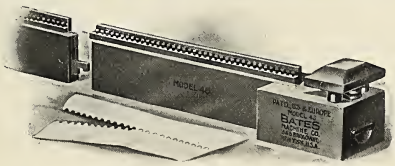
NEW YORK
346 BROADWAY
CHICAGO
315 DEARBORN ST.
LONDON—63 Chancery Lane.

Automatic Hand-Numbering Machine Model No. 50



123456
FACSIMILE IMPRESSION.
WITH INDICATOR.
Consecutive-Duplicate-Repeat
1 to 1,000,000
Automatically

Model No. 45—Type-High Perforating Machine
Saves one operation. Perforates while you print.



Our Machines are carried in stock by Dealers everywhere



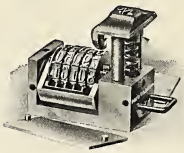
The Largest Factory in the World Devoted Exclusively to the Manufacture of Numbering and Perforating Machines.

Model No. 27



№ 12345
FACSIMILE IMPRESSION.
Made to number backward to avoid collating.

Type-high—for General Job Work.



Model No. 27
NO SCREWS
View, showing parts detached for cleansing.

"Multi-Color" Printing

Have you heard of the famous Harpman "Multi-Color" Printing Preparation?

Many printers have been fooled with imitations, cheap in price, cheap in quality, but an expensive failure.

We have just closed a deal with the Harpman Co., of Amsterdam, Holland, and are now the sole U. S. Agents.

Let us show you by sample work just how great a preparation the Multi-Color process is. You can print many colors with *one impression*, clear from tint or running together. Can be used on any press. Not expensive. 127,000 bottles sold in Europe since December, 1905.

Write us to-day. You should know the full merits. Full instructions given. *Manager wanted for each State in the Union.*

THE WALKER COMPANY
624 MADISON AVENUE **COVINGTON, KY., U. S. A.**

Tympan Gauge Square



3¼ x 8⅛ inches.

For quickly and accurately placing the gauge pins on a platen press.

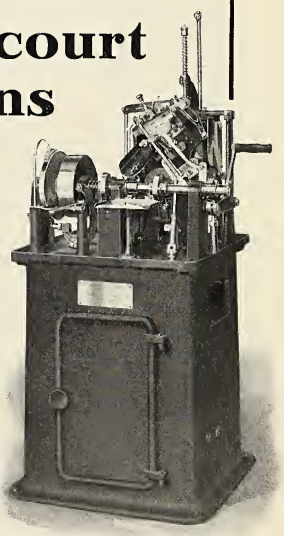
Made of transparent celluloid, ruled in picas.

By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once. Will save its cost in one day's use.

Twenty-five cents, postpaid to any address.

THE INLAND PRINTER CO.
130 Sherman St., Chicago

When court adjourns



Lawyers get busy on their briefs and abstracts, and then is the time the printer *gets his type tied up* and has to refuse several good, big jobs, because he can't get them out in time—the other fellow is holding the proofs. It *won't pay* to buy more type *at foundry prices;* but how about re-casting your own metal in your office at a cost of, say, 9 cents per pound and taking these other jobs?

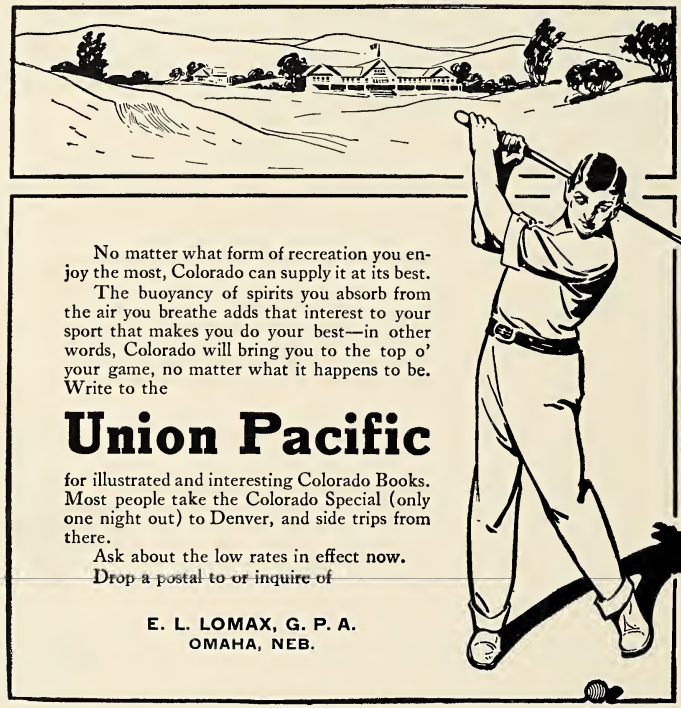
That's one advantage of casting your own type—*you can fit the office to its present needs.*

It's too long and important a story to tell it all here; better write us.

UNIVERSAL AUTOMATIC TYPECASTING MACHINE CO.
32 South Jefferson St., CHICAGO, ILL., U. S. A.

Colorado
Will Put You and Your Golf on Edge

UNION PACIFIC
THE OVERLAND ROUTE



No matter what form of recreation you enjoy the most, Colorado can supply it at its best.

The buoyancy of spirits you absorb from the air you breathe adds that interest to your sport that makes you do your best—in other words, Colorado will bring you to the top o' your game, no matter what it happens to be. Write to the

Union Pacific

for illustrated and interesting Colorado Books. Most people take the Colorado Special (only one night out) to Denver, and side trips from there.

Ask about the low rates in effect now.

Drop a postal to or inquire of

E. L. LOMAX, G. P. A.
OMAHA, NEB.

Tubbs Thumbnail News

LUDINGTON, MICHIGAN AUGUST, 1907 536-538 PEARL ST., NEW YORK

Tubbs Thumbnail News
BY BASH TUBBS
THE TUBBS MFG. CO.
LUDINGTON, MICHIGAN

NOTICE—The editor of Tubbs Thumbnail News has been so occupied killing mosquitoes and loading freight cars with Modern Printers' Furniture that we are unable to give this issue of the News the proper attention.

LOCALS

We have had hundreds of requests for specimen sheets showing Tubbs Uniform-set Gothics. Our printer has disappointed us in not having completed these specimens long ago; but he promises delivery the first week in August, and after that time we will see that all printers interested in wood type are supplied.

* * *

We consider this system of Gothics perfection in wood-type making. We show thirty series in Light-face Gothic and thirty series in the Heavy-face Gothic, and can furnish any size from four-line up, on uniform-set bodies, from eighteen-point wide up to double extra condensed. Each character in the font will be made on a uniform body, with the exception of the I, M, and W, and the same series can be furnished from eighteen points wide up, varying by six points. The printer using this system of Gothics should be able to save an immense amount of time in composition. The compositor can always figure what face will make his line, for the reason he knows just how wide each character is. In making changes in showwork and correction of forms no extra spacing is required.

* * *

If you would be interested in having one of these advance sets of sheets, let us have your request.

* * *

The Tubbs Mfg. Company have been adding employees so rapidly that the city does not provide sufficient homes, and they are housing themselves in tents in the grove near their factory.

* * *

Ludington boasts of two good things: the best climate in America and the most famous factory for making printers' goods.

* * *

Commencing September 1 the Tubbs Manufacturing Company will commence work erecting a new addition to their factory. With the greatly increased business it has been difficult to keep up with orders.

* * *

The Western Type Foundry, of Chicago and St. Louis, continue to grow, and are adding now a popular face to their already nice line of metal type. All they need is a little time and they will be as large as their brothers. Their St. Louis branch does a fine business with Tubbs goods and have a nice stock at all times.

* * *

We would appreciate it if our printer friends in the South would send their orders to the Richmond Type & Electrotype Foundry, Richmond, Virginia. This is a most worthy institution and they always have a nice stock of Tubbs goods.

* * *

If you are using the old-style cases with paper bottom, you are missing much. Tubbs cases are the kind with triple veneer white rock maple, omitting the bogus manila paper. It is the ideal case, and if you have not tested them out, we are certain you would find it to your advantage to do so. The large printers who are using our cases could not be induced to return to the old style.

ANNOUNCEMENT

We are claiming a record. July first we commenced work on a special order for composing-room equipment for the Federal Printing Co., New York, comprising 308 special pieces of furniture, eight carloads; contract called for delivery July 31. The order was completed and started on its way July 25.

In our judgment this equipment will be the largest and by far the most modern of any office in in America. Every piece of furniture in the composing-room, bindery, pressroom and office, was designed by The Tubbs Mfg. Co. and Mr. W. F. Whitman, President of the Federal Printing Co., and our printer friends are invited to call and inspect this unusual showing. It is certainly a prize-winner.

We are consulting engineers as well as manufacturers, and have equipped many large offices which we give as reference. Are you interested?

Ask for our new specimen sheet showing Tubbs Uniform-Set Gothic Wood Type.

TUBBS WAREROOMS AND FOREIGN OFFICES
Where orders may be sent:

MAIN OFFICE AND WORKS . . . . . LUDINGTON, MICHIGAN
EASTERN OFFICE AND WAREROOM . 536-538 Pearl St., NEW YORK

CHICAGO . . . 340 Dearborn Street
PHILADELPHIA . 609 Chestnut Street
ST. LOUIS . . . . . 108 Pine Street
CINCINNATI . . 7 East Pearl Street
BOSTON . . . 174 Fort Hill Square
SAN FRANCISCO, 545-547 Mission Street

COMPLETE STOCK AT ABOVE POINTS

LONDON, ENG. . . . . 188-189 Fleet Street
SYDNEY, N. S. W. . . Stock Exchange Bldg.
CAPE TOWN, S. A. . . 19 St. George's House
WELLINGTON, N. Z. . . . . 7 Grey Street
MEXICO CITY, MEX., 10 Lopez, 16, 17, 18, 19, 20
BUENOS AIRES, ARG. REP. . . . Victoria 562
HAVANA, CUBA . . . . . 39 Muralla
TORONTO, ONT. . . . . 124 York Street

BINDERS

Book :: Pamphlet :: Job

The master printers of the United States have in the past three years bought over

400 Cross Continuous Feeders

demonstrating conclusively that the continuous principle of automatic paper-feeding is the one and only method which gives satisfaction.

Because folders run twice as fast as presses, the Continuous principle of automatic folder feeding is even more applicable and desirable.

There is no reason why you should lose one moment loading paper, or one minute making size changes, or ever feeding two or more sheets at once.

By these three points of superiority—loading running, one minute only for size changes, and never feeding but one sheet at a time—the Cross Continuous Folder Feeder gives

10% More Output

over the old type of automatic feeders.

If you can not understand how a feeder can be loaded and run at the same time, or changed from one size to another in one minute, or forward only one sheet at a time of any kind of stock, don't keep guessing. Ask us. We will do our level best to make it perfectly plain to you. And don't forget

10% more output over any make of Automatic Folder Feeder.

Cross Paper Feeder Company

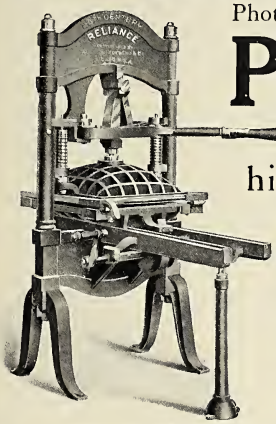
185 SUMMER STREET, BOSTON, MASS.

NEW YORK CHICAGO LONDON PARIS LEIPZIG

The Reliance

Photo-Engravers'

PROOF PRESS *for* high-class proving



is now built in seven sizes, thus meeting the requirements of *all* wood and half-tone engravers.

Latest addition —
THE BABY
for wood engravers.

WRITE FOR NEW CIRCULAR

SOLD BY THE MANUFACTURERS

PAUL SHNIEDEWEND & CO.

126 West Jackson Blvd., Chicago, U. S. A.

KLIMSCH & CO. . . . Frankfurt, A. M., Germany
A. W. PENROSE & CO. . . London, E. C., England
UNITED PRINTING MACHINERY COMPANY
NEW YORK BOSTON CHICAGO



THE best work must start with the best lens —that seems reasonable. The leading three-color workers of the country are now using our Apochromatic Tessar.

¶The accuracy, rapidity and remarkable correction of this lens place it practically alone in its field.

¶We also manufacture Photo Prisms, Precision Ray Filters, Retouching Glasses, Reducing Glasses, etc.

¶We are glad to send our special Photo-Engravers' catalogue upon request.

¶"PRISM" IS A LITTLE MAGAZINE we publish monthly. Not a mere advertisement, but a beautifully made and printed little publication about that world of wonder and beauty seen by the lens. Send us your name and we will enter your subscription FREE.

Bausch & Lomb Optical Co., Rochester, N. Y.
New York, Boston, Washington, Chicago, San Francisco



Real Recreation

En route between

Detroit and Buffalo

The D. & B. Line steamers leave Detroit week days at 5:00 p. m., Sundays at 4 p. m. (central time) and from Buffalo daily at 5:30 p. m. (eastern time) reaching their destination the next morning. Direct connections with early morning trains. Superior service and lowest rates between eastern and western states.

Rail Tickets Available on Steamers

All classes of tickets sold reading via Michigan Central, Wabash and Grand Trunk railways between Detroit and Buffalo in either direction will be accepted for transportation on D. & B. Line Steamers.

Send two cent stamp for illustrated pamphlet and map of Great Lakes. Address,
L. G. Lewis. G. P. A., Detroit, Mich.

Detroit & Buffalo Steamboat Co.

Philip H. McMillan, Vice-Pres. A. A. Schantz, Gen. Mgr.

Try the *Worth* of this

ADDING MACHINE

For TWO WEEKS ***FREE***

Prove at our expense that it will do everything that any $150 to $375 Adding Machine **can** do (except print) and do it **Quicker.** It adds, subtracts, multiplies, divides, etc., up to 999,999,999—the full capacity of any machine.

Why Pay $150 to $375

for an Adding Machine when the Rapid Computer—at **only $25**—is built of the same **high-class materials** and expert **workmanship** and is sold under an **equally strong guarantee?**

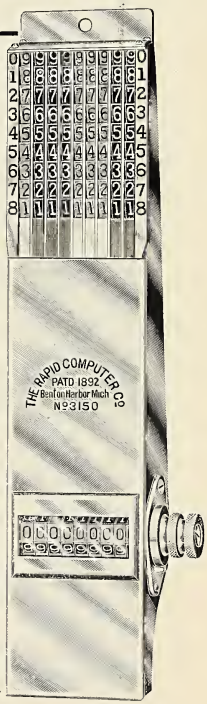
The Rapid Computer

adds within one cent of one billion. Can't make an error. Simple in construction; has a patented gear movement not found in any other adding machine. That's why it can be sold at a low price. That's why it is quicker than any large machine and more easily operated.

ONE turn of the resetting knob on side of machine and it is ready for the next problem. Let us send you a Rapid Computer, express prepaid. Try it two weeks. If satisfactory, pay for it; if not, send it back. We take all the risk. **Catalog Free.**

RAPID COMPUTER CO.

250 Lake Shore Rd., Benton Harbor, Mich.



THE

U. P. M.

Safety Vacuum Bronzing Machine

A machine designed on new lines to do away with the disagreeable features of bronzing. It bronzes and dusts in one operation and confines the loose bronze. Get acquainted with this machine before buying any other.

MANUFACTURED AND SOLD BY

United Printing Machinery Company

BOSTON — 246 Summer Street NEW YORK — 12 Spruce Street

Williams Lloyd Machinery Company

337 Dearborn Street, Chicago

Western Agents

Start with the Early Fall Months

Be the first in your locality

Publish a high-class magazine in your home town. We tell you how

WE furnish 64 pages of illustrated fiction and special articles. These pages are printed in standard magazine size, then folded and sent out in loose sections, ready for binding together with your local reading and local advertising sections. We also furnish a new cover each month, in colors, with space left at the top for printing in the name of your magazine. Advertising space on the covers is left blank for you to sell to your local advertisers. We also sell a 16-page illustrated advertising sheet, on which are printed illustrations covering practically all lines of business to be obtained on a good local magazine. You get a franchise for the exclusive rights to both the BROOKS MAGAZINE SERVICE *AND THE* BROOKS ILLUSTRATED ADVERTISING SERVICE. ¶ Our Company has demonstrated by years of experience that the plan we offer is practical and successful, and we have condensed this experience into a book which we want to send you. It tells the main details of magazine publishing, gives plans and prices to be charged for local advertising, the cost of production and estimated profits. You can make from $150 to $250 per month with very small working capital. If you are already publishing a monthly periodical you can enlarge and improve it by changing the form to fit our service. If you are running a printing office you can put out a monthly magazine without adding to your monthly expense, and thereby increase your net profits. If you are an advertising man, here is your opportunity to become your own publisher in a new field. Or, if you are in some other line of business or profession and wish to make a change to get into a field where there is practically no competition, the BROOKS MAGAZINE SERVICE is worth your immediate attention. Any one with energy, fair business experience and good reputation can take up this work and make it pay handsome returns. We have a competent editorial staff to assist you with suggestions in handling your local literary features, and our advertising and circulation departments will assist in pushing circulation and advertising. ¶ Our book on magazine publishing and samples of magazines using our service will be sent on receipt of ten cents to cover postage. Write at once and secure a franchise for your territory.



JAMES W. BROOKS
President and Editor-in-Chief

The Brooks Publishing Company

Granite Building, St. Louis

"Going Some"

Or another Linotype Record—156,800 ems in twelve hours



FREDERICK A. KOELLE, JR.

Willie
Beverly Road.

REMARKABLE TYPESETTING

Mergenthaler Machine Operator Creates a Wonderful Record

What is undoubtedly the greatest amount of type set in a given time by one man and a record that has never been attained in the printing business, was accomplished by a Mergenthaler machine operator on The Philadelphia Inquirer, working on the Sunday edition of that paper for May 11, when Frederick A. Koelle, Jr., of Camden, N. J., set 156,800 ems of type in twelve hours flat, working off the "hook." Koelle worked on a straight agate machine of 28 ems to a line, the machine being geared up to eight lines per minute, and the only time lost in the twelve hours was twenty minutes to lunch and the time required to walk thirty yards and dump each of his sixty-five "takes." The character of work was small ads, markets, sporting and maritime matter, good and bad alike, and his "string," O. K'd by the foreman, George W. Sloan, is on exhibition at the office.

To the lay mind the above may seem like Greek, but it means that Koelle's 156,800 ems amount to the same as eighteen columns of the smallest kind of type, or two and a quarter pages of The Inquirer.

U. S. [illegible]

We publish this not as a claim that this is a normal, every-day possibility with any Linotype operator, but as a practical demonstration of what can be accomplished on the Linotype with the right man and when the necessity arises.

The claim is made by builders of other typesetting machines that their machine can equal the normal 4,000 to 5,000 ems an hour of the Linotype on accurate work, but they always fail to state what is a fact, that 4,000 to 5,000 ems an hour is the practical limit of their machine.

The above record produced by Mr. Koelle, on a machine which has been running day and night for thirteen years, is an average of over 13,066 ems an hour. This is truly "going some," but there is any number of expert Linotype operators who turn in their "string" with an average of 7,000 to 9,000 ems an hour every day.

13,066 Ems an Hour

Such a tremendous product is possible only because the Linotype is A ONE-MAN MACHINE and because the most simple and natural mechanical movements are embodied in its design, and because it is the best built and most accurately fitted composing machine on the market.

The "Linotype Way" is the only way

MERGENTHALER LINOTYPE COMPANY

NEW YORK CHICAGO SAN FRANCISCO
NEW ORLEANS TORONTO PARIS

SYDNEY, N. S. W.
WELLINGTON, N. Z.
MEXICO
Parsons Bros.

TOKIO
Teijiro Kurosawa

CAPE TOWN
John Haddon & Co.

HAVANA
Francisco Arredondo

BUENOS AIRES
Louis L. Lomer

Ask the man

who uses **Cut Black B**

if it is not a distinct improvement over anything ever offered the trade at

25c. per Pound



25c. per Pound

We make a specialty of MATCHING Tints and Colors.

Our Half-tone Brown is unexcelled.

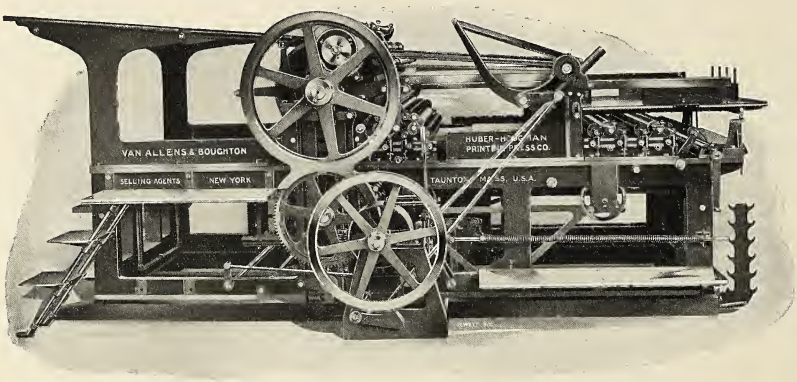
We have it in the different shades—it runs like a black ink and will not fill up the cuts.

Joseph A. Roach & Co.

Manufacturers of
PRINTING INKS

404 Dearborn St., CHICAGO, ILL.

THE HUBER-HODGMAN PRINTING PRESS



TO manufacture a fine article, fine facilities are necessary. The Huber-Hodgman has a new equipment. The buildings new and erected especially for press manufacture. The tools all new and of the latest designs. You would not attempt to produce fine printing on an old, obsolete printing-press, neither could a fine-constructed printing-press be produced from old, obsolete tools. The gears, made of steel and automatically cut, are perfectly true and consequently run almost noiseless. The Huber Press has a reputation for durability and long-wearing qualities.

The New Huber-Hodgman Block-Bearing Press is built of the same materials —a new-designed machine with a driving motion; the smoothest running, most powerful and durable to-day used in printing-presses. The block used for reversing the bed has a six-inch face; the shoe straight with a broad face. This mechanism will last a lifetime and will never cut. The face of the shoe will always remain smooth and never develop a rattle in the press. The combination delivery is perfect, either fly or print-side-up, changeable in a half minute. There are so many new features in this machine to appeal to your judgment as a printer, we ask you to see it. We sell it on its merits, and the press itself is our chief salesman.

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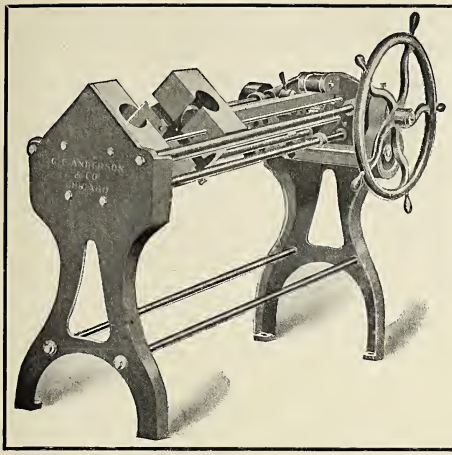
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WESTERN OFFICE, 277 Dearborn Street,
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The Bundling Press that pleases

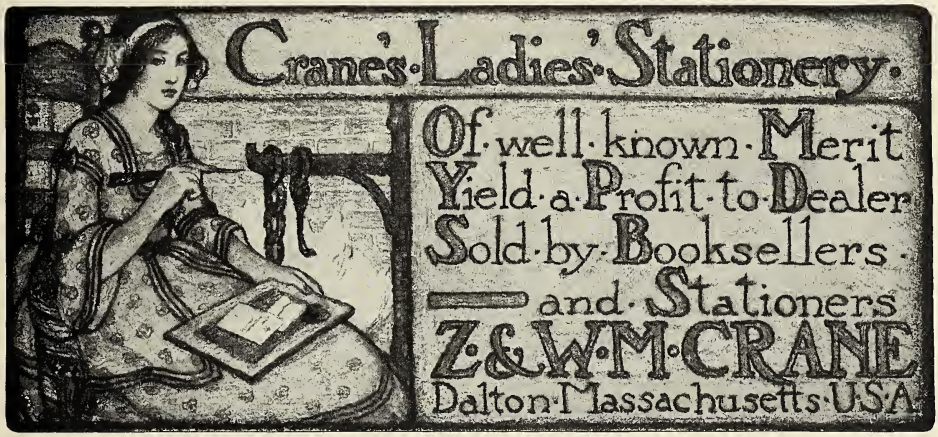
The boys and girls who tie up the bundles are the particular admirers of the "ANDERSON."

Their kindly feelings are not based on mere sentiment.

They judge a Bundling Press by its practical merits; by the features which enable them to do an honest day's work, without feeling that they have been running a "man-killer" all day.

Perhaps you would like to talk with some users. Write us and we will put you in touch with a few.

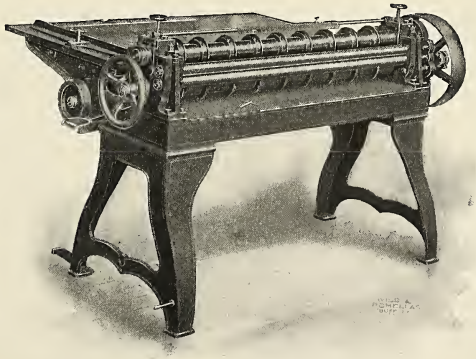
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All Sizes 5-point to 14-point
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1231 Callowhill Street, Philadelphia

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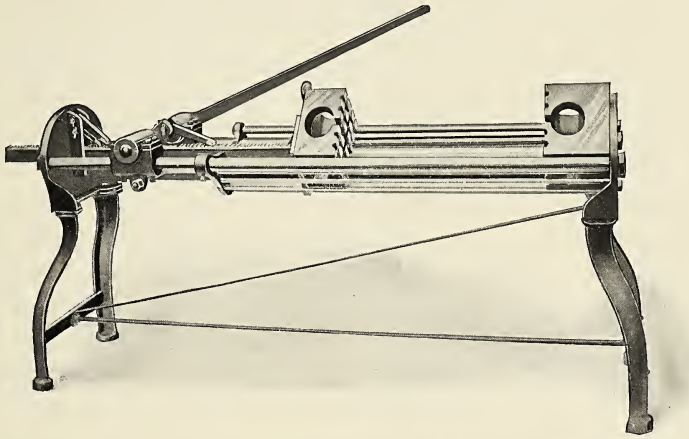
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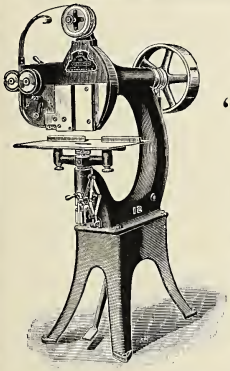
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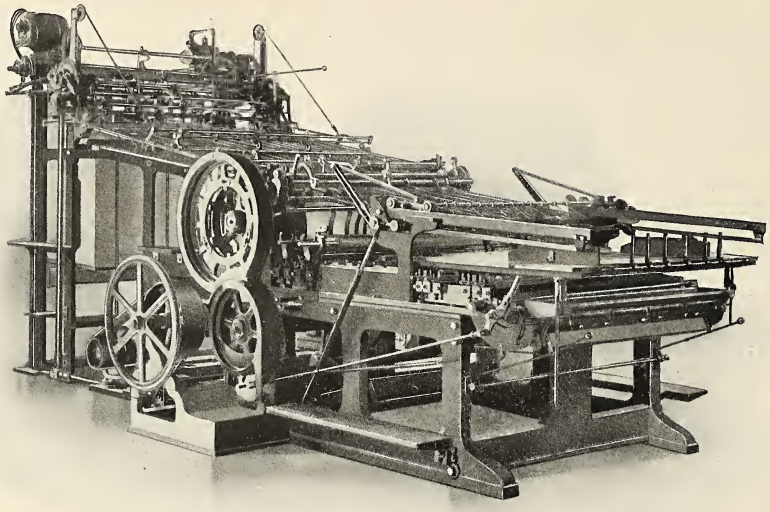
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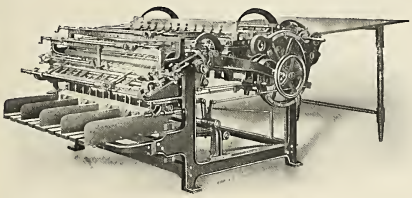
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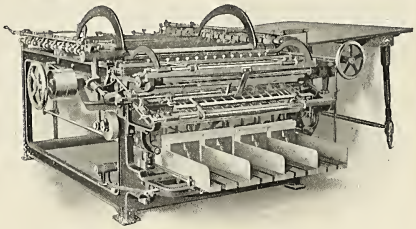
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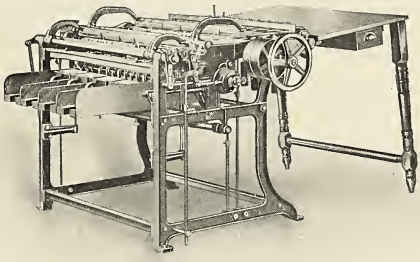
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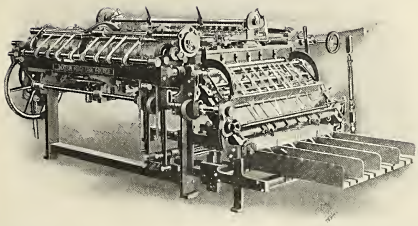
Dexter 3-fold Parallel Folder
First fold through long way of sheet



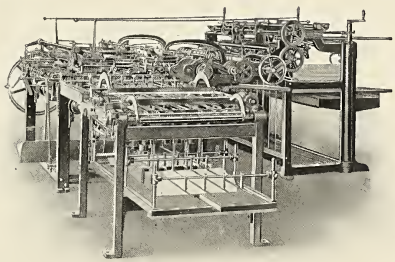
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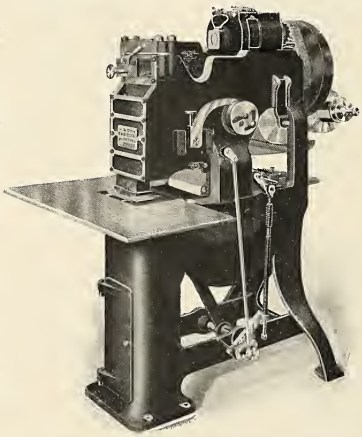
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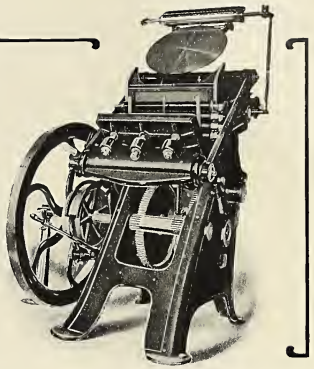
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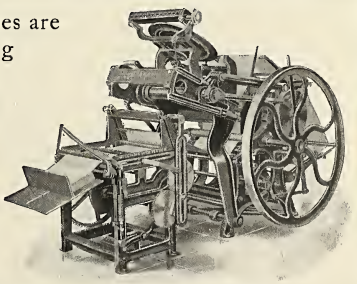
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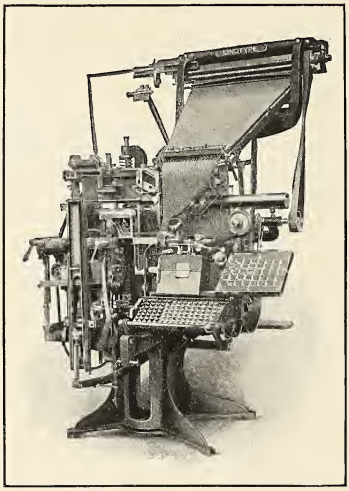
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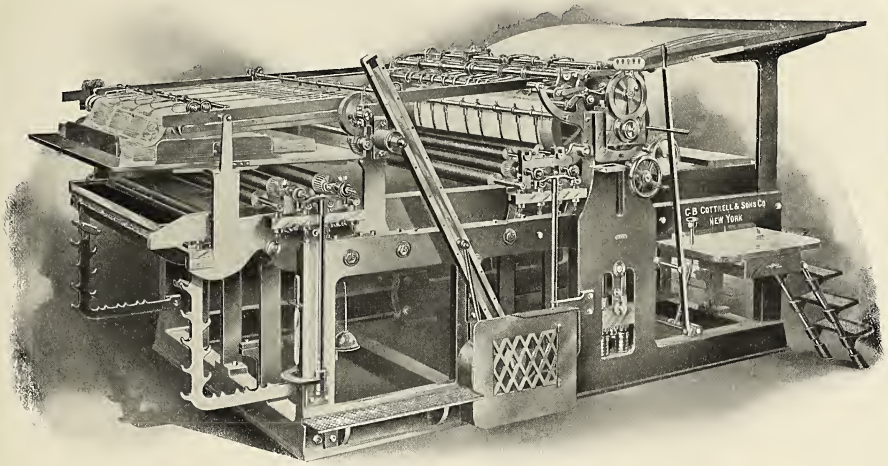
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Is especially designed to print the most difficult photo-color reproductions and is the ideal machine for three and four color work

IT EXCELS IN THE FOLLOWING IMPORTANT FEATURES:

SPEED—The speed of the Cottrell Press is greater than that of any other Two-revolution Press of like size in the market.

DISTRIBUTION—Distribution of ink is unequaled on account of the perfect arrangement and number of rollers, which are vibrated and geared. The ink-fountain is easily adjusted for any class of form.

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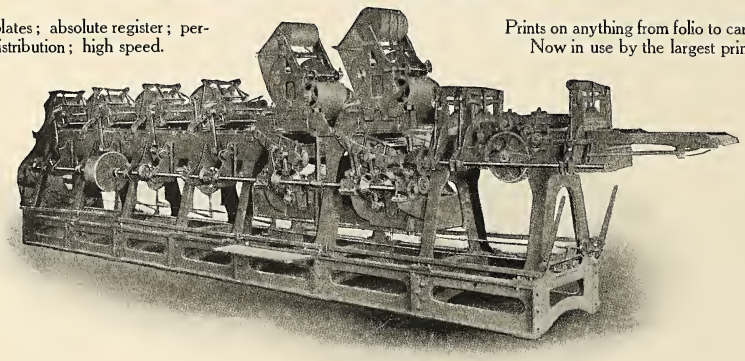
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No curved plates; absolute register; perfect distribution; high speed.

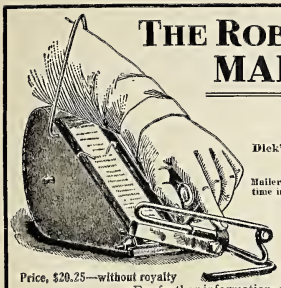
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No smuts or misfeeds.
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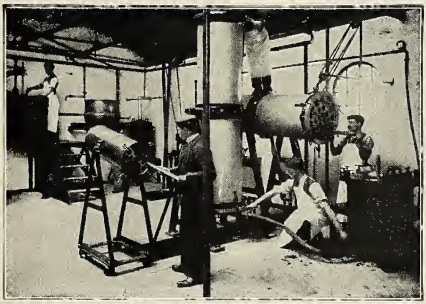
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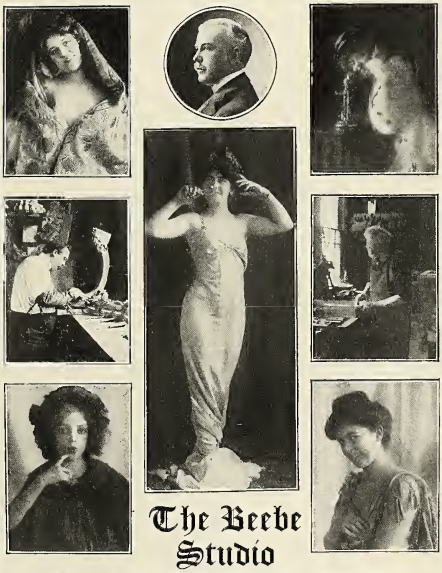
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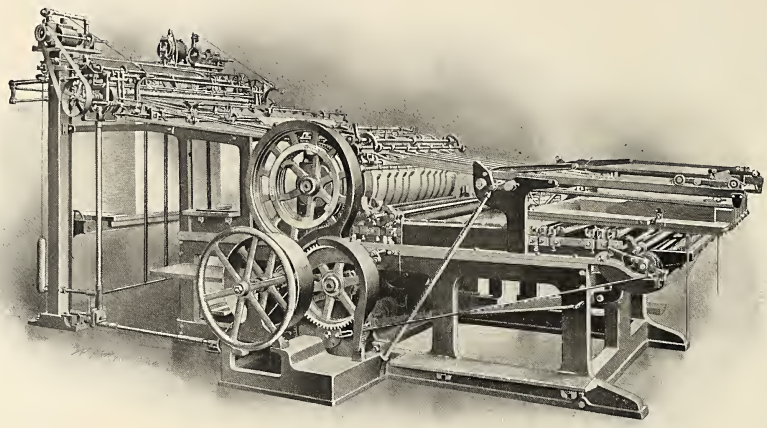
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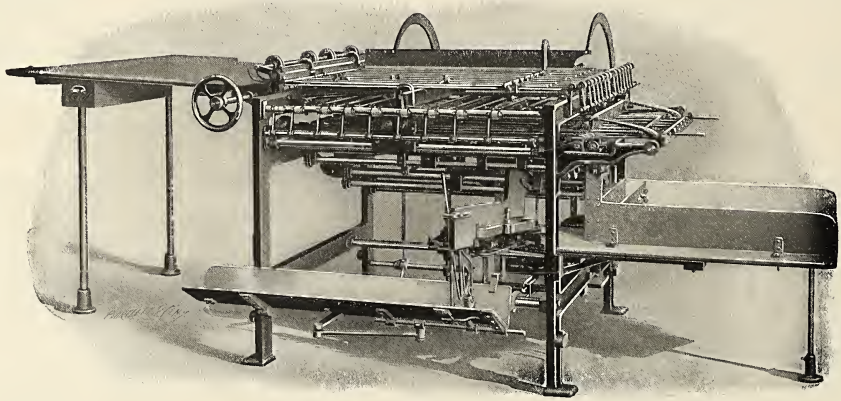


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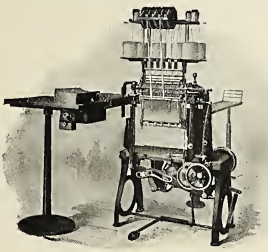
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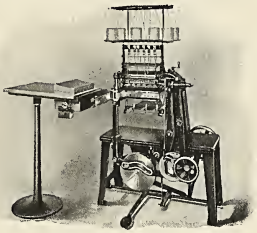
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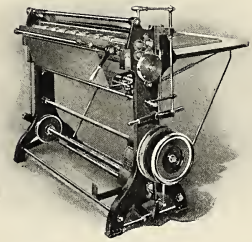
No. 3 Sewing Machine



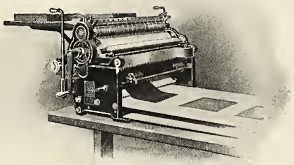
No. 4 Sewing Machine



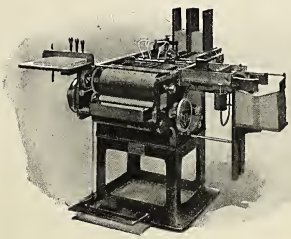
No. 7 Sewing Machine



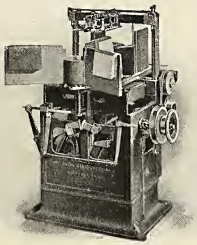
Cloth-cutting Machine



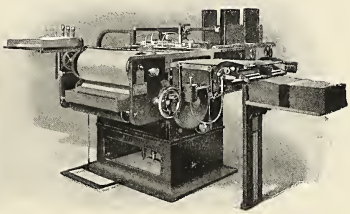
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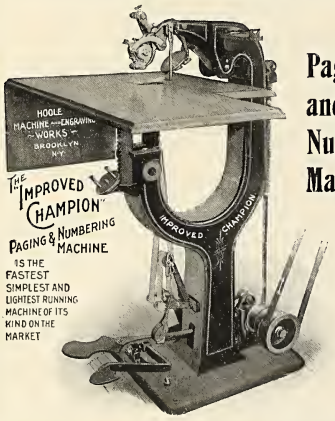
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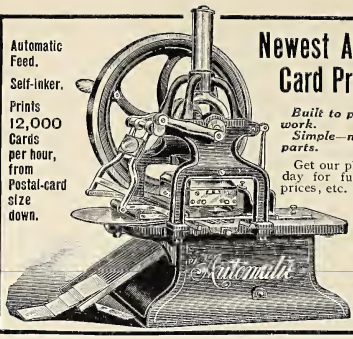
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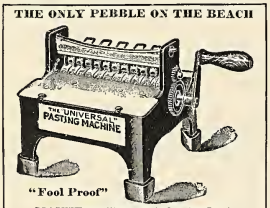
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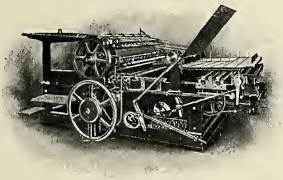
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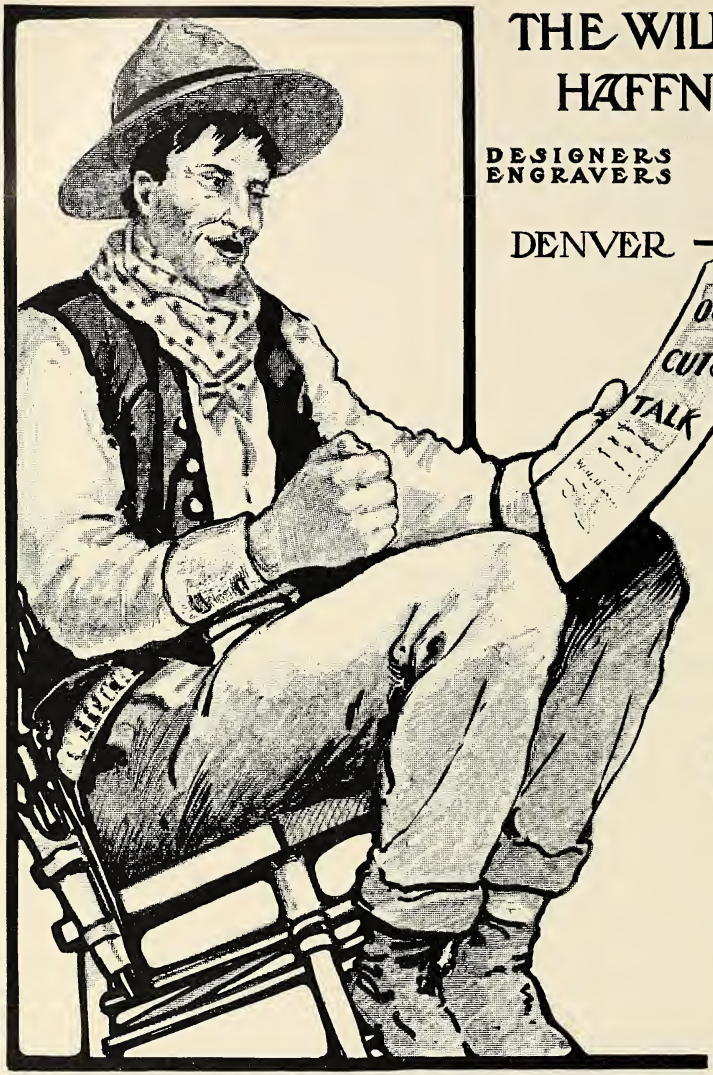
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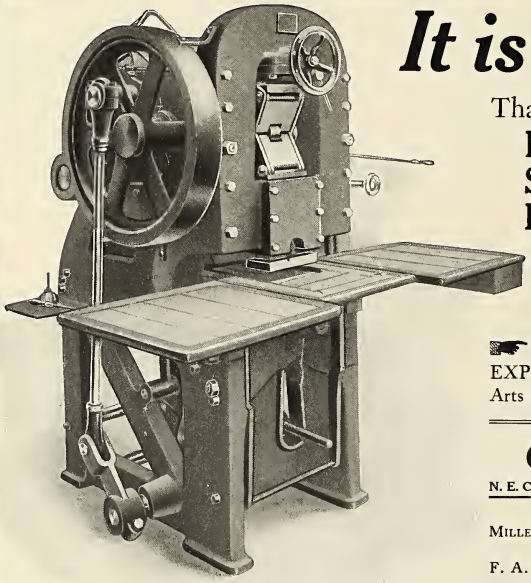
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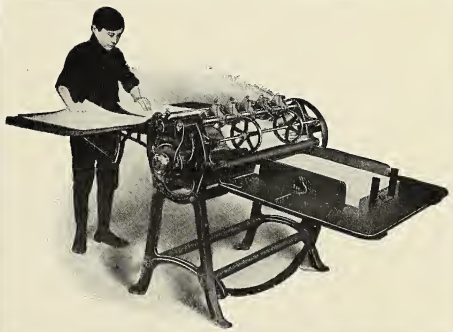
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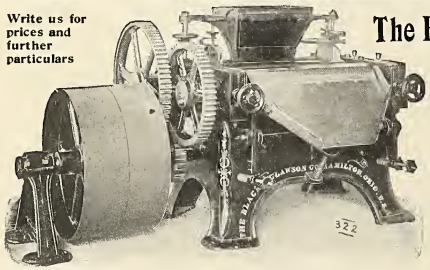
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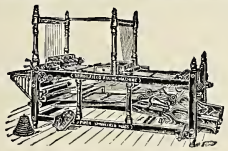
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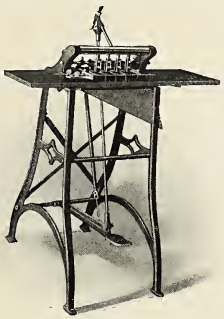
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The Inland Printer for September 1907



Vol. 39 No. 6 :: Price 30c

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Publicity—The Price of Success

The President of one of the large Printing Press Builders made this remark to me a few days ago:

> "We have no means of soliciting business by mail, except by our catalogs. Our traveling salesmen secure the greater portion of our business—though they complain to me that there is a lack of publicity, which they claim retards their progress; however, there is no reason we should not secure more business through advertising, a feature we have long neglected, and I shall consider your proposition of publicity."

I have quoted as nearly as possible the exact language. This one firm is by no means the exception, because I know from actual experience the average manufacturer does not devote earnest thought and interest to the advertising of his business.

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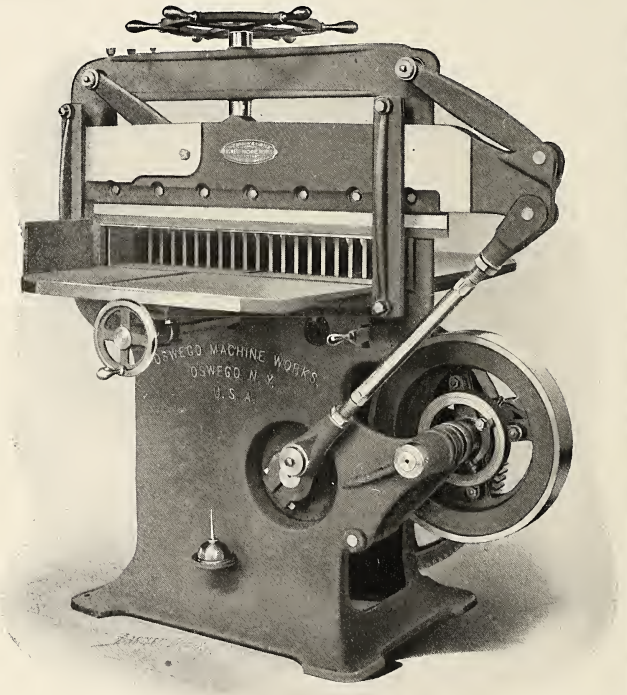


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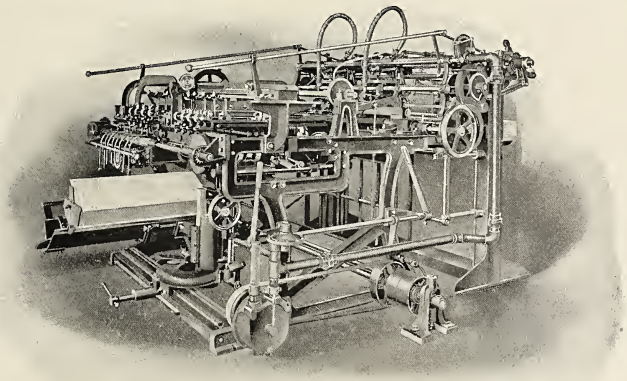
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We have provided a Low Job Bracket which will take two cases on the front side, one placed over the other. The opposite side of this new Bracket will take an 18-inch Dump, or one of the Bettis Lead and Slug Cases. Stands equipped with these low brackets are only 54½ inches in height from the floor to the top of the cases in position on the brackets, the cabinets proper being 44 inches high and the brackets and cases adding 10½ inches. This will enable the superintendent to oversee the entire composing-room, as there will be no upper-cases to obstruct the view.

THE FRAME

of this stand is of hardwood, with end panels molded. The back is made with seven panels and chamfered edges, similar to the double Polhemus Cabinet. The front rail is set back four inches in line with the fronts of the job cases when in place, thus providing foot room and four-inch extension front, which will allow any case to be withdrawn and placed in front of any other case in any desired position. The runs which carry the cases are of flat steel.

THE TOP

equipment shown in the illustration will enable three or four men to work uninterrupted at the cases on top and in the body of the stand. This top equipment, as illustrated, is as follows:

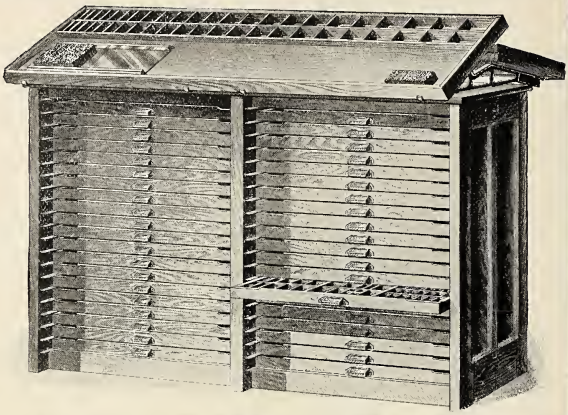
Two pair No. 16 Low Job Brackets.
Two California Job Cases.
One No. 8 Bettis Lead and Slug Case.

THE No. 8 BETTIS CASE

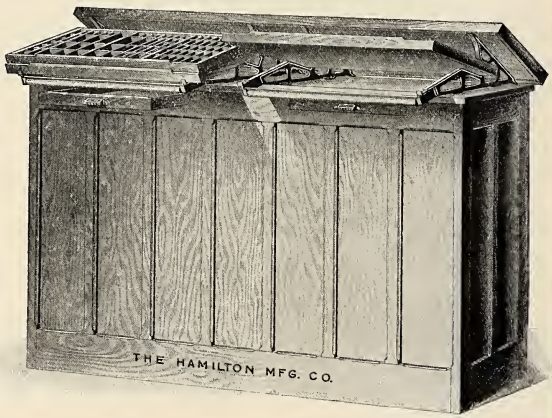
is 72 inches long, and has an 11-inch blank space at the front ⅝ of an inch deep for a 10 x 24 job galley and working space. The compartments for leads and slugs at the back are 1½ inches deep, and for lengths from 4 to 28 picas in duplicate, varying by single picas, omitting the 27-em length. The frame of this stand has steel runs to accommodate 40 full-size job cases. There are two copy drawers in the upper rail under the job cases.

List Prices of No. 25 Steel-Run Stand and Equipment. Subject to usual discounts.

EQUIPMENT	Weight, lbs.	List Price
Stand only, without top equipment	260	$28.00
Plain Galley Dump	40	3.50
No. 8 Bettis Lead and Slug Case, as illustrated	40	5.00
No. 16 Low Job Brackets, as illustrated, per pr.	18	2.00
No. 9 New York Case Bracket, per pr.	25	1.50
No. 1 Hamilton Pat. Tilting Brackets, per pr.	30	2.00
No. 2 Three-case Tilting Brackets, per pr.	35	2.40
No. 4 Three-case Brackets, per pr.	30	1.90
California Job Cases, full size, each	10	.90
Case Pulls attached to case fronts		.05



No. 25 STEEL RUN STAND — Front view, showing 40 job cases and Bettis' Lead and Slug Case No. 8 on top, with working space at front. Note the projecting fronts and bottom rails set back.



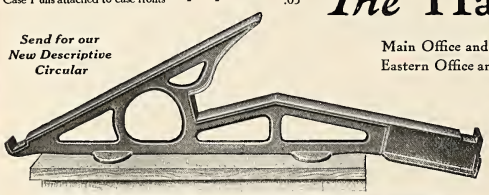
No. 25 STEEL RUN STAND — Back view, showing job case pushed back to expose the galley board — also two job cases, one placed on top of the other.

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The Kavmor HIGH-SPEED AUTOMATIC Platen Press

FEEDS, PRINTS AND DELIVERS

any size up to full *solid* form 11½ x 18 inches; size of sheet, 12½ x 19 inches; on any weight of stock from French folio to 150-lb. cardboard, at the continuous speed of

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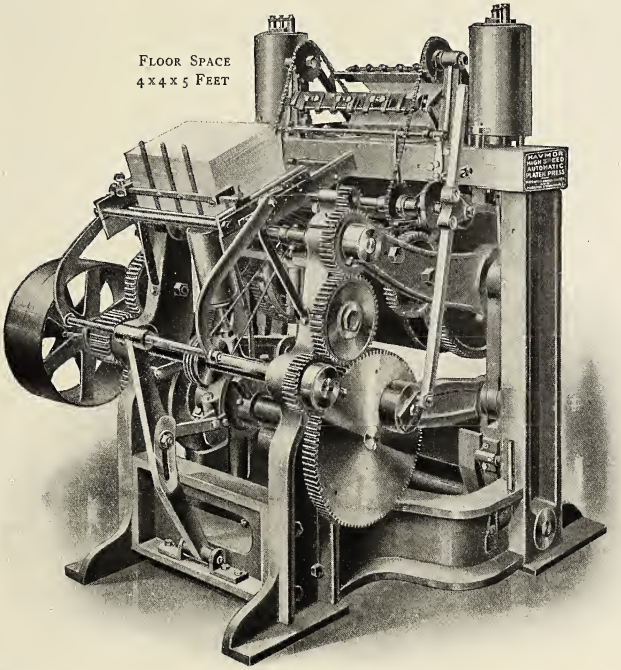
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Perfect Registry



FLOOR SPACE 4 x 4 x 5 FEET

Short runs handled quickly

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Less Wages

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The KAVMOR occupies less working-space than any ordinary job-press—requires only one horse-power—costs no more to operate—requires *no* machinist, and produces more work than *five* jobbers.

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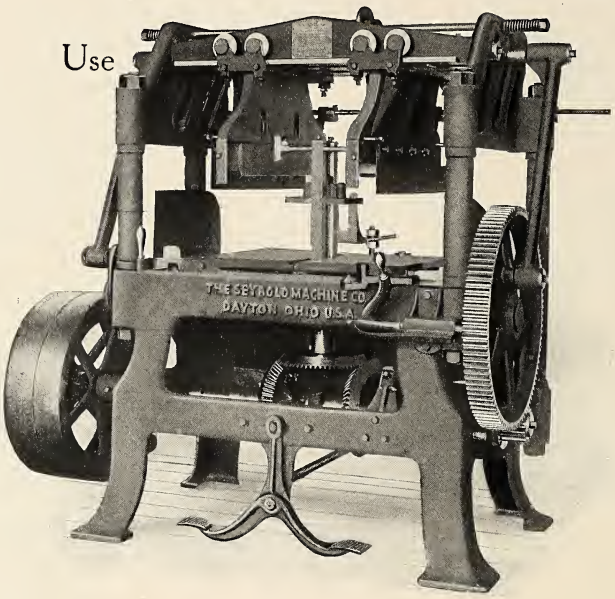


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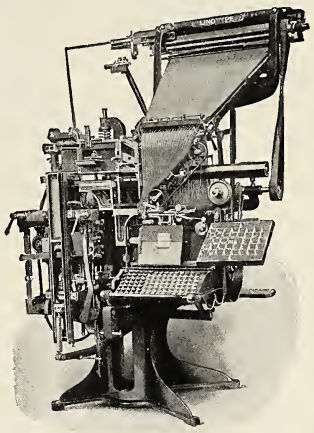
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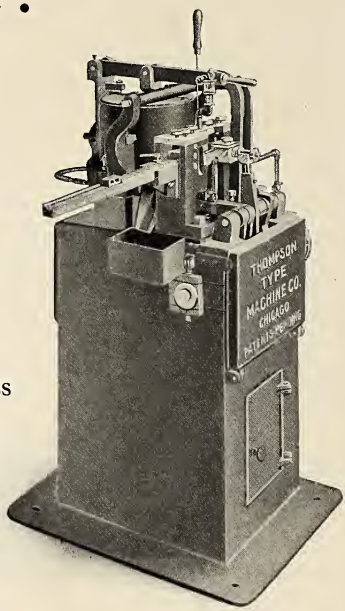
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You can

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——Save make-ready
——Do better work, and
——Make more money

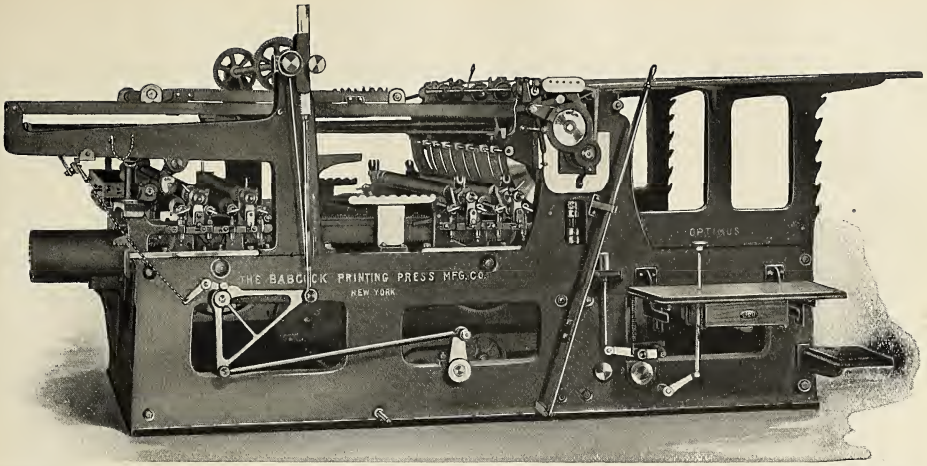
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An indispensable auxiliary to Linotype or Monotype plants. It uses the matrices of either. Casts all sizes of type, 5 to 36 point; quads and spaces up to 48-point. Leading printing establishments are installing them

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The Babcock Optimus
The Babcock Optimus

Reliability is the quality most highly prized in anything anywhere. Recently we spoke of Optimus Reliability. We do not know that what we said needs corroboration. If anyone thinks so, the 43x60 Optimus below, that has cost nothing for repairs in twelve years, furnishes it. It is no better than hundreds of other Optimus machines of like age and use, even though it is highly commended by its owners. Others, too, have praised their old Optimus presses, and still do so.

Now and then some one who has recently discarded as of small value the machine he has lauded to the skies for years, and has been building its successor for only a short time, glibly assures the public that the last will wear well, and be efficient when its competitors are in the scrap-pile. He is looking uncertainly into the future. His latest has no past, nor can it have a record for durability for years to come, if it lives that long. His hopes are the only basis for his statement. We, however, point confidently to accumulated evidence, that exists now, which shows Optimus presses twelve, fourteen, or more years old to be good machines to-day. They have endured, costing little or nothing for repairs. They are yet so good that their owners seem satisfied to keep them in competition with anything now made except another Optimus.

Newspaperdom Pub. Co. Reading, Penn., May 13, 1907
New York City.

Gentlemen: With reference to your inquiry of the 9th inst., please note that we consider the Babcock Optimus press a strong, fast, well-made machine, which will do the finest kind of register work accurately. Our 29x43 is frequently run at a speed of *2250 per hour. Our 43x60, which is nearly twelve years old, has cost us nothing for repairs. Access to forms and cylinder is very easy. The delivery feature was probably the determining factor in our selection of the machine.

Trusting this will be of service to you, we remain,

*Guaranteed speed 2400. Respectfully yours, Albright & Shenton.

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A FEW TESTIMONIALS

GENTLEMEN,—We have had in use for several months seventeen Perfection Distributing Rollers furnished by you, which we find a very valuable attachment to our presses. We cordially recommend them to the consideration of any one feeling the need of improved distribution on the inking roller of printing or lithographic presses, and are confident any one purchasing them will be satisfied with the result.

Yours respectfully,
THE STROBRIDGE LITHOGRAPHING CO.
Per N. W. STROBRIDGE.

GENTLEMEN, — The Perfection Distributing Rollers which have been in use in our establishment for some time have given excellent results.

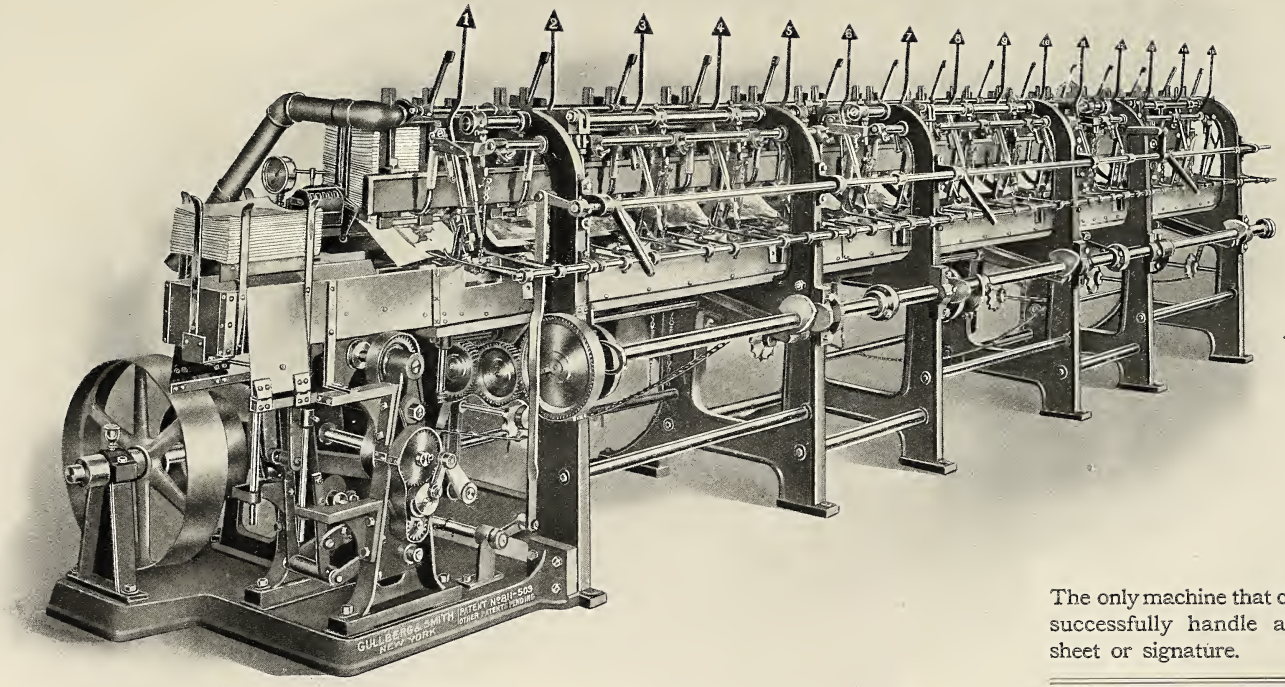
The ink is distributed over a much greater surface, and we find we are using less ink and obtain a greater amount of impressions since we have been using this attachment on our presses. We can highly recommend them to all users of printing and lithographic presses, and have no doubt that they will give entire satisfaction. Very truly yours,

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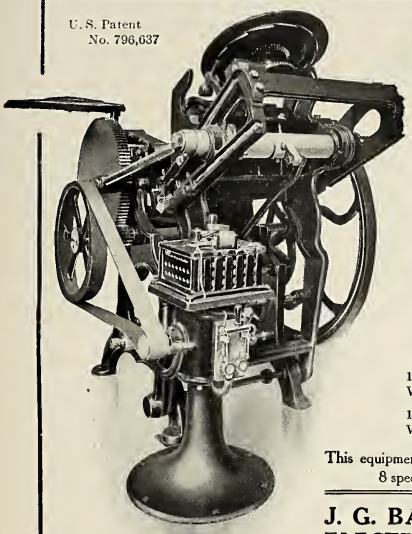
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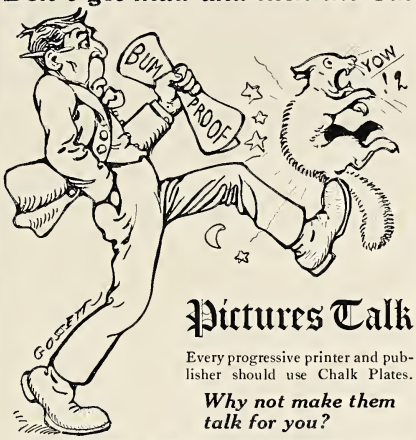
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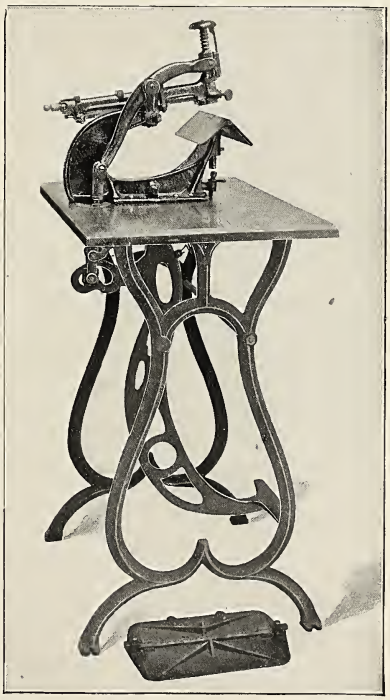
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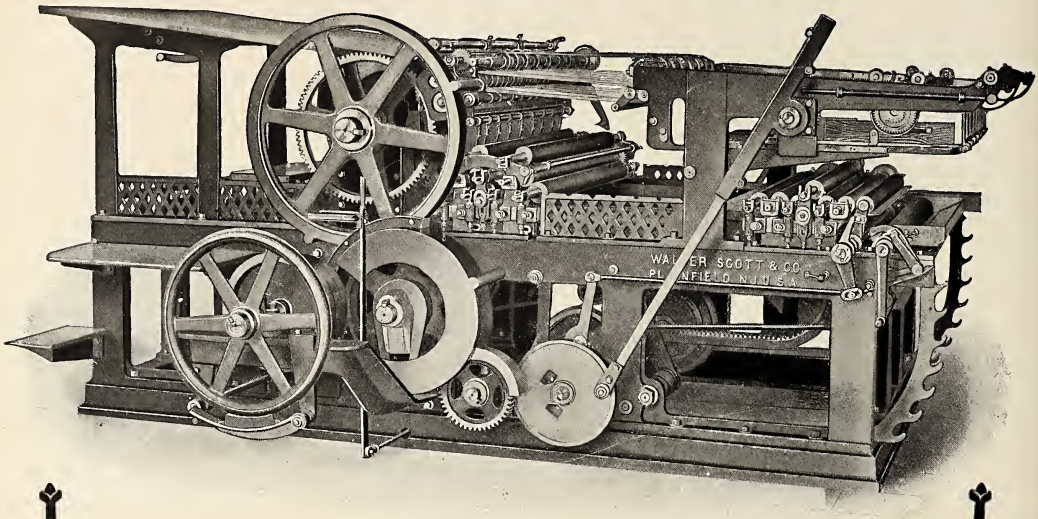
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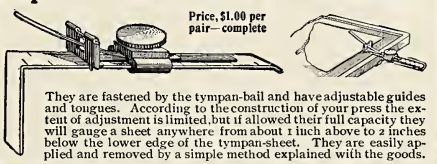
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Nickeltypers and
Stereotypers

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You have large sheets to print on your jobber. You have no room on your tympan-sheet to fasten a gauge. Nothing to feed to. What are you to do? Look into these

Improved Extension Feed Guides



They are fastened by the tympan-bail and have adjustable guides and tongues. According to the construction of your press the extent of adjustment is limited, but if allowed their full capacity they will gauge a sheet anywhere from about 1 inch above to 2 inches below the lower edge of the tympan-sheet. They are easily applied and removed by a simple method explained with the goods.

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E. L. MEGILL, *Patentee & Mfr.*, 60 Duane St., New York

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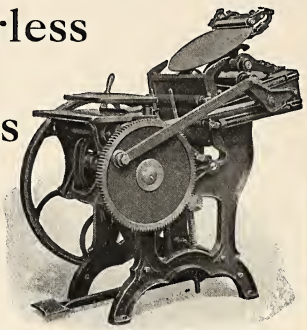
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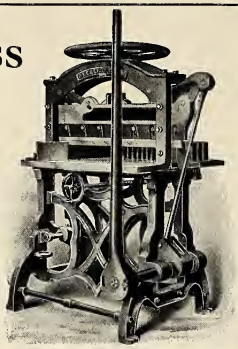


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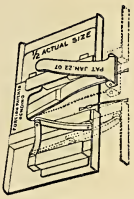
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Guaranteed to do 95 per cent. of the work in the average Print-Shop.

It is without a peer for ordinary job printing.

By using this device it obviates the necessity of "flying the sheet" and reduces the spoilage to a minimum.

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This Guide was patented by a practical printer, and was used by him over three years before applying for a patent.



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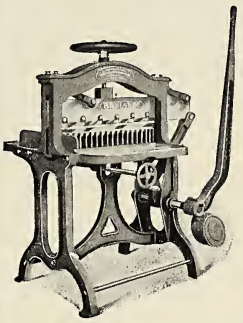
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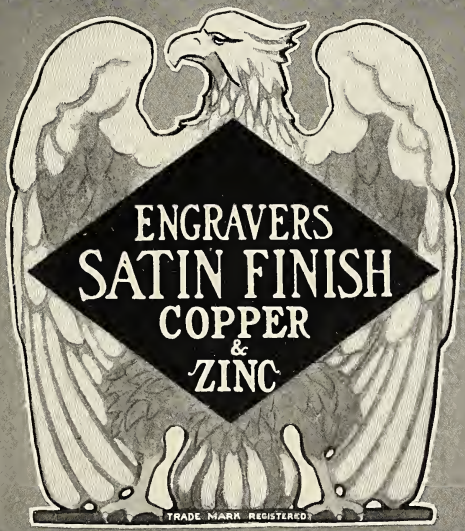
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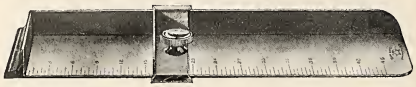
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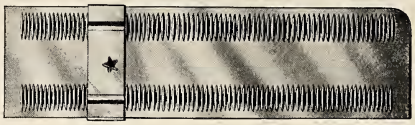
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Will retain absolute close adjustment. Warranted accurate to *one thousandth part of an inch.*

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Is the result of careful study, embracing improvements over all present "old-timers," filling a long-felt want of the printers—
ACCURACY, DURABILITY AND QUICK ADJUSTMENT

All the sticks now in general use, except the STAR, are simple adaptations and variations in construction of the first common screw stick, depending solely upon the flange of the body of the tool for alignment and rigidity of the fixed and adjustable abutments. Not so with the STAR COMPOSING STICK, as it is provided with two secure anchors against springing out of line.

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See descriptive article page 586, July, 1907, INLAND PRINTER

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Does everything any other Perforator will do, and does it Quicker and Better.

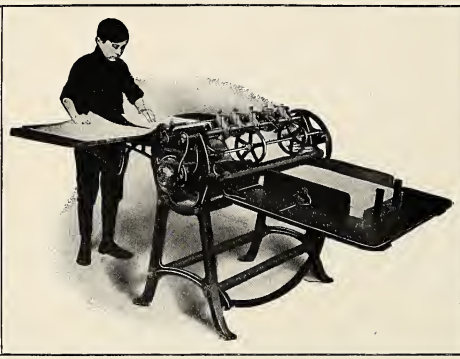
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No Swelling or Pounding of Stock, making numbering and binding easier.

It does not punch holes through the paper, but makes a clean cut, leaving no burr on under side.

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It makes the Neatest, Cleanest, Smoothest Perforation in the **World. It will Pay for Itself in Time Saved.**

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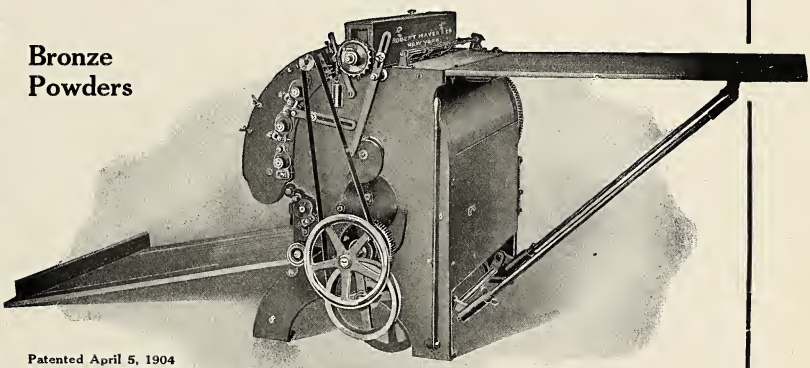
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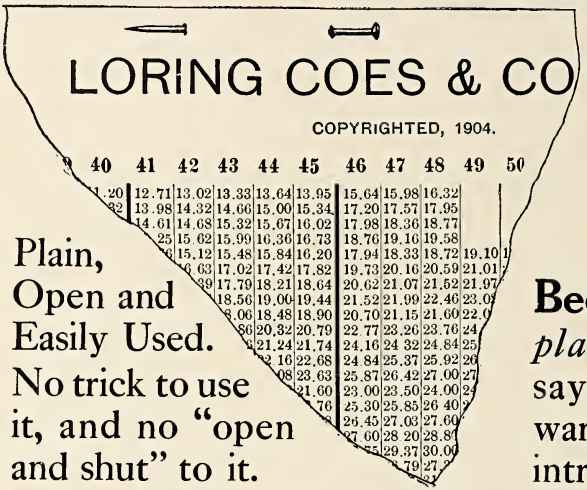
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Coes' Price-list is different, too.





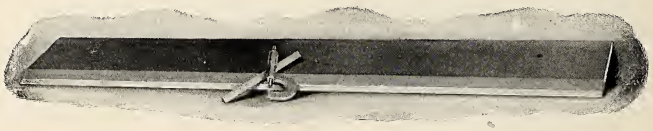
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Because it is *plain*, the Trust says it is not warranted and an intrusion.

That MAY be, but it can't be juggled with.

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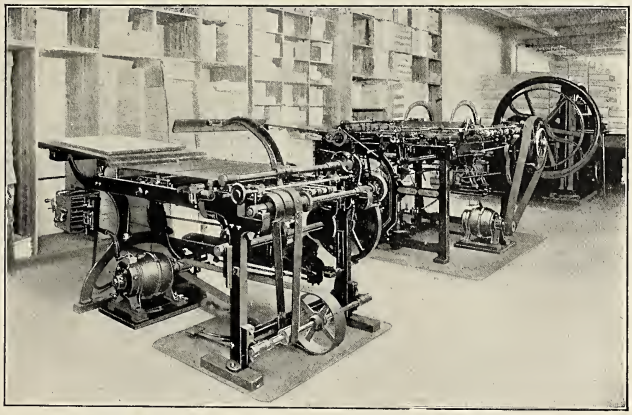
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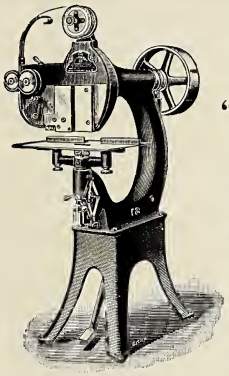
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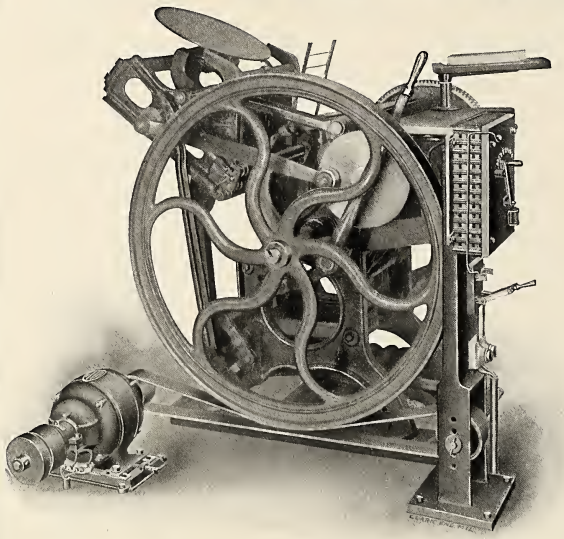
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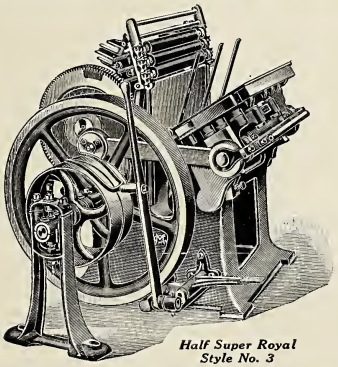
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Adaptable to many special purposes.
Made in many sizes and styles.

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ALL THE WORLD OVER

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No. 4	30 x 44	inches,	inside chase.
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Quick Change
Double Magazine Linotype

OUR SPECIAL FEATURES ARE

A solid base, which prevents vibration of distributor.
No jamming of matrices.
Quick change of length of line.
Improved assembler with instantaneous quick change.
Improved line delivery carriages, with instantaneous quick change.
Wide magazine mouth.
Gas governor attached directly to pot, with holder immersed in the metal.
Every part of the machine easily accessible.

Quick as a Flash

In any part of a line of Roman the operator can compose a word in Small Caps, Boldface or Italic, by touching a lever which throws in the two-letter attachment.

Quick as a Flash

The upper or lower magazine can be thrown into action by the touch of a lever and two entirely different faces are ready for use.

Quick as a Flash

In less than a minute, if a still greater variety of faces is required, either lower or upper magazine can be moved, and a fresh magazine can be put in place in a remarkably short space of time.

Our DOUBLE MAGAZINE MACHINE is a one-man machine and carries 2 magazines, 2 sets of two-letter matrices, 4 different faces, 360 characters and 1 keyboard of 90 keys only.

Operators who have seen our latest Double Magazine declare that our machine is a wonder, and having both magazines of same size, both carrying full fonts of matrices, makes our Double Magazine superior to any other Quick-Change Double Magazine in the market.

It Has No Competitor!

No other Double Magazine made can compete with it for SPEED.

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Some recent Testimonials from users of the Canadian-American Linotype Machines in Canada

Testifying to the SUPERIOR QUALITIES of our English-depth Matrices.

THE MONETARY TIMES PRINTING CO. OF CANADA, Ltd.

TORONTO, CAN., Nov. 8, 1906.

The Canadian-American Linotype Company, 70-72 York street, Toronto:

GENTLEMEN,— In reply to your inquiry regarding the Simplex Standard two-letter Linotype machine you installed for us a few months ago, I may say we are well pleased with it. The English-depth matrices which came with the machine can not be beaten, the shoulder left on the slug being fully as deep as any foundry-cast type, makes it much easier for the pressman, and I would recommend English-depth matrices every time in preference to American. I remain, Yours truly, A. E. WHINTON,

Superintendent, The Monetary Times.

THE WINNIPEG TRIBUNE.

WINNIPEG, MAN., Nov. 2, 1906.

J. H. Hardie, Mgr., Western Branch Canadian-American Linotype Corporation, Winnipeg, Manitoba:

DEAR SIR,— Replying to your query over the telephone, I have pleasure in reporting that the new style Standard Pica machine installed by you in our composing-room a few months ago is giving every satisfaction. The new device for quick change, together with the wide range of faces (5 to 14 point) which can be used, ronders the machine invaluable in the composing of advertisements, headings, etc.

We find that the machine requires no more power to operate than your old 11-point Standard newspaper machines. It runs very smoothly and accurately and in our opinion little is left to be desired in the production of a perfect Linotype machine.

Yours faithfully,

THE TRIBUNE PUBLISHING COMPANY,
R. L. RICHARDSON, *Secretary-Treasurer.*

THE CENTRAL PRESS AGENCY, Ltd.

TORONTO, CAN., Nov. 14, 1906.

The Canadian-American Linotype Corporation, Toronto, Ontario:

GENTLEMEN,— In reference to your inquiry, we are delighted with the 14-point Linotype machine you have erected in our office. It runs perfectly and the English-depth matrices give the best of satisfaction, and we are producing from them the best stereo molds we have ever made, this owing to the great depth of the matrices; we are sure every office that stereotypes will use your English-depth matrices in preference to the American, after giving them a trial.

Yours respectfully, CENTRAL PRESS AGENCY,
Per F. DIVER, *Manager.*

THE WILSON PUB. CO. OF TORONTO, Ltd.

TORONTO, CAN., July 19, 1906.

Canadian-American Linotype Corporation, Limited, Toronto:

GENTLEMEN,— In reply to your letter of the 14th instant, regarding the working qualities of your English-depth matrices, am pleased to say that they have given the best of satisfaction both for working in the machine and the face of the slug.

We have two machines here, both using English-depth matrices, and will never use any other if they can be secured at all. I remain, Yours truly,

(Signed) E. B. ARMSTRONG,
Linotype Superintendent.

THE COURIER.

BRANTFORD, CAN., Dec. 10, 1906.

The Canadian-American Linotype Corporation, Toronto, Ontario:

GENTLEMEN,— We have much pleasure in testifying to the excellent work done by the second Standard machine we installed last week. Your Mr. Priest had this machine erected and its first slug cast in three hours' time. How is this for a record? We can not speak too highly of our two Standard machines. They are doing splendid work and have never given a moment's trouble. Yours truly,

RALPH H. REVILLE.

THE EXPOSITOR.

BRANTFORD, CAN., Dec. 10, 1906.

The Canadian-American Linotype Corporation, Montreal, P. Q.:

GENTLEMEN,— I have now three of your Standard machines at work in this office, and they are giving entire satisfaction. I have also found your firm anxious to fill its engagements to the very letter.

Sincerely, T. H. PRESTON.

THE EDMONTON BULLETIN.

EDMONTON, ALBERTA, Oct. 27, 1906.

Canadian-American Linotype Company, 70 York street, Toronto, Ontario:

DEAR SIRS,— We are using five different fonts of your English-depth matrices on our Linotype machines and they are giving us very good satisfaction indeed. They cast a face of type clean enough to do the finest kind of jobwork. Yours respectfully,

BULLETIN COMPANY (Ltd.),
DUNCAN MARSHALL, *Manager.*

THE WORLD.

VANCOUVER, B. C., Nov. 3, 1906.

To whom it may concern:

We have had the English-depth matrices put on our Linotype machine, and are more than pleased with the faces of type, and find the deeper shoulder on the slugs a great advantage.

We expect in time to fit all our machines with these matrices.

THE WORLD PRINTING & PUB. COMPANY, Ltd.
L. D. TAYLOR, *President and Manager.*

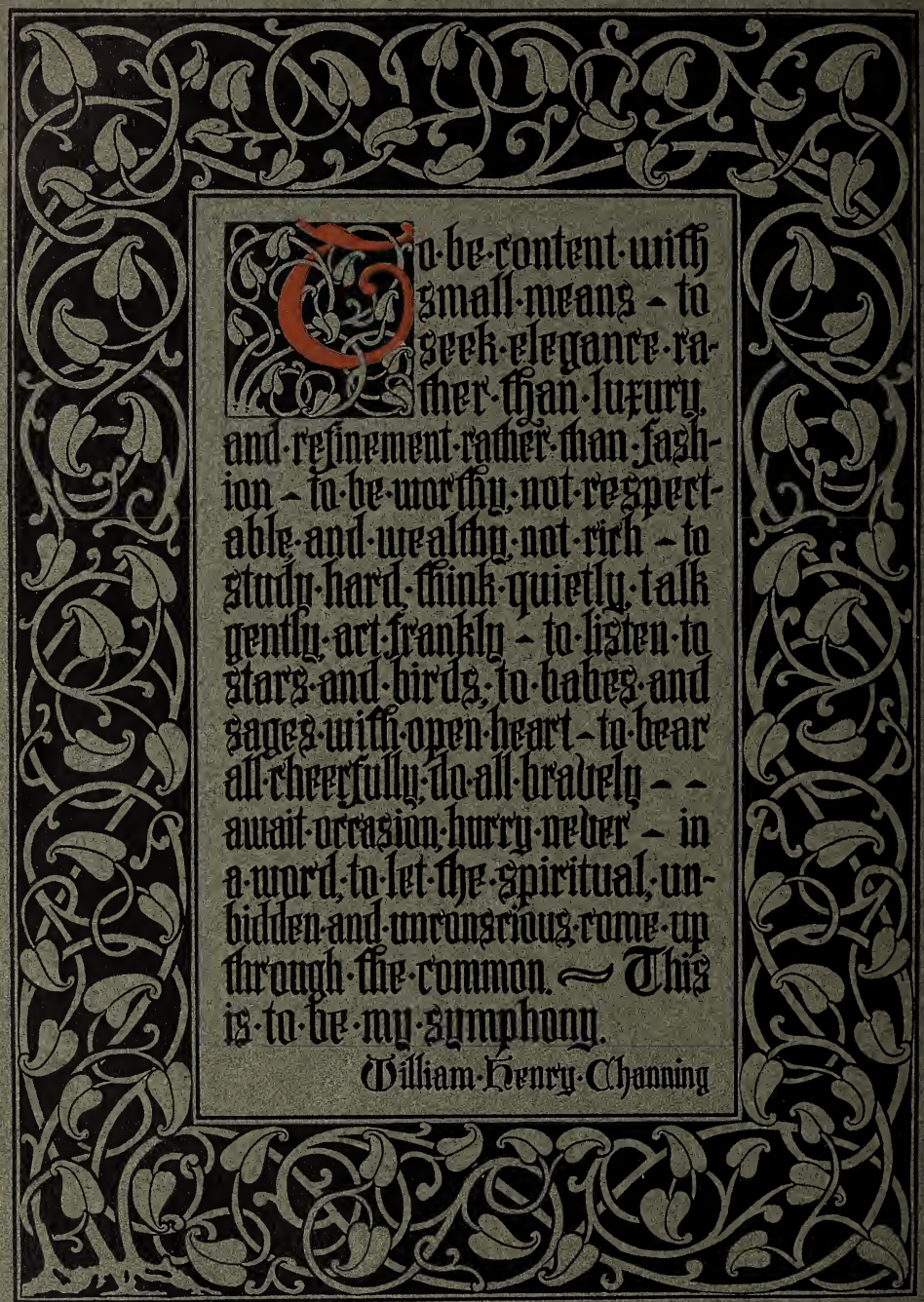
H. STEAD, LINOTYPE MACHINIST.

HAMILTON, CAN., May 7, 1907.

DEAR SIRS,— Having recently installed one of your latest Linotype machines, and having worked on both the Canadian and American machines, I find that the Canadian machine is much easier to handle in making a change than is the American-made machine. One feature of the Canadian machine over the American machine is that no labor is required to remove the channel plates, and the assembling of the matrix in the two-letter attachment of the assembly elevator is another improvement. There is also a great saving in the casting and the transferring of the black-letter line. It is a great saving of the combination of the matrix in transferring to the second elevator.

Wishing the Canadian machine every success, I remain, Yours truly, H. STEAD,

Linotype Machinist, Hamilton, Ont.



F. J. TREZISE

Designed and Printed by
The Henry O. Shepard Company
Engravers, Printers and Binders
120-130 Sherman Street
Chicago

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The INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

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DISCURSIONS OF A RETIRED PRINTER.

NO. XIV.— BY QUADRAT.

GLEANINGS FROM AN OLD SCRAPBOOK.— APPRECIATION OF IDEAS WHICH FAILED.— MEMENTOES OF SIXTY YEARS OF TYPOGRAPHICAL PROGRESS.

THE first cylinder press used in the United States was imported from England in 1825. It was a Napier, purchased by the *National Intelligencer* of Washington. At that time Major Noah, publisher of the *Sunday Times and Messenger*, was collector at the port of New York, and he, being curious to see what such a machine looked like, invited Richard March Hoe, then working for his father, the first Robert Hoe, to erect it in the customs-house. The Hoes duplicated the Napier, and in two years' time were selling cylinder presses. Their success in this new enterprise induced them to send Mr. Newton to England to investigate the status of various printing-machines, and his observations, combined with the remarkable inventive ability of Richard M. Hoe, resulted in developments which twenty years later made R. Hoe & Co. the leading pressbuilders of the world. Many years passed, however, before the cylinder press was considered to be good enough for the execution of fine printing. The first power printing-press invented and built in America was the product of Daniel Treadwell, of Boston, in 1826. It was a platen press, with a horizontal reciprocating bed, operated by a horse circusing around in a track thirty feet in diameter, attached to an overhead wooden beam operating crude gearing, an apparatus similar to the whim used for hoisting in the early days of gold mining in California. The press was located inside the horse track. The platen was double royal, the largest ever made up to that time, and the mechanism was so crude that at the point of impression the horse was almost jerked off his feet, and it was found necessary to use two animals, each working half a day. A day, however, in good old Boston was regulated by daylight to a large extent, and in summer was sometimes seventeen hours long. Down to 1837 the two principal printing-offices in New York city, Harper's and Fanshaw's, used horses or mules to operate their machines. It is not so very long ago that certain firms ostentatiously advertised themselves as "steam printers." To-day a "steam" printer is a back number. This first Treadwell Press (happily named) was bought by Nathan Hale, the leading Boston printer of that time, and the father of the distinguished and venerated Rev. Dr. Edward Everett Hale, now chaplain of the United States Senate. Eight Treadwell presses were built and operated in Boston, although the speed was less than six hundred impressions per hour, and two men and two horses were required to work each press, but in 1829 along came Isaac Adams with a better platen machine and stopped the circusing. For fifty years the Adams press was deemed the best for fine printing. When I first visited Boston in 1882 more Adams presses were in use than any other. Ten years ago several of them were in use in the plant of Harper & Brothers in New York. In 1858 Adams sold out to R. Hoe & Co., who continued the Adams business at East Boston, and Adams retired to his native town, Sandwich, New Hampshire, where he died in 1883, worth $3,000,000. The cylinder

press to do fine work is a comparatively recent machine.

The Rev. Mr. Hale was born in 1822, eighty-five years ago, and was seven years old when the first cylinder press was built in this country. It is very probable that he saw the first power presses in operation in his father's shop. Reflect on what has been achieved within the span of one ordinary lifetime! Consider what effort, what thought, what successes and what failures have combined to make present conditions as they are. What will happen during the next eighty years? It is not improbable that in 1987 the present great



Bruce's New York Type Foundry, as it stood from 1818 to 1907, with entrances at No. 13 Chambers street and No. 13 City Hall place. Recently demolished.

typographical machines, our rotary presses, the Linotype and Monotype, even types themselves, may be regarded with as vague an interest as we now bestow on the veritable "one-hoss" Treadwell machine.

These reflections result from the examination of a big scrapbook which recently came into my possession, relating consecutively to typography from 1837 to 1897, kept systematically by three generations of one family eminent among American printers. It contains hundreds of original documents and thousands of judicious clippings from contemporaneous publications, the whole forming an interesting chronicle of those times. Here, for instance, are the cards of invitation or admission, the menus, and the reports of nearly all the celebrations and dinners held by printers in New York city, commencing with a dinner of the New York Typographical Society at Niblo's, January 17, 1853. Next day the newspapers had verbatim reports. In those early days these celebrations were managed by the employees' society, and the leading men in the trade and in public office assisted. This society had a library of three thousand books in its rooms on Broadway, between Reade and Duane streets. It was the predecessor of No. 6 Typographical Union. On this occasion, George Bruce, the type-founder, presided, and tells us that when he landed in Philadelphia in 1805, that city was blessed with five daily newspapers, one of which was embarrassed with a circulation of two thousand copies a day. To expedite delivery a double team of operators was employed on a hand press, each team consisting of a pressman, an inker (using hand balls), and a sheet flyer or taker-off, relieving each other every fifteen minutes, and attaining the speed (scarcely credible to one who has worked on hand presses) of five hundred impressions an hour. In the early part of last century the *London Times* surpassed all papers in circulation, and although flat-bed cylinder presses were used, it was necessary to set the last forms of each issue in duplicate to enable the presses to meet the demand. At this 1853 celebration over six hundred ladies and gentlemen attended, and the very first toast was to "The Ladies." I have attended several printers' banquets in latter days which would have been improved by the presence of the ladies. It was the fashion then to have numerous toasts, twenty to thirty, at banquets, and in responding to the tenth toast the speaker advanced the sentiment: "*Quod enim munus Reipublicae afferre majus meliusve possumus quam si docemus atque erudimus juventutum!*" which was most vociferously applauded, as it well deserved to be. These "before-the-war" celebrations, and those following, which were generally managed by Mr. T. L. De Vinne for the master printers, were distinguished by jollity, good sense, good speaking, and fully merited the ample space accorded to the reports by the printer-publishers of the daily press.

The contents of our scrapbook tell of more failures than successes in the struggle for improvement, but also prove that the few successes were aided and encouraged by and built upon the failures. To those whose projects failed let us do honor in proportion as they persevered and experimented and blazed the path for the fortunate successful. Take the type-revolving printing-press of Richard March Hoe, which in 1846 put American printing machinery in the front rank throughout the world, and made its inventor forever famous. The type forms were imposed in turtles and fastened on a central cylinder, against which as many impression cylinders, from two to

ten, as were required, revolved. The progress of that idea is followed in our scrapbook, which takes us back to 1831, when John Bruce invented and patented a biscuit- (cracker) making machine in which the design and name of the maker were imprinted by types and blocks fastened on a central cylinder. This machine was exhibited for several years at the American Institute fairs, and interested many printers. Major Wilkinson and Azor Hoyt attempted to apply the idea to printing-presses, but without success, and Hoe solved the problem. John Bruce met with financial misfortunes and went to California, where he died in 1874, fully aware, as a letter in our scrapbook proves, that he had unconsciously done a great service to printers. The first perfecting press was made by a Mr. Pratt for the Brooklyn *Daily Advertiser* in 1853, and only cost $500, producing one thousand five hundred perfected sheets per hour. William Bullock originated the automatic or web rotary perfecting press in the early sixties. He was killed in erecting one of his presses in 1867. It became the task of R. Hoe & Co. to bring the rotary perfecting press to its highest point of excellence, but as late as 1869 our scrapbook has a clipping from the New York *Tribune* of an article furnished by R. Hoe & Co., which says: "The inherent difficulties in the way of making a distinct impression upon both sides of a moistened sheet at once are so great that R. Hoe & Co. do not believe 'perfection printing' can ever be made to wholly supersede the present style."

It was the introduction of curved stereotype plates that made the perfecting presses possible. These plates were first used, on the London *Times*, in 1855, one hundred and twenty-six years after the first invention of stereotyping by William Ged of Edinburgh. I have a copy of the first book printed from stereotyped plates, published in 1736. After Ged died the art was remembered but not used, in Scotland, until, at the beginning of the nineteenth century, Earl Stanhope paid £800 for instruction in making plates, and proceeded to improve the method. It was from Wilson, a London printer who worked for Stanhope, that David Bruce, who journeyed from New York to London in 1812 for the purpose, received instruction in stereotyping, so that he first introduced the process in this country in 1813. In 1816 Applegath took out a patent for curving flat stereotype plates after they were cast. In 1855 the Dellagana brothers, born in Switzerland, arrived in England with the papier-maché process, and contracted with the *Times* to cast its forms. In our scrapbook we find a report from Thomas N. Rooker, printer of the *Tribune*, to Horace Greeley, dated August 4, 1856, containing two letters from Dellagana Brothers, the first dated in the *Times* office, the second at the Stereotype Foundery, 61 Red Lion street, Clerkenwell, London, where a business in platemaking was commenced in 1856, which continues to the present time. The columns of the *Times* were stereotyped singly "as it would be impossible to wait until a whole page is composed." How very often that word impossible is used and disproved. They offered to sell a stereotyping plant to the *Tribune* for £400, and to send one brother for one year at £12 per week to superintend and instruct American operators in their secret. The *Times* paid them £12 per week to superintend, and they retained their secret. They also offered to stereotype the *Tribune* under contract for 2s. 6d. (60 cents) per column, and furnish material, and pay wages, the plant and rent to be paid for by the *Tribune*. Mr. Rooker prefers the last proposition, and figures the weekly cost at $270, or $14,040 per year. Mr. Rooker's recommendation was not adopted, and in 1859 we find a letter containing a proposition from Francis F. Ripley, endorsed by Mr. Rooker, offering to stereotype the *Tribune* for $168.48 per week, after rebating for metal. It was not until 1861 that the *Tribune* was stereotyped. Mr. Charles Craske, still in business as an electrotyper in New York, contracted with all the New York dailies in that year to make curved plates for them. In 1856 the aggregate weekly circulation of the *Tribune*, daily, weekly and semi-weekly, was two hundred and sixty-two thousand copies. The London *Times* had a morning circulation of sixty-five thousand.

When our scrapbook was begun all type was cast in hand molds, and here we trace the progress of typemaking and typesetting machines with samples of the actual results. In 1861 there is a clipping about an invention for making types from glass, and this report has been revived periodically since that time within the memory of all readers of our trade journals. In 1865 an Ohioan tried to introduce a type-case in which all the boxes were made singly and of glass, so that any box might be handled and cleaned separately. In the eighties another Ohioan tried to introduce a type-case made of wood pulp. In 1852 the New York *Sun*, under a heading, "The Type Industry Threatened," says: "The invention we are about to describe does away with movable types. A steel punch can be made which will reproduce a raised letter on a flat surface of copper, or other soft metal, as well as one which leaves the letters sunken. A sheet of copper one-eighth inch thick and as wide and long as a column, is introduced into a machine in which the steel punches are controlled by a series of keys representing the alphabet, arranged like a piano. A more full description can not be given until the foreign patents are secured. If the invention operates as well as the inventor assures us it will, we shall immediately

introduce it into the New York *Sun* establishment. The imagination can scarce conceive the importance of such an invention as this." From that time on the type industry has been "threatened" annually, and yet, despite the introduction of so many machines which have gone far beyond the threatening point, there are more types made in the world to-day than at any previous period. Mortal men are not successful as prophets. In 1867 M. Nelson's Stereotype Printing Machine excited the typefounding interests. His punches indented into clay, "forming a matrix from which stereotypes could be taken." If a wrong punch was used, you just plugged the indentation with clay and made a new matrix. This invention went through many phases, one of which was exhibited at the Centennial Exhibition of 1876. The specimens in our scrapbook are so poor that one hesitates to believe the project got financial backing, but there is probably no line of invention in which so many millions of money have been sunk as in machines to abolish the typefounder. In 1872 a citizen of Chicago, Mr. Julius Silversmith, M. A., invented types "which will last eight or ten times as long as ordinary metal types, although equally as cheap." The Chicago *Tribune says*: "We learn that Professor Silversmith will at once erect a number of his machines and establish a factory in this city for the manufacture of copper type. We can not at this moment estimate the immense results that may accrue to the printing fraternity from this important invention, which to our mind appears practical and feasible." This was a machine which rolled out copper strips to the size of the body and width desired, cut off pieces from the strip about the height of a type, and stamped the character on one end with a drop weight. "No skilled labor is required, and each machine only requires one horse-power to drive it." The Chicago *Tribune* did not place an order for this type. I think that Nelson's plan of making indented clay matrices had something to do with the inception of the Linotype, in so far as James O. Clephane was concerned in it. In 1876 he engaged Ottmar Mergenthaler to work on a machine designed by a Western inventor. Mergenthaler's first machine indented by punches into a continuous strip of matrix paper, cut into lengths the width of a column from which the page could be cast. That was a long way off from the actual Linotype. It took four years to learn that the indented matrix was not practicable, and in 1880 Mergenthaler hit on the plan of composing matrices. This machine was first practically used in 1888 on the New York *Tribune*. If Mr. Nelson had not invented a matrix-composing machine which was a ridiculous failure, it is very probable that neither Mergenthaler nor his Linotype would ever have been heard of in the printing world. Who shall say that failures are not useful?

Early in the history of printing, plans for setting logotypes instead of single types were published. In America logography attracted several inventors, whose plans are preserved in our scrapbook. In 1861 John H. Tobitt published a pamphlet advocating combination type, and his combination lower-case, a diagram of which is shown. It will be seen that there are fourteen combinations. In 1877 Bailey's Combination Type System was published, and was so highly endorsed that many thought it would supersede single types. The prospectus for a company to undertake the manufacture of the types and cases has such phrases as "Splendid Triumph!" "A fast compositor by the old method, in a short practice with the combinations doubles his speed and becomes the champion compositor of the world." There is an affidavit that Andrew M. Rubel, a compositor on the Boston *Transcript* whose ordinary gait was 1,200 ems an hour, after six weeks' practice set 2,250 ems an hour, and "it is confidently expected that he will attain a speed of 3,000 ems an hour," and that too "without *special exertion*." Oh, what a fine world this would be if all the promises of all the prospectuses had been realized! A diagram of Bailey's case showing his elaborate system of combinations is reproduced. I think Mr. Albon H. Bailey eventually became one of the proprietors of the old New England Type Foundry. Cut from the Boston *Daily Advertiser* of October 20, 1869, is an advertisement of the Metallic Compression Casting Company, at the foot of which we read "The plate from which this is printed was copied from type made by the Boston Type Foundry, No. 55 Water street, James A. St. John, agent, and cast in brass." This plate, 9 by 12 inches, is set in plain and ornamental types and borders, from nonpareil up, and prints as sharply and evenly as new types. It seems incredible that such a plate could have been cast in brass. There is also in our scrapbook an advertisement of L. Prang & Co., set in solid pearl, on which it is stated that it is printed from a brass "stereotype." It is explained that fine potter's clay is used for the mold and the metal is injected at the

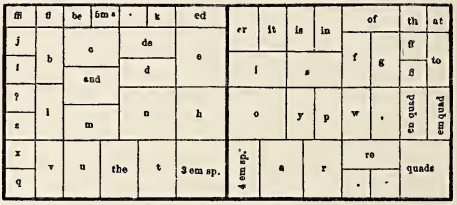


Diagram of Tobitt's Combination Type-case, showing his system of logotypes.

bottom under great pressure by a piston moving in a cylinder. I can not help thinking that there was misrepresentation in this matter, as, if the examples were genuine, there is every reason why such an art should be in lucrative employment at the present time.

Here is a copy of the first New York *Herald*, May 6, 1835, form pages, each 8¾ by 13 inches. The advertising rate was 50 cents for sixteen lines of agate per issue, or $30 per year. The rate for sixteen lines in the *Herald* of to-day is $4.80 for one issue. Horace Greeley advertises that he started the *New Yorker*, a literary weekly, "in March last." It was not successful. In 1841 he My old friend Geer, of Hartford, would be interested to see a bill of lading for five packages of type shipped by Hartford boat to his father, M. E. Geer, in 1842. In 1847 Francis Hart, then at No. 4 Thames street, advertises his printing-office for sale for $7,000, and prints an inventory, in which he says: "The subscriber wishes to engage in some active health-promoting business, in order that before he dies he may enjoy the pleasure of eating and drinking in moderation without suffering the pangs of dyspepsia and that he may know what it is to have elastic spirits and a clear head, if indeed it be not too late." His was one of the leading job offices of that day, making a specialty

A. H. BAILEY'S COMBINATION TYPE SYSTEM .... Boston.
(PATENTED)

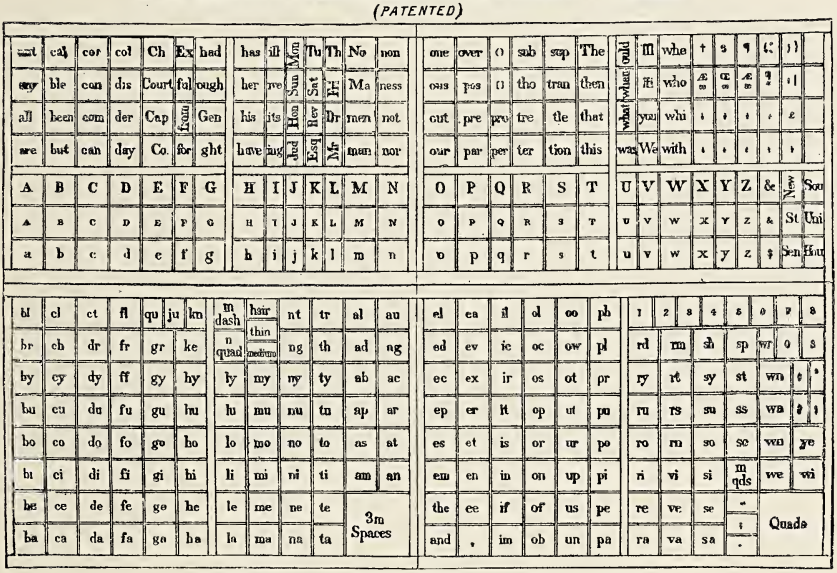
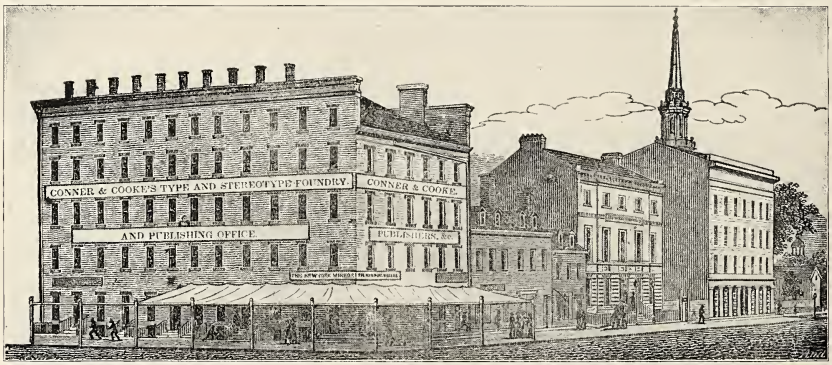


Diagram of Bailey's Combination Type-case, showing his system of logotypes.

started the *Tribune*, and George Bruce supplied the plant without any cash being paid. So long as Greeley lived no types other than Bruce's were used on his paper. I am told that in the beginning of the *Ladies' Home Journal*, its proprietor became heavily indebted to several merchants who were lenient, and as a reward these merchants have a monopoly of certain profitable orders for supplies. The type for the first *Herald* was supplied by E. White & W. Hagar, and was machine cast, as their advertisement states. A short time later Hagar separated from White, and in his advertisement guarantees that none of his types are cast by machine.

Many old printing, typemaking and printing-material firms are recorded in our scrapbook. of railroad and steamboat work. I am reminded that in the first New York *Herald* the editor boasts of the preëminence of the State of New York, in having one hundred miles of railroad and 560 miles of canals. Mr. Hart had 218 cuts relating to railroads in his inventory, and many more relating to steamboats. He had one 23 by 28½ Hoe cylinder, three hand presses, one card press, and a Ruggles plow-knife cutting machine. He had six hundred and fifty pounds of long primer, and an average of four hundred pounds of brevier, bourgeois, small pica and nonpareil. Mr. Hart did not sell. As I turn to our scrapbook I find three copies of *The Printer's Miscellany*, printed by Francis Hart & Co., 63 Cortlandt street, in 1859. It was in that year Theodore L. De Vinne

was promoted from a foremanship to a partnership, and it is most probable that he edited this early printers' paper. It is excellent reading even at this time. I turn the pages again and find a notice in 1877 clipped from the *Tribune* of the death of Francis Hart, and although he had not sold his business during these thirty years, it is good to read that "he lived to enjoy the ease and leisure that follow well-directed industry and acknowledged ability." He entered a printing-office at the age of twelve, was born in 1815 at New Bedford, Massachusetts, and began business for himself in New York in 1838. In 1880 our scrapbook has a copy of an advertisement showing that Theodore L. De Vinne, as executor for Francis Hart, 63 and 65 Murray street, is selling, under a judgment, types belonging to a delinquent mercantile agency, the first item of which is thirty-five thousand pounds of agate. The value of the material sold, at old-metal prices, was $4,335.65 as stated in a memorandum in Mr. De Vinne's handwriting, and it was bought in by Francis Hart & Co. for $3,115. Afterward another move was made to Lafayette place, where the old firm still exists, second to none in fine printing, as Theodore L. De Vinne & Co. Mr. De Vinne's name occurs scores of times in our scrapbook, and always in a commendable, public-spirited manner.



The typefoundry of James Conner, erected in 1832, as it appeared in 1838. The building is still standing. Reproduced from an old bill-head.

As I write, the city of New York is demolishing two honorable old typefoundries for the purpose of improving and enlarging the entrance to Brooklyn bridge. Here is a picture, which we will reproduce, of the famous Bruce typefoundry, 13 Chambers street, taken in 1864. It is an exact picture of the premises as they stood one week ago in the place which will know them no more. This building was erected in 1818 by David and George Bruce. In it George Bruce amassed a large fortune, by a successful type business, and by shrewd investments in real estate. This typefoundry was erected on city property and Bruce paid $150 a year for the lease. In 1864, as appears from a poster preserved in our scrapbook, the city sold this and other real estate at auction. The land on which Bruce's typefoundry stood was supposed to be worth about $6,000, and Mr. Bruce thought it hard that he was compelled to bid $14,000 for it at this sale. The property was sold in 1896 for $175,000, and the present owner now asks the city of New York $750,875 for it, and will probably receive not less than $500,000. When Lawrence Johnson bought the Ronaldson Type Foundry, in 1833, he operated it in a building he owned, which originally cost him less than $3,000. That property was sold for its real estate value only this year to the proprietor of the *Ladies' Home Journal* for $175,000 paid in cash to the Johnson heirs.

Typefounding was a much more profitable business fifty years ago than it is to-day. The prices of types were higher, and rentals, wages, metals and other materials much lower, while the demand was an ever-increasing one. Thomas MacKellar entered the employ of Lawrence Johnson as foreman of his composing-room at a wage of $13 per week, with a promise of an advance of $1 per week per year for three years. He ultimately became the principal owner and died wealthy. Alexander McLeester worked for Johnson as moldmaker for $12 a week, and an advance of $1 per week per year. He afterward was joint owner of a typefoundry and died wealthy. Wages before the Civil War in typefoundries were just about one-third what they are to-day, and twelve hours was a day's work. But, to come back to our subject, in the next block to that in which the Bruce foundry stood, the old Conner Type Foundry is being demolished. James Conner and his

sons were interesting personalities, and deservedly popular in their days. The sons of James Madison Conner, Charles S. and Benjamin Franklin, are still in the business, the first as manager of the Baltimore branch of the American Type Founders Company, and the latter as senior in the firm of Conner, Fendler & Co., of New York. In an obituary notice of James Conner, in our scrapbook taken from the New York *Herald* of June 1, 1864, it is stated that he had made his arrangements to start in business in Baltimore in 1827, but a fortunate accident induced him to open in New York. His first location was on Frankfort street, near Pearl street; his second at No. 1 Murray street, corner of Broadway; his third was in a building he erected for himself on Spruce street, near Gold street; his fourth was in the building still standing at the northwest corner of Nassau and Ann streets, which he erected, paying $7,500 for the land, the building costing $12,500. It was designed for a typefoundry — the Franklin Type Foundry — and also for a residence for his family. This shows good progress in less than ten years on the part of one who commenced business in 1827 with a capital of $3,000. In 1838 the firm was Conner & Cooke, and we reproduce from a bill-head dated March 26, 1838, preserved in our scrapbook, a woodcut of the Conner building last mentioned, a picture also notable as having been engraved by the celebrated Alexander Anderson, the father of wood engraving in America. James Conner met with business reverses, but soon reëstablished his typefoundry at 29 Beekman street, and shortly before his death, in 1861, removed into the building at the corners of Centre, Reade and Duane streets, which he and his sons erected and owned, known as the United States Type Foundry, a picture of which, reproduced from an old print, is shown herewith. The elder Conners, while very liberal in their expenditures, all became wealthy.

There is not space enough here to do more than inadequately summarize the remarkable contents of this well-kept scrapbook. The sale inventories of the typefoundries of Peter C. Cortelyou, William Hagar & Son, and Hobart & Robbins' New England Type Foundry, with the prices paid and the names of the various purchasers; the inventory of the business of E. R. Webb, which was purchased by Vanderburgh & Wells as one lot for $9,250 on September 15, 1864; the various announcements and cards of the first merchants in types and printing materials in San Francisco, Charleston, Richmond, St. Louis, Milwaukee and Chicago; copies of first issues of well-known newspapers; the newspaper bibliographies of California, Kansas, Louisiana, and other States, compiled prior to the Civil War; a specimen of the work of the very first typewriting machine, done in 1873, on the Sholes & Glidden machine, for which James Densmore of 4 Hanover street, New York, was the agent, and which is now known as the Remington; the simplified spelling advocated by Samuel N. Dickinson, the typefounder, which required an alphabet of thirty-four characters; the price-lists of printers and typefounders; the tariff controversies; the failures; the successes; the needless alarms; the unheeded warnings; the veritable day-by-day history of our art and craft; invaluable mementoes of those who sowed in all the States of the Union that seed the harvest from which we are reaping so abundantly and in most instances with so little realization of what we owe to the pioneers.



The typefoundry of James Conner's Sons, as it stood from 1861 to 1907. Recently demolished. Reproduced from a woodcut of 1865.

(To be continued.)

WHEN THE PAPERS STOPPED.

In this morning's paper I was attracted by a heading, "No papers — No Business." It referred to the suspension of all daily papers in Butte and Anaconda, Montana, because of a strike in the printing trades. "The business of merchants has dropped from twenty-five to fifty per cent," the article goes on to say; "some of the large department stores which carried page advertisements in the papers claim their business has fallen off sixty per cent; and some other lines of business, like dentists, jewelers, etc., have almost entirely been wiped out."

You see, advertising has a *news* value. The situation in Butte proves the point. The article might well have been headed "No Advertising — No Business." —*A. W. Shaw, in System.*

Written for The Inland Printer.

PROBLEMS IN PRESSWORK.

BY GEORGE WAGENLANDER.

PRESSWORK problems which have been discussed in The Inland Printer from time to time have been deeply interesting to me as a practical pressman. Having some positive ideas on some of these subjects and having overcome some of the difficulties mentioned in previous articles, I add my quota to that of my fellow pressmen in further advance of the general interests of the trade.

The pressman is exposed to much undeserved criticism many times because he is not able to discern and remedy defects in presswork the causes for which are extremely obscure. The employer expects that uniform good work shall be produced at all times. He puts a large sum of money into a press and expects profits. He wants the machine driven to its capacity for the profits — and for a time he may get the profits, but at the expense of the press. The pressman has the forms hustled to him, rushes them on, hurries the make-ready and runs off the work, and the faster he does this the better his reputation as a pressman. After doing this on ordinary work for six or eight months, an extraordinary form comes and a little trouble is experienced. Then it is a case of rush and bang again on ordinary work for a couple of months more and when the extraordinary form again appears, the troubles are increased. Why? Is it wholly the press manufacturer's fault? I say no, not as much as the printer's. This press was "brand-new" and "didn't need any adjustment," and as a consequence it is gradually getting away from the principles of construction. Though I admit some faults, I honestly believe that the press manufacturer will overcome them before the printer is weaned from the foolish idea that a new press needs no adjustment.

What comprises the pressman's knowledge? Fast under and over laying, setting fountain, rollers, grippers, shoo-flies, stripper-fingers and sheet-bands; and timing of guides. These are very seldom adjusted, only when the action becomes so bad as to make adjustment absolutely necessary. The pressman is not to blame, because this is what is demanded by his employer. His salary is based on turning out printed goods, and the faster he can do this, the more solid is his reputation as a pressman.

When the printer's profit-earning propensities have driven his employees to reduce his plant or investment to a junk heap in a few years, he is as prompt as the little boy who says, "It was the other boy who threw the stone which broke the window," by shifting the blame on the machine manufacturers. In this instance I refer to printing machinery from the top to the bottom in general and the press in particular.

The average craftsman has no time to get more than an elementary knowledge of his machinery, and if I had not had a natural love for machinery and put in my own time in studying it, I could not write on the subject.

If you make a brief study of the history of the printing-press, from fifty years ago to date, you will see that the manufacturers have toed the mark from time to time by making adjustable parts of the press the friction of which had a bad wearing effect on relative parts which are necessarily stationary.

How many firms take advantage of improvements, especially in the line of adjustment?

We will say this up-to-date machine has been running about six or eight months on ordinary work and the pressman is probably carrying one sheet more by this time than he carried at the start. If he were to adjust the impression, the employer would cuss, "That's a brand-new machine — I don't want it touched," or "we're too busy to do that now," and thus the stitch which would save nine is unknown in the pressroom. How absurd, I say, if a press has had one month's steady work; though scarcely perceptible, it is not the same as when the erector left it, and it will not begin to remain solid until all the bearings have received that oiled running gloss; and the parts which give have stretched their limit and been promptly adjusted. After about a year of following up bolts and making impression and adjustments, the press takes on solidity and you will find that your troubles are few. Always bear in mind that when something needs adjustment you must make it now — some other time is never.

In speaking of the two-revolution press, I consider the impression mechanism and reverse air-cushion adjustments of greatest importance. Too little attention is given to the air chambers. All speeds are run on the same amount of air pressure; if they are not set to a nicety — just enough, not more nor less than required by the speed — the wear on the bed movement and its relative parts at the reversing points becomes something alarming in a year's time. The average printer has been content with thinking that this has nothing to do with the printing stroke. Let us see. Take, for instance, the Century and old-style Miehle bed movements; with too much cushion, the bed's momentum is exhausted an inch or two before reaching the dead center. Now the power to further compress the air until it is carried over the center is required from the large and small gear. This required force becomes greater, until the center has been reached; then the expansion of the surplus compressed air throws the bed back against the movement. In carrying the bed

to the center, two or three teeth on the large and small gear get an enormous amount of wear. On the other hand, with not enough cushion, the wear occurs right after having passed the center, being equivalent to a slight stop, and the gears are overworked at that point. The small gear making a number of revolutions during the printing stroke, its badly worn teeth must communicate their loss to the large gear, and the large one in turn must carry it to the printing stroke. One reason why little or no attention is given the cushions is because when the machine is new it takes the centers easily, with scarcely a warning to the pressman, until the teeth are worn some, and no amount of cushion adjustment after that will replace the loss those teeth have previously sustained.

I will try to turn a bit of light on the thumping of the cylinder in the columns. It is several years since I commenced figuring on this nightmare. My theory was that the cylinder took the bearers at regulation speed, then a momentary halt until it climbed the first row of pages, on the impression a little slower, then the thump with a slight increase of speed as a result of release from impression, another halt to climb the next set of pages, and so on. In other words, I thought that the printing of a heavy form with the cylinder set in the usual way consisted of two different kinds of jerk and one distinct natural action. By careful observation of electric motor sparks, I finally came to the conclusion that I was right. This being the case, the jerking motion would be equally destructive to the press as well as the type; a good deal more destructive than if the cylinder were set to the bearers at a given pressure, said pressure being gauged by the heaviest form you ever run on the press.

I now made comparisons. Have you ever considered that the actual impression line on a sixty-four-inch press is but a fraction of an inch? For argument's sake, I granted one inch. Now if you were to fill the bed with type from bearer to bearer, without allowing for margins or chase, you would only have 64 by 1, or sixty-four square inches at a given pressure per square inch. Take a 13 by 19 Gordon, put on just an average form — say a full type-set page 8 by 10 or eighty square inches at an equal pressure. Does it not seem preposterous that you are requiring more work from a little Gordon every day than you seldom, if ever, require from your big sixty-four-inch cylinder press?

Now, if your heavy form should require two thousand pounds of pressure, I reasoned that if the cylinder were set to the bearers at a pressure of two thousand two hundred pounds, your thump and consequent wear would be gone; of course a wood-bearer being out of the question, your cylinder would take the bearers at a pressure of two thousand two hundred pounds, and your heavy form would not budge it. As soon as the cylinder took the form, two thousand pounds would be carried by it, with a remaining pressure of two hundred pounds on the bearers; at the end of the first set of pages the two thousand pounds would be again transferred to the bearers without the thump. Now, the usual cylinder setting not having the required amount of pressure for that form, to get it you add sheets. Every one is aware of the fearful effect on type and plates, but probably few have stopped to figure out the damage to the bed movement, especially on a press where there are a great number of forms the same size, bringing the thump in the same place with each form.

Having reached the end of my theory, it remained for me to put it into practice. This opportunity came to me last year on three presses — Miehles. These presses had been receiving strenuous work for about four years up to that time. The pine flooring being covered with zinc perished with a sort of rot, putting the presses out of plumb, and it was decided to take them down, cut out the flooring and put in concrete. I took down and put up these presses with the utmost care. They were 39 by 53, 39 by 53 and 29 by 41, respectively (I will refer to them as 1, 2 and 3 in my discourse), old-style angle-roller drive and bed movements. I will not go into details of erection, as I have already taken too much space, but will give cylinder settings and the results obtained.

No. 1, the usual way, bearers off, gauged with standard gauge hard to push through; pried piece of hard wood between bed and cylinder, using same to lift cylinder and at the same time press down the bed. This left me about the thickness of a light top sheet; more drawing down (lock-nut must be tightened every time before trying with gauge, as tightening it makes a difference of a folio); tapered bearers slightly at starting and leaving points, gauged and underlayed bearers one sheet forty-eight-pound paper to make type height; running now about six months, difference of tympan between eight-page form size of THE INLAND PRINTER (no cuts) and heading form, one sheet; slight thump in gutters.

No. 2, same as No. 1; but instead of prying with wood gauged bearers, tapered same as No. 1; packed, one board, one manila top sheet, six sheets S. & C. book, and another top sheet. I now put on eight-page form, allowing packing to give one sheet. I gradually brought the cylinder down to a printing impression, feeding two sheets; in doing this, everything else running in connection with the cylinder will have to be carefully observed as you go along. I then lifted the form

and put level on cylinder; found O. K.; cylinder down on bearers, adjusted dip screws; readjusted intermediate gear and segment; then put straight-edge on bed to see whether amount of pressure required on bearers caused bulge of bed; found perfectly level. Results — running now about seven months; all work so far run requires same amount of tympan from lightest to heaviest form; no extraordinary heavy forms have been run since putting up. Decided improvement over No. 1.

No. 3 set the same as No. 2, but instead of putting on an average form I put on a heavy form for the final cylinder setting; packing, one board, one top sheet, five sheets S. & C. book and another top sheet. Results — running now about six months; same amount of packing for all forms; will run sixteen pages solid type-set matter, 4¼ by 7½, without thump, and is doing the work as well to-day as six months ago.

On this press I was safer in applying my theory to the limit than would have been the case in No. 2, because within two inches the bearer edges are supported by tracks, whereas on No. 2 the bearer edge has no support within six inches.

No. 3 was two sheets low in the center, from which I understand it was that way ever since put up. It did not come to my knowledge until one month before taken down. A couple of hours' intelligent use of a few wrenches would have fixed it, as both bed and cylinder were perfect; but apparently it was cheaper to put three overlays on ordinary forms for years, where one now gives better results. It probably was also a healthy proposition for type and plates to have the cylinder covering more space in the center than on the ends.

I would have liked to have a heavy half-tone form put on No. 3 in order to observe the results; but it was not my privilege to suggest this; besides, all of our half-tones are run on wood bases of a very unreliable quality and the compression and release would cause somewhat of a thump.

Where I find fault with "Unison" is between pressman and press, rather than between bed and cylinder, and the employer himself is responsible for this state of affairs. He demands a man to rush off printed work. He gets him. Then, after two or three years of letting the machine chew off its head, with troubles cropping up with every other form, and the bill for presswork multiplying, he begins to throw up his hands and shout that such or such a pressman ran that job two years ago with but half as much make-ready time, and without any trouble whatever; and the pressman is condemned and, if it happens to be the same pressman, then the press manufacturers are called to account for a faulty machine.

If you are going to let your press run until serious trouble is experienced, you will find, five times out of six, that it is too late to remedy by adjustment.

Of course I have seen a number of presses of faulty construction, but these were faulty from the start and should not have been accepted.

Now in conclusion I wish to say that the future press must have a more rigid bed, that the bearer edges must have a support equal to the support clear across the impression line, and that this support must be on the impression bridge. Wheels on the side frames will not do, because it is impossible to tell you how much the bridge will give under the required impression, and wheels could not be accurately adjusted. Therefore, all the bed support should be on the bridge under the impression line, so that if the bridge gives the give will be equal clear across. Last, but not least, the future press must have steel bearers let into the cylinder the same as bed-bearers, with a special gauge to keep them the right height, for it stands to reason that though we have unison and there is no wear, both the cylinder and bed-bearers will be reduced by compression and will need making up from time to time.

AVOID THE GROUCH—HAVE SELF-CONTROL.

Do you ever get a grouch on? Possibly not, but if so, you are different from a great many business men who otherwise have got an A1 disposition. Sometimes it seems as though a man can't help feeling out of sorts, and at such times it is better for him to quit his business temporarily and go some place where his mood will have an opportunity of passing off.

"A little man rattling round in a job too big for him, is frequently found in the retail store," says the *Commercial Bulletin*. "Once let the work get to coming a little too fast, he gets irritated, then sore, then ugly and then — look out.

"If you answer to that description go out and think it over. Right out there where the sun can fry some of the wrinkles out of your disposition.

"If you have a clerk built on that style watch him.

"You spend money for advertising and you spend time in bringing people to the office. After you get them in the habit of coming, and providing they are good customers make sure that everything possible is done to hold them.

"And above all things guard against the ugly streaks in the dispositions of the staff. Ugliness cuts deep into the customer's memory.

"Do you remember the time you called at a certain wholesale house, when you were at market and a surly employee gave you the impression he was trying to snub you?

"Well, that is the way that surly streak in your store may get onto the nerves of some of your customers."

THAT an ever-increasing amount of print paper is being used by the newspapers of the United States is demonstrated by a report of the Census Bureau, which shows that during 1906 3,646,693 cords of pulp were used as against 3,192,123 cords in 1905, an increase of 454,570 cords, or about fourteen per cent.

Written for THE INLAND PRINTER.

THE PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS.

NO. XIX.— BY N. S. AMSTUTZ.*

(2) WOOD ENGRAVINGS.

TECHNIC.



HERE is quite a diversity in the technic of engraving machine manipulation, as a perusal of the following will show. A certain woodworking machine subject, by the Advertisers' Engraving Company of Chicago, occupying thirty-six square inches (4½ by 8) varies from sixty lines per inch, coarsest ruling, to one hundred and twenty as the finest, showing an approximate average of eighty per inch out of twenty-four observed areas. The coarsest lines are found in the nearest foreground and the finest at about a three-quarter point of the depth of the machine in distance. The high lights were rendered with from seventy to seventy-five lines and the first tonal quality adjacent the deepest or dead-black shadows received in some instances sixty-five and in others seventy-eight and eighty lines per inch. The finest lines were made to show small, smoothly finished, unpolished plates. On this subject almost no cross-cutting is done, not even where the lines run into the high lights, excepting where the floor shadows blend into a pure white background. A slightly broken effect of the lines due to overcutting at such points is the method followed with results not at all displeasing. The finest engraved lines or ridges in the regions adjacent to the high lights at 65 per inch were, on microscopic examination of a normal print, found to be .0013 inch wide and the whole width of the printed line was .0026 inch, showing an ink spreading of .00075 on a side, just doubling the width of the engraved ridge. From Table No. G, June, 1906, page 384, it is seen that unit area at sixty-five lines per inch is 2365.4, from which the black-and-white value of this tonal region is determined by comparing the actual area of black contained within a unit square that is 1-65 inch on each side. If such a square is formed so that its sides pass through the centers of two contiguous lines, one-half of each line will be within its borders, hence the effect is the same as though an entire single line passed from side to side. To determine the area of such a line it is only necessary to multiply its width by one of the sides of the unit square, thus: .0026 inch (width of printed line) × .01538 (1-65th) inch and secure .000039988 square inch, or expressed in ten-millionths of a square inch — 399.8, which is the portion of a unit area of 2365.4 square inch that is black, and the difference between the two numbers is the part which is white, namely — 1965.6, and these expressed as a percentage of the whole, shows practically eighty-three per cent white, and the difference between eighty-three and one hundred, being seventeen per cent, which represents black. Comparing this with the actual "black" value of the engraved ridge it is seen that the ridge face only has an area of 199.9, which is 8.5 per cent "black" — one-half the value of the printed line; thus the act of printing has doubled the black in this specific region immediately alongside of a pure white area.

The narrowest white lines of graded tints approaching dead black on the engraving are .0013 inch wide and are shown under the microscope on the print as being filled up with ink, while the grooves of .0033 inch width show a filling of only .00075 inch (spreading) on a side of the print, leaving a white line of .0033 — .0013 or .002 inch wide, having a tonal value at sixty-five lines per inch of .0026 × .01538 = 307.6 or thirteen per cent white and eighty-seven per cent black, while the white value of the engraving itself at this same point is found to be .01538 × .0033 = 507.5, approximately twenty per cent, showing an increase of seven per cent. The "high-light" value at the same time darkened 8.5 per cent through printing. If the ridges adjacent pure white areas are to bear a true gradational value without cross-cutting they must be brought to zero width and even slightly overcut so as to produce an overlay effect of an ungraded order. In such a case the line of no width on the printing plane would still receive some ink from the roller and transfer it to paper. In the act of printing this transfer would give the usual spreading action, which is found to average about .001 inch on all sides of a printing area; but since the ridge, normally considered, would have no width whatever—coming to a point—the width of effect on the paper is taken as .001 inch, thus showing a percentage of black of only 6.5 per cent. Such overcutting with the tool set as ordinarily, standing at about 50° to the horizontal, would be hazardous because the lifting action while cutting is too great, occurring just at the time when the mechanical formation of the ridge is least able to withstand it because of its terminating in a sharp apex which easily breaks away, leaving a ragged upper edge, unserviceable for clean printing. Many times this broken effect can be seen on prints made from woodcuts where the region of pure white has been approached, and the overcutting has escaped the engraver because the dimensions are so small that ordinarily the result can not be noticed until too late.

The guide or depth screw, which is placed

*Member of the Royal Photographic Society and Society of Arts, London; in charge of the Inland Printer Research Department, and Associate Member American Institute of Electrical Engineers.

adjacent the graver and whose rounded lower end slides over the surface being engraved, usually has a large disk at its upper end by means of which the graver is made to penetrate deeper or shallower as the operator turns it in one direction or the other. This disk has marks formed thereon which indicate in an arbitrary value the depth of the groove. An experienced operator, however, usually judges results in an indefinite way by the "color." By making careful notation of the position of the pointer on the dial marks, the same tonal value of tint can be produced whenever desired, if the same number of lines per inch are ruled; thus an efficiency in working may soon be acquired that will stand the learner in good stead and make him master of any condition of tone values that will confront him.

Another specimen engraved by R. S. Peck & Co., of Hartford, Connecticut, showing a letterhead, possesses eighty-five lines per inch in the coarsest part and one hundred and sixty in the finest portion, where radiating lines approached each other more and more as they near the center. The mean of six readings is one hundred lines per inch. On this subject the background is largely made up of cross-cut lines of one hundred per inch horizontally and eighty-five per inch running vertically. The relation of white-and-black values is about the same as in the first specimen so far as single lines are concerned, but the unit area is different, for there are ninety parallel-one-way lines per inch in the maximum and minimum tonal ranges, which represent a unit area of 1-90 $\times$ 1-90 inch or .0111 $\times$ .0111 = 1232. ten millionth of a square inch, and for the graded areas nearest the blacks, the tone value is found to be represented by white lines .002 wide, which multiplied by (1-90 inch) .0111 = 222. parts of the whole 1232 as white and 1010 parts black, or eighty-two per cent black and eighteen per cent white, while the dead-black portions obviously have a value of one hundred per cent black.

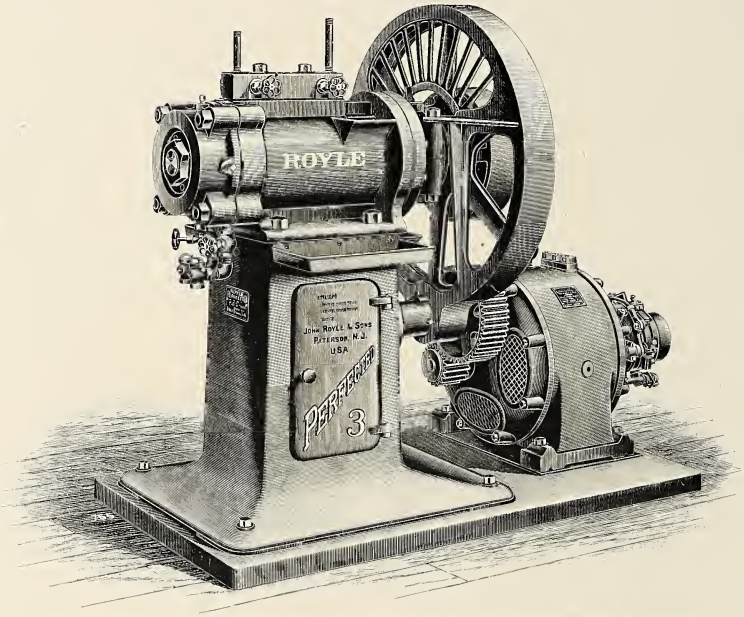


Fig. 110.— Showing a "100-line" wood engraving, illustration of the same subject reproduced by a 150-line half-tone in Fig. 111.

The graded areas nearest pure white in the background comprise vertical lines at eighty-five per inch (.01176 pitch) and horizontal ones at one hundred per inch (.0100 pitch) thus making a unit rectangle of .01176 $\times$ .01000 inch having an area of 1176. The dots formed by these white cross-lines average .003 $\times$ .003 inch and since one-quarter of each of dots is found within the rectangle their combined area is the same as that of a single dot or .003 $\times$ .003 = 90 parts out of the whole 1176 that are black or about seven per cent, leaving the white value ninety-three per cent — almost pure white. This subject comprised seventeen square inches.

A third specimen, Fig. 110, by F. W. Dunbar, Boston, comprises twenty-three square inches, the coarsest lines per inch being eighty-five, and the finest one hundred and twenty — a mean of fourteen separate readings being one hundred lines per inch. This subject is a representation of a tubing-machine. The only cross-cutting is found adjacent the extreme high lights of cylindrical surface, not extending into the tint any farther than five or six lines on either the eighty-five or ninety per inch rulings.

The tonalities of the print of this specimen are interesting. On the forward face of the tool-shelf there is seventy-five per cent of white and twenty-five per cent of black; on the motor-casting below the center the white has dropped to forty-three per cent and the black correspondingly increased to fifty-seven per cent; two or three lines back from the forward edge of the base-plate, directly beneath the motor, the order is again reversed, white predominating with a total percentage of seventy-nine, leaving twenty-one per cent black; on the base-plate edge just above the number "755" there is only thirteen per cent of white, and the deepest percentage of graded black, noted — eighty-seven. The nearest approach to pure white on the cylindrical shading above the name "Royle" is within twelve and one-half per cent that is taken up by the fine white line passing through the central portion of this area, showing eighty-seven and one-half per cent white. The last two regions have about the same value, but at opposite ends of the tonal scale.

A fourth specimen, by Frederick Thomas, of Philadelphia, represents a wood-working machine used in planing mills. It comprises 37.5 square inches, and it has lines ranging from sixty to one hundred and twenty per inch, showing an average of ninety-two per inch for twenty-four readings. The cast-iron frame of the machine is represented by sixty-five nominal lines per inch running horizontally — actually 66.4, with a pitch of .01506 inch and unit area of 2275.; these are formed so as to delicately grade in tone value from the right-hand side high light to a darker shade at the left-hand side. On the facing side of the frame the shadows of projecting brackets, pulleys, etc., are effectively shown with heavy lines at the same number per inch. The tonal values of these areas, on measurement were found to be eighty-three per cent white for the lightest part of the frame, twenty-six per cent white for the darker left-hand extreme edge and seventeen per cent white in the shadows.

Line widths of the fourth specimen are: whites, .0019; grays, .0039, and shadows, .0026 inch.

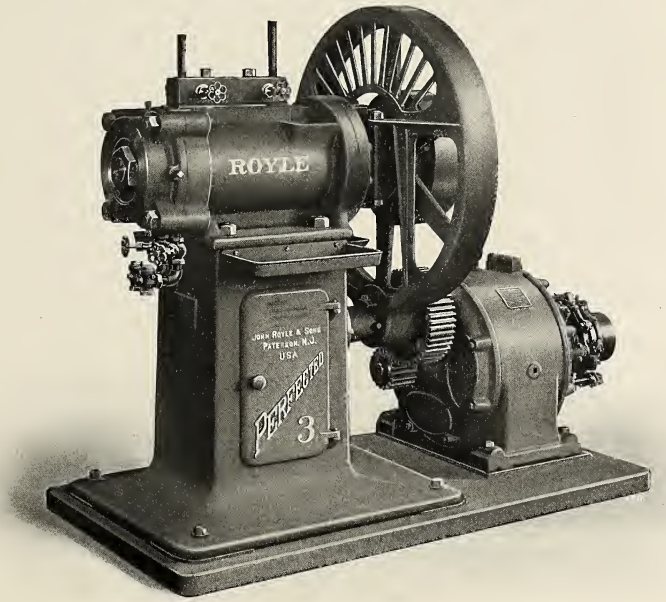


Fig. 111.— Showing a 150-line half-tone, illustration of the same subject reproduced by a "100-line" wood engraving in Fig. 110. Made from a retouched photograph.

SHADOWS.

It should be understood that the shadows referred to are not what is generally designated by this term and used in connection with the conventional reference to "shadows" which has come to mean the tonal region immediately adjacent the dead blacks. In many instances the term is misapplied, for they are not usually of uniform tone value and so the wrong use leads to confusion. If shadows are cast by any projecting portion of a subject they will be more or less dense according to the illumination and the amount of reflection they are under. Frequently they fall over structural or other details that must be held and when this is not attained it is said they are lost in the shadows. The general misuse of the term arises when the dead blacks are referred to as shadows. To admit this definition is to place *all* shadows on the same plane of tonality without any gradation whatever, which is an erroneous conclusion.

TONALITIES OF VARIOUS RULINGS.

A quick method for approximately determining the tonal value of different ruling, when made up of single parallel lines only, is to take the even ten thousandths of an inch the lines are apart, from the center of one to the center of an adjacent line as listed in Table No. G previously referred to, and multiply by the width of the line, but should they not be listed in the table any omitted values can be easily calculated by the following method. Suppose there were sixty-six lines per inch and it was desired to know how far apart they were at their center. One would almost intuitively say one sixty-sixth of an inch, which would of course be correct. Now to turn this into ten thousandths is where the difficulty ordinarily comes in, and the first thing to do is to divide one by sixty-six — considering one and sixty-six as whole numbers — and point off as many decimal places in the quotient as those used in the dividend (1.0000, etc.) exceed those used in the divisor (66.) thus in this instance the quotient becomes .01515 inch. This number, when multiplied by itself, gives the unit area or .0002295 square inch, which, expressed in the shorter nomenclature so as to arbitrarily drop decimal places, becomes 2295. representing the whole area at sixty-six lines per inch, of a square whose sides are each 1-66 inch in length. The tonal relation of such a square is recognized by its approximation to pure white, and if its surface is covered by a portion of ink, however small, the square can no longer be called "pure white" because a part of it is no more white. The relation such a part bears to the whole is the measure of the black or color — in black-and-white work, black; and in tint or three-color work, color. This law holds good whatever the character of the relief surface that forms the printing area; whether its boundary be regular or irregular, round, square, diamond or elliptically shaped, the law of tonality inflexibly ranges the actual area covered with ink in comparison with the adjacent area not so covered, the sum of the two representing some unit or basis of measurement; just as the square foot, square inch, yard or mile may be taken to indicate a starting point when one surface is compared with another. So long as one area is not compared with another such units are superfluous, but the moment the one is measured alongside another some unit of comparison must be used; thus the basis of tonal comparison, except for irregular grain-work, is most easily made the size of a square whose sides are equal to the distance the lines of the engraving are apart.

COMPARISON OF WOODCUT AND HALF-TONE.

There is a radical difference between the interpreting susceptibility of wood-engraving methods and half-tone practice. In the former the size of the printing area (line or dot) may be varied, the direction of its borders changed and its contiguity to other dots or lines modified; whereas, the half-tone dots can only vary in size on the same plate but not in direction or contiguity, as the two latter are defined within fixed limits by the uniformity of the lines per inch.

In order that the comparative value of wood engraving and half-tone work can be noted, the reproductions Fig. 110 of a wood engraving and Fig. 111 of a half-tone are shown on opposite pages. The wood engraving (Fig. 110) is the third subject previously analyzed. The half-tone has one hundred and fifty lines per inch as against an average of one hundred in Fig. 110. The door of the machine shown in Fig. 110 is made at one hundred and fifteen lines, the motor casting at ninety-five, the large gear shield at eighty-five, the upper face of the sub-base at one hundred and ten and the forwardly projecting flange of the machine base at one hundred and ten also, and the vertical lines of the tool shelf are ninety. In this instance the possibilities of a radical change in lines per inch in the same plate are clearly brought out. The directness of interpretation of the mechanical detail is unquestionably in favor of the woodcut. The half-tone has an all-around softness of effect that from a purely pictorial point of view is absent in the other figure, but the general serviceability of the former when lasting qualities under large editions, as in trade-journal advertising, are sought is much superior to the shallower half-tones. Actual measurements of the relative depths of the two engravings are .0017 inch maximum for the half-tone taken in the high lights of the numeral "3," and .0078 inch in the woodcut "3." The maximum depth of

the one hundred and twenty-line tool shelf rendering in a tonal region somewhat less than a middle-tone or gray is .0019 inch. To be just, the difference between one hundred and fifty lines per inch and an average of one hundred must stand for something because, manifestly, a one hundred and fifty-line half-tone would not have as great a depth as one made with one hundred lines per inch. The depth of Fig. 111 being taken in the high lights of the number "3" and the one hundred and twenty-line depth of Fig. 110, not adjacent or in a pure white tone, but at less than half

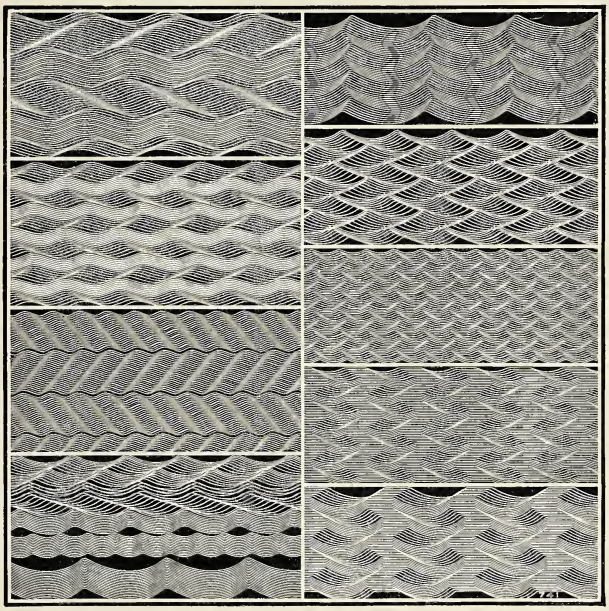


Fig. 112.— Showing various forms of machine-ruled, wavy line effects.

of such tonality, makes the comparison fairly equitable.

The side-by-side study of these two figures shows how futile it is for either the advocates of wood engraving or of half-tone methods to decry each other's process. Just as soon as the calm judgment of the producers and users of engravings will call a halt to sensationalism which relegates, without argument or demonstration, a rival method into oblivion, there will develop a healthy spirit of adaptation which will unreservedly use the process best adapted for each subject, whether it be a wood engraving or half-tone etching.

AN INCUBUS.

The wood-engraving field has unfortunately suffered in the past and does yet in the immediate present, from a false assumption of mystery, under the guise of skill or dexterity. One engraver will interpret the tone value of a given area of a subject with one hundred lines per inch and another will secure the same apparent tonality with only eighty-five lines, while another may use one hundred and thirty to attain the same end. Each man will claim a certain development of technic peculiar to himself and lay claim to a superiority which is more imaginary than real. Neither man, in such an assumed case, will hit the real cause, which is found in an inflexible trigonometric law that makes the resulting tonality depend on the relation between the depth of the engraved groove, the number of grooves per inch and the inclusive angle of the graver used.

When the same tonalities are reached at changed lines per inch by different, or the same, engravers it may be laid down as a self-evident proposition that the angles of the various grooves are not the same or that the depth of groove and the consequent width of intervening ridges has been changed. This is the way the differences are accounted for, and not by a certain mystery of manipulative attainment independent of these fundamental laws.

It should be clearly understood that, given the same lines per inch, depth and angle of tool, the same tonality will invariably be produced; or

conversely, at different lines per inch by a change of groove angle, or depth, or both.

MACHINE CONTROL OF TONALITIES.

The adjusting screw of the Royle-Richards machines which controls the depth of engraved grooves has forty-eight threads per inch. If this screw is turned a complete revolution the tool or graver will cut 1-48 inch deeper or shallower according to the direction it is turned. If *less* than a complete revolution is used the change of the point of the graver will also be *less* than in the first case, thus if but a one-half turn is made the tool change will be ½ of 1-48 inch or 1-96 inch. The enlarged heads of such screws are usually divided into ten main divisions, each of which is again spaced into twenty parts, thus making two hundred parts of the whole circumference. When but one of these parts of a whole revolution is used the tool point will only move 1-200 of 1-48 inch or 1-9600 inch, a dimension small enough for any purpose, being almost 1-10000 inch. Arbitrarily assuming a tool have an included angle of 90°, then one-half of the width of a groove formed by it will always be the same as its depth, and where a middle-tone value is desired the ridge left standing between contiguous grooves must be as wide as the grooves themselves.

From this it becomes apparent that the dependence of these functions of width (lines per inch) to the angle and depth are purely mechanical ones and in no degree dependent on the skill of the engraver. The engraver's deftness and ability come into play in selecting the proper combination of such factors to carry out a given interpretation of the tonalities found in his drawing on the wood block. This may be attained, if a given angle of graver is used, by varying the depth or lines per inch, or both; if a given number of lines per inch are to be retained by the changing of the depth or the tool angle or both, or, finally, if the same depth is to be held, the lines per inch and the angle of tool, separately or in a combined manner, will effect the desired result. These remarks apply specially to machine engraving and not to handwork except as to fundamentals, for in the latter case the workman has no machine to indicate the lines per inch or the depth. He has, however, the assistance of the "many-line" gravers or multiple-line tools, as they are sometimes called, to define the lines per inch in the laying of hand-produced tints. The four or five line "shooters" are modifications of multiple-line tools. Having a given "shooter" the tone value will depend wholly on the depth of the grooves because the angles of the grooves and their distance apart (lines per inch) are fixed. In this case he can change the direction of lines to indicate general textural characteristics, but aside from this and the depth no other changes can be made.

TONE VALUES INDEPENDENT OF LINE DIRECTION.

Fig. 112 is shown to illustrate the fact that the direction of lines that are equidistant does not change the tonal value, as may be seen in the upper left-hand corner, the next lower section, the lower left-hand corner, the lower right-hand corner and the next section above by bands formed of equidistant lines which only change their direction, more or less. At a distance of about fifteen or twenty inches the individual lines of these bands disappear to ordinary vision and homogeneous tone values take their places. Wherever the lines approach or recede, the depth and tool angle remaining the same, there is a decided difference in tonal value. Incidentally Fig. 112 illustrates many machine-engraved effects that are automatically produced for safety tints on bank checks, drafts, stock certificates, etc.

The different depths of grooves found in Fig. 112, measured under a magnification of 146 diameter, are .0012 inch for the finest lines, .0019 inch for the medium and .0039 inch for the coarsest lines. These dimensions represent the whole depths of the grooves from the apex of the pyramidal ridges to the bottom of the "V"-shaped grooves. When the widths of different lines are found to be proportional to the depth, then it is at once known that they were formed with the same angle of groove. All the mechanical and mathematical features of the wood engraving printing ridges are more readily ascertained than in the case of half-tones, and the wood engraver, in machine operation, has a far greater basis of certainty than the half-tone etcher, because he positively knows that with the same graver, set at the same angle on the machine and ruling the same number of lines per inch, the depths will be identical.

(To be continued.)

NEEDED STRENGTH.

"I have seen many fantastic and humorous advertisements in newspapers during my somewhat lengthy career," once said Col. Henry Watterson, in an address to a convention of journalists, "but quite the most interesting and oddest of these was an advertisement that I chanced upon in London. It was printed in the staid old *Times*, and, as I remember it, ran something like this:

"'A young gentleman who is on the point of getting married is most desirous of meeting a man of experience who will take the responsibility of dissuading him from this dangerous step.'" — *Harper's Weekly.*

ONE advertiser in the Chicago *Daily News* paid that paper $117,777.64 last year, which is supposed to be the largest sum ever paid to any newspaper by a single advertiser. This is about $325 an issue.



A CASTLE ON THE RHINE

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The United States Colortype Co.
Denver, Colo.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
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SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 40 St. John street, London, E. C.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCOY & Co., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

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EDITORIAL NOTES.

KNOWING those things which irritate a customer and avoiding them are pretty good helps in getting and keeping business.

Now doth the enterprising printer lay his plans for his share of the work that will be given out during the next ten months, and as a preliminary sees that his office stationery and advertising literature are of the best quality.

THE spirit of justice that resides in a commonsense method of settling labor disputes was demonstrated in the award of the National Arbitration Board in the New York controversy. The old scale expired on May 1, and the board did not reach a decision until July 28. In the interim there was no disturbance, there was no nervousness on the part of the three thousand printers involved. They felt they were getting "a show for their white alley," and so went about their business as usual. When the award was announced it was found to be retroactive, and the increases dated from May 1 of this year. Yet there are those who prefer the stand-and-deliver policy to one that bears such fruit.

WE have unfeigned admiration for the enterprise of the London Association of the Correctors of the Press—plain proofreaders Americans would call them, though we are accused of having a weakness for grandiloquence in naming places or things. The regular meetings of the association are full of interest and instruction, but its masterpiece is the annual dinner. To this function leading lights in the literary world are invited, and in accepting the invitation or sending their regrets these distinguished personages usually put the readers on the pedestal they know they should occupy, notwithstanding the low opinion of them entertained by employers and scale committees. On the occasion of the seventeenth annual banquet, the vice-chancellor of Oxford University added this to the chorus of after-dinner tributes: "I need not say that I, like every one else who gets into print, readily acknowledge the great debt to the correctors. I think it is wonderful how well they do their work in the difficult circumstances in which they often find themselves placed." What compensation for the scorn and caviling of the lesser lights, for the vice-chancellor is a gentleman and a scholar and a just man to boot.

AMONG the really great trade educational institutions of the world is London's Bolt-Court School. So efficient are some of its courses that men regularly travel long distances to hear them, and it is credited with five hundred students. Its

beginnings were humble enough, for it was promoted by a handful of trade-unionists, who contributed their mites and endeavored as best they could to reach their goal — increase their knowledge and elevate the standard of work. It is true, they received assistance from those lovers of beauty and the working people, Walter Crane and William Morris, but it was the devotion of the workers that proved the need of such a school and made it such a success that the civic authorities assumed its management. This is typical of scores of somewhat similar instances in Europe, and so far as we have observed, the founders of such institutions are held in esteem by their fellow workmen, while the thinking public deems them patriots of the first class, even if of low social order. There are American unionists with timid souls and bourbonic minds who oppose technical education as being un-this and un-that. They should make haste and learn something of the real forces that have helped Germany to her commercial preëminence and are behind the giant strides made in recent years in the English printing world.

THE necessity for keeping young becomes more pressing as we progress — yes, that's the word. Not only do new methods, shorter hours and high wages militate against old men, but remedial labor legislation appears to have the same tendency. After much agitation British workingmen secured the adoption of a law which compels employers to contribute to the support of employees who may be stricken with diseases incidental to the practice of their crafts or arising from insanitary shop conditions. Some employers' associations allege that society and not the manufacturers should bear this burden, which means that they favor governmental relief for such cases. This can only be brought about after a long contest in the political arena. Meantime, it is expected they will take measures to protect themselves from being heavily mulcted on account of illness and incapacity which may be traced to the exigencies of business and unhealthful working conditions. Obviously, the only way out for the employers is to discharge old, weak and sickly men, and this is what some spokesmen for the workers expect will be done as the effect of the law becomes apparent. This will have a tendency to relegate some easy-going and considerate customs that we are told prevail in Great Britain. Healthy hustlers will be in demand when a vacancy is to be filled, and the employee who shows signs of failing physically will likely get short shrift, for managers will strive to keep the "compensation-for-sickness" account down to the minimum. With the passing of the "life-job" notion, so prevalent across the water, will come a taste of the strenuous life in the workshop, which may have an effect on the industrialism, for the competition for jobs has had much to do with the productivity of American workingmen. The new law will also have a tendency to encourage the preservation of health and strength among the workers, which will be an unmixed good. What of the old and the weak and the sickly men? This is a hard world for the unfortunate and unfit, but it is improving, and every day it is learning more thoroughly the lesson of brotherhood. Some will be forced and others aided by kindly agencies into vocations in keeping with their physical capacities and needs, while the hopelessly incapable will in time be assisted by society — the Government — not as charity, but as their right, in compensation for the services they or theirs may have rendered to the common weal as members of the industrial army.

PURE PAPER LAWS.

THE misnaming of papers is a growing species of commercial dishonesty which should be made illegal if a law to that effect can be enacted. The market is full of "linen" and "bond" papers which are made of wood pulp. A correspondent sends us a sample of a nice-looking paper sold as fine linen, which is little better than blotting-paper for writing on. He ordered some records for a museum to be printed and framed, and asked his printer to use genuine paper that would last for centuries. The printer made an honest endeavor to fulfill his order, but was deceived by the paper-dealer and the label and the appearance of the paper selected. After the work was delivered our correspondent had occasion to write on the paper and found it an impossibility. No doubt such paper has its uses, but we think the time has arrived when the papermaker should be required by law to properly describe the papers he makes. There is a federal law of the kind affecting the silverware trade. Printers and their customers who wish to use genuine papers should be protected against imitations. We shall be glad to receive and publish suggestions from the papermakers.

THE COCK AND THE HEN AS ADVERTISERS.

THE cock makes his clarion call at break of day, awakening his hearers to realize the responsibilities and opportunities of a new day, but the hen's advertising has more meaning. She says nothing till she has the goods. Then she does not run a single three-line advertisement every other minute, but she states her case in continuous, uninterrupted advertising. Nevertheless the cock, lending himself more to the decorative feature of advertising, is usually selected as the emblematic figure for that "far-reaching" cry

that means publicity—and sales. A recent advertising campaign for a new brand of cigars has the head and crest of a cock with the words: "Watch This Space." At the proper time, just as curiosity is about breaking down, the name of the cigar is painted in. Another plan of using the cock in emblematic advertising is noted recently in the *National Druggist* which says: "Under the heading '*Eine originelle Reclame*,' the Vienna *Drogistenzeitung* tells of a certain soap factory that has recently put on the market a new household soap which they have named 'Kikiriki,' which is supposed to stand for a rooster's crow. To advertise this soap they are sending out through the highways and by-ways handsomely decorated wagons, on top of each of which stands a huge rooster that mechanically crows and flaps its wings at frequent intervals until the machinery runs down."

Incidentally, one may inquire, if advertising specialists say what is true, that advertising writing requires a more careful weighing of the value of words than any other style of composition, where in the literature does the word "rooster" come in? See "Words and Their Uses," by Richard Grant White.

GRAINED ETCHING WITH TINT PLATE.

A VERY fine frontispiece appears in the June number (No. 6, 1907), of the *Archiv für Buchgewerbe* in the shape of a grained etching with an irregular grain similar to that found on a reversed photogravure — one etched for relief instead of intaglio printing. The subject, a lady's portrait in street dress, with trimmed hat, etc., is very effective, showing the process to advantage. The size is 7 by 9 inches and the lighting is more or less à la Rembrandt. In the high lights the grain is more regular than that found in similar tonal areas of a No. 4 Metzograph screen. In the middle-tones the vermicular formation of the printing areas are about the same in both processes and the shadows also hold this similarity. The novel treatment by the engravers, Messrs. C. Angerer & Göschl, of Vienna, consists in the use of a 150-line half-tone with lines running vertically and horizontally. The half-tone dots are of ordinary formation and are printed in a slightly lighter tan color than is usually used in double-tone or duplex half-tone work. The effect is very pleasing; indeed, in some respects — notably softness of gradation — superior to that produced when the tint plate is made with an irregular grain.

THE PURITY OF SPECTRUM LINES.

IN a recent editorial (July 20, 1907), the *Electrical World* refers to this subject by calling attention to an original treatise thereon which appeared in the *Bulletin of the Bureau of Standards*. The paper considered the purity of monochromatic (single color) light sources as well as their intensity by reference to the sharpness of the spectrum lines (Frauenhofer lines)—or what corresponds to the same idea — the purity of the frequencies of vibration which such lines represent. In a well-adjusted spectroscopic camera or spectrometer, the lines of the visible spectrum appear remarkably sharp and thin, representing what appears to be a high degree of precision and purity in the corresponding atomic vibration. A single complete vibration in a theoretically perfect spectroscope would be indefinitely thin. The thinnest lines that are observed, however, possess a small but appreciable breadth, which may be partly attributed to the imperfections of the optical apparatus used. The remainder is, however, a real want of purity in the relative rate of the vibrations of the color under examination. It may mean that different systems of electrons comprising the field of observation are out of synchronism or out of step. From this supposition one may still further conjecture that a mutual jostling or colliding of atoms may cause some electrons to be accelerated and others retarded so as to make the rates of oscillation vary slightly on each side of the normal or mean frequency position.

In estimating the purity of a spectrum line the article proposes to use, in the case of a pure doublet line, the ratio of the distance between the two lines comprising the doublet to the wave length corresponding to the specific portion of the spectrum that is under examination. Researches show that the degree of purity of the broadest lines varies one part in a thousand to one part in four million for the narrowest lines. These notes will be of special interest to the three-color worker who is equipped with an analysis spectroscope.

NERNST LAMPS FOR COLOR PRINTING.

IN the carrying out of three-color work it is very frequently desirable and necessary to work by artificial illumination, and it is a well-known fact that unless the source of illumination properly renders the color values as nearly similar to daylight as possible, there is a great liability of running either one color or the other out of balance, and in all cases where the output must be increased through the use of artificial light, or where presses are unfortunately located as to an ample supply of daylight, the question of a proper medium of artificial illumination becomes very important. Tests made with various illuminations show conclusively that the Nernst lamps approximate ordinary daylight conditions the nearest of the many artificial mediums in use.

As an exemplification of the principal value of these lamps wherein color-matching, etc., is of

the first importance, it is interesting to note that Marshall Field & Co., of Chicago, have awarded, according to the *Electrical World* of July 13, the largest contract ever placed for lamps for store lighting. The order calls for twelve thousand Nernst glower units.

In order that some idea may be formed as to the size of this equipment the following data are given: The store contains over thirty-eight acres of floor space, served by an army of employees that averages nine thousand persons. These acres are distributed over thirteen floors, which vary in height from fourteen to nineteen and one-half feet, and two and three glower lamps are to be suspended on specially designed pendants hanging from three to five feet from the ceiling — according to height. These lamps were only adopted after various modern systems of store illumination were installed, on trial, in different sections, and put to the most exhaustive tests.

Forty thousand incandescent lamps supported on low-hanging fixtures were formerly used. The energy is to be supplied by the Chicago Edison Company, and the lighting system will be under the direction of Mr. F. J. Pearson, electrical engineer for Marshall Field & Co.

The reason for calling attention to this installation is to give the printer some idea as to the value of these lamps wherein color-matching is involved, for there is no test so trying as that of matching various colors of ribbons or cloths by daylight or artificial illumination. For this reason the use of lamps which lend themselves to the proper interpretation of color values will be of great practical service to the three-color printer, as he does not need to make any special allowance for the color effect of the lighting conditions of his pressroom.

TIME IS THE STUFF THAT LIFE IS MADE OF.

THE eight-hour day or its approximate is the rule for many of the craft and will in a short time be the workday for practically all those living in cities and towns. The trade is to be congratulated on having reached such a high plane. The new order brings with it new responsibilities to every one affected. Palpably the employer is compelled to readjust his affairs to meet the new conditions, and in the view of many he alone has any responsibility of that kind on his shoulders.

But what of the worker, especially the young man and the apprentice, has he no duty thrust on him? We trow he has, and one that, in some aspects, is more important than that imposed on the employer. The wage-earner has at his absolute disposal six hours a week, or 312 hours a year more than he had during the nine-hour period. It is of the greatest importance to him and his how he spends that time, and the craft and nation are also interested, though in a lesser degree, of course. Is this great volume of precious time to be spent in the pursuit of fleeting pleasure, or is it to be utilized in making men and women better physically and mentally?

In the end the latter will be the result — all but a few concede that. But why not start now and reap the grandest benefits that can be derived from the shortened workday? If the time is employed in the cultivation of an uplifting hobby, it will be preferable to aimless idleness, provided the hobby is not permitted to ride the rider. To show proper appreciation of and enjoy to the limit the boon that is theirs, the eight-hour-day men should employ their time in developing natural elevating tendencies. If one has it within him, say, to write for publication, let him do so on subjects dear to him, as that will stimulate the mind; if there be a lurking passion for botany, give it play within reason, as communing with nature will serve to keep him mentally youthful, physically strong and temperamentally sweet; and so on through the list of human desires. One reason why there are so many sour, crabbed and pessimistic persons on this good old earth is because circumstances have compelled great numbers to follow uncongenial occupations as a means of livelihood; they are square pegs in round holes, and believe the world is out of joint. Every reduction in the hours of labor affords a means of remedying this to some extent. "Too tired and must have rest" is our usual retort to the conscience that prompts activity of this kind. And yet useful and profitable change is the most effective enemy of that tired feeling begot of the drudgery of every-day life. A few hours devoted to an avocation which interests and quickens will make one more fit for the next day's toil and trouble, than will the hot pursuit of that which is known and paid for as "pleasure." As the delights of the hobby drive away the mental cobwebs, it is making easier the solution of workday problems that perplexed the soul.

As for young men and apprentices, there is no choice. If they would hold their own in the race, they must not waste precious spare moments. The eight-hour day will work a revolution for them. First, it will serve to intensify labor — the capable workman will be in greater demand than ever, while the indifferent one will be shunned as never before. Then, boys of the present day will be expected to acquire more knowledge in their own time than were boys little more than a decade ago, who were compelled to work ten hours a day at their trade. And this is not unreasonable. The journeyman of the vintage of the early nineties speaks unthinkingly and harmfully when he advises a boy of the present that there is no need for home study, because it was not the vogue in

his salad days. The elderly one forgets that he worked ten hours a day while the younger one works but eight — a difference of twelve hours a week or thirteen forty-eight-hour working weeks a year. As we look back there might have been some excuse for the ten-hour youngster pleading relief from toil, but there is none for his eight-hour successor. If he does not supplement shop-work with study, how can he hope to be as well equipped for journeyman honors as was the older apprentice? In a four-year apprenticeship the difference between a ten-hour day and an eight-hour day is one eight-hour working year. From the standpoint of the youth's equipment, this is a very serious drawback, and when the increased demands that will be made on apprentices as we progress is considered, it will be found to be a heavy handicap. Some youths will realize it and fill the gap in some manner by study at a school or by a diligent perusal of trade journals. Those who scorn or neglect such methods will fall behind in the race; they will not be desirable and wanted employees, and that spells misery — hell on earth — for the wage-earner. The elderly men may use their leisure as they please, though the wise ones will employ it profitably; but the young man must husband the spare moments if he would escape being an unhappy, life-long failure.

INDIVIDUAL RESPONSIBILITY.

IN a recent issue of the staid and conservative *Atlantic Monthly,* there appeared an article entitled "The Personal Factor in the Labor Problem," which should have wide circulation among industrialists. The author is Hayes Robbins, who seems to have been an ordinary well-to-do and well-educated citizen who was pitchforked into an environment which brought him in close contact with strikes and strikers, walking delegates and employers and their associations. It is being thrown into this struggle that adds force to his article, as he sees things from a different standpoint than that most familiar to those who have been accustomed to the strife and turmoil all their mature lives. This gives to Mr. Robbins' article a certain air of freshness that could not well be simulated by one who has witnessed at close range the slow development of the conditions that unfold themselves to the eyes of this observer.

Those engaged in the conflict who have seen the gradual drifting apart of employer and employee, their lack of interest in each other's welfare, are prone to say the system of production under which we are working is to blame — that the relations between employer and employed are cold-blooded arrangements, in which the heart and a sense of justice have no place; that we are dominated entirely by economic laws, and there is no longer room for sentiment or displays of good feeling. There is a great measure of truth in this sort of reasoning, but it does not cover the field by a good deal. Some few among industrialists have pleaded for a retention as far as possible of the old relation that existed when master and man wrought side by side and were cognizant of each other's capacities and limitations and trials and tribulations. These men did not inveigh against the new industrialism, but they did make a plea for the perpetuation of what was good and beneficial in the old régime. There being nothing theatrical in this position and no opportunity for indulgence in vitriolic language, the idea is not given wide publicity in the popular prints.

But that does not detract from the soundness of conservative policy. Mr. Robbins asserts — and proves — that the personal equation is a great factor in the labor problem and that it can and should be brought into play much more frequently than it has been. He derides the prevalent notion "that good will, conscience, the wish to do justice or to show mercy, have no more power to affect the new economic relations than the Golden Rule is supposed to have in politics." While the workers sell their labor through the instrumentality of a rigid organization and employers speak through finely organized corporations, yet the vital force in each is men. And these men are subject to the same moral law as their fellows who are as yet untouched by this phase of modern industrialism. Despite all their reasoning the officials of corporations and unions can not become mere "economic abstractions." Their elevation to official position "does not repeal any law of human nature, however it may change the point of emphasis; it does not nullify any moral law applying to the general conduct of a man's life." It is well to keep that truth in mind when men are rushing pell-mell into organizations of all kinds. If a union or a corporation acts irrationally it is proof that the men interested are unreasoning, or what is as dangerous, careless. They can not evade their personal responsibility for injudicious action or incapable representatives. No matter how loudly those responsible may proclaim their innocence and blame untoward results on conditions, they have to pay for the blunders.

Having established that in the long run personal responsibility can not be evaded, Mr. Robbins urges that it be recognized and utilized. If the industrial classes, to quote Dr. Graham Taylor, can not get along together, neither can they get along apart. Therefore every means of maintaining peace should be resorted to by all parties. The union committee and conference with employers are merely devices for opening up a new channel of personal contact where the old intimate relation of master and man is at an end. Griev-

ances are inevitable and employers should freely afford a suitable means of airing them, and not compel the workers to swallow their self-respect or resort to arbitrary measures. Mr. Robbins is convinced that this is not only equitable, but safe and profitable, declaring it to be the "safety-valve whereby the labor steam inside the capitalist boiler finds its necessary vent without blowing up the boiler."

With all this and much more, many — if not most — of our readers will agree. But after the channel has been opened for personal contact through representatives of the capitalist and labor group, much depends on the quality of the men selected. Mr. Robbins speaks of pacific labor leaders who have favored strikes they hitherto opposed because of the humiliation imposed on them by employers, when the purely personal elements of pride on one hand and boorish intolerance on the other overshadowed the industrial issues which were the first cause of controversy. He also knows of employers of the broadest sympathies, exceptionally humane and not unfriendly to the aspirations of the labor movement, who have conceived a settled dislike of unions on account of the offensively domineering attitude and brutal methods of labor "leaders" with whom they came in contact.

Happily Mr. Robbins has had other experiences. He has seen labor differences bristling with difficulties that seemed insurmountable under the theory of "economic necessity," composed by unpretentious men. They were logical enough to know that war is waste, and sufficiently reasonable to recognize that their opponents were men, controlled largely by the same instincts and aspirations. Meeting on this plane, "sense, fairness and broad judgment" found a basis of agreement, despite the supposedly inexorable rules of "our industrial system," saving much for society and the parties involved. The lesson Mr. Robbins would teach is that industrial organizations can not be too careful in selecting their officers in these days of trade agreements. In the hands of the wrong men these machines become engines of destruction rather than saving agencies.

A WIDE-SPREADING INFLUENCE.

READERS of THE INLAND PRINTER at times say pleasant things about it along with much healthy advice and criticism. Possibly one of the most interesting things about the art of printing is its direct touch with every phase of human endeavor, and a journal devoted to the exposition of that art is necessarily more comprehensive in its reach than the magazines representing most other trades and arts. The following letter is interesting in that it shows one of the new channels of modern advertising influenced by THE INLAND PRINTER.

THE FIRST PRESBYTERIAN CHURCH,
OSWEGO, KANSAS.
GEORGE S. FULCHER, PASTOR.

THE INLAND PRINTER: OSWEGO, KAN., July 22, 1907.

Sir,— I follow with interest suggestions made in your fine journal regarding church advertising.

Permit me to show you our idea, quite successful in Oswego, Kansas. GEORGE S. FULCHER.

"The Pleasant Route"

PRESBYTERIAN

SUMMER SERVICE SCHEDULE

SHORT LINE

CONDENSED TABLE

SUNDAY EVENINGS

No Extra Fares for These Services.
No Sleeping Cars.

OSWEGO PRESBYTERIAN CHURCH FROM SONG SERVICE TO BENEDICTION

Ar.	7 55 pm	Lv. 8 55 pm
Ar. Song Service .	8 00 pm	" 8 20 pm
Ar. Scripture and Prayer . . .	8 20 pm	" 8 30 pm
Ar. Address . . .	8 30 pm	" 8 50 pm
Ar. Hymn	8 50 pm	" 8 54 pm
Ar. Benediction . .	8 54 pm	" 8 55 pm

EQUIPMENT

Electric Light, Outdoor Service, Song Books for All, Easy Chairs or Pews, Fans, Shelter if it Rains.

GEO. S. FULCHER, Pastor

"THE SERMON SPECIAL"

SUBJECTS

JULY 14—The talk from the mount.
JULY 21—A boat for a pulpit.
JULY 28—CALVIN.
AUGUST 4—The audience in a tree.
AUGUST 11—_____
AUGUST 18—The long road and short talk

"TRY OUR WAY"

COST OF LIVING AND WAGES.

FROM time beyond the memory of this generation it has been the generally accepted view that wages bore some sort of relation to the cost of living. When the prices of commodities tumbled it was deemed a good reason for a reduction of wages; when prices in turn began to soar, loud

became the clamor for a restoration of the old wages — and then some. That somewhat intangible, but never negligible force, public opinion, was so sure this was about the right sort of thing that seldom, indeed, did the victim of the fluctuation in cost of living face the issue. Some attempted evasion by urging reasons and arguments to show that extraordinary conditions exempted them from the operation of the commonly accepted rule. This was what might be expected with public opinion as the arbiter of such questions — "the reign of the mob" as some eminent people would call it. But as arbitration courts came into fashion, we expected to see the doctrine challenged in trades where wages are above the average. In a court where reason reigns, such pleas are bound to have less weight than they would with the public, except in special instances where working conditions are very severe or wages especially low. This being a period of ascending rewards for labor, it fell to the lot of employers to tackle the hoary idea that had served so well in the past. If this were a period of business depression there is no doubt but that a bright spokesman of some union would have attempted to shelve the lower-prices-lower-wages contention. But it happens that it falls to the lot of the other fellow to read the death warrant.

New York Typographical Union in seeking an increase of wages laid much stress on the enhanced cost of living. Arguing before the arbitration board on behalf of the publishers, Mr. Ervin Wardman replies to that branch of the union's case in this vigorous, whole-souled fashion:

"The publishers don't concede that the cost of living establishes the value of labor in the markets of the world. We don't believe that the members of the skilled trades are any more anxious to prove and enforce any such principle than we are, because they would shatter in that way the whole theory of the high wages that are paid to skilled labor. The fundamental and natural law that is inviolable, that establishes the value of a man's labor in the markets of the world, is the value of the services rendered. If it is not, then we have got to revise the whole scheme, and the man earning $1 a day can claim that he is entitled to the same pay as the man who earns $5 a day, because his cost of living goes up just the same as the other man's does. In fact, as we shall show later, it goes up relatively much higher, because it consumes a vastly larger percentage of his income.

"You will remember that when Mr. Scott (the Union's spokesman) began to present exhibits showing the price of hay and hides and steel — Harveyized armor-plate, for all I know — to prove that the food of the compositors was costing them twice as much, or half again as much as before, that I warned him that this was a useless littering up of the record, and a waste of the time of this board, because it did not prove and could not prove anything that he wanted to prove."

It is irritating to see an old friend handled so roughly, but the day of fixing wages by snap resolutions or quick-action orders based on some real or fancied condition of the market is passing. A more just and considerate method obtains in many instances, and substantial, convincing reasons must be given before a change can be effected. "The value of services rendered is," as Mr. Wardman contended, the true basis for labor value. Every step toward that ultimate is a real advantage to skilled workers who have the wit to market their services intelligently. It also lessens the possibility of injustice being done employers.

ROYAL PHOTOGRAPHIC SOCIETY ANNUAL EXHIBITION.

The fifty-second annual exhibition of the Royal Photographic Society of Great Britain will be held this year from Thursday, September 19, to Saturday, October 26, at the New Gallery, 121 Regent street, London, W., under the patronage of King Edward VII. and Queen Alexandra and the vice patronage of the Prince and Princess of Wales.

The exhibition is to be divided into four sections:

I.— Pictorial Photographs. II.— Scientific and Technical Photography, and its application to processes of reproduction. Apparatus for Scientific Photography. III.— Professional and Commercial Photography. IV.— Photographic Apparatus and Material.

The exhibition will be opened to private view on Wednesday, September 18, and a *conversazione* will be held in the evening of the same day. On the next day the public opening takes place. The doors are to be open daily, except Sunday, from 10 A.M. to 6 P.M., also Mondays, Thursdays and Saturdays in the evening from 7 to 10 P.M., when lantern lectures will be given in the North Gallery. The admission at either day or evening sessions will be 1 shilling (25 cents).

Members of the society are entitled to free admission by signing the members' book. They receive a book of six passes for presentation uses and they can also purchase tickets or books at half price. All non-member exhibitors in attendance are given non-transferable season tickets.

Sections I and II are only open to exhibits that may be entered for competition. No awards will be made in Section I. Under Section III a charge of 5/ ($1.25) per foot run will be made and the rate of charges for wall and floor space for Section IV can be secured from the secretary, J. McIntosh, 66 Russell Square, London, W. C.

FOR THE NOONDAY FORUM.

A group of half a dozen physicists, all eminent; a sheet of paper; a pencil. With the latter one of the group draws a pulley, a cord over the pulley, a tree, a bough from which the pulley hangs. To one end of the cord is attached a stone; to the other end clings a monkey. The stone balances the monkey. If the monkey proceeds to climb up the cord, what will happen? Will the stone rise or fall? Heated discussion; break-up of the party; no result. Can any reader help to settle this question?— *Valparaiso (Ind.) Messenger.*

Written for THE INLAND PRINTER.

THE PROOFREADER'S DUTY IN CORRECTING GRAMMAR.

BY F. HORACE TEALL.



ONE of the things the proofreader has always been expected to do is to correct errors in grammar, and some readers have had the reputation of never allowing such an error to pass. But there are many points of difference between grammarians, and consequently many expressions and constructions thought right by some writers that others condemn utterly. This being so, it is simply impossible for any one to make everything meet the demands of grammar so as to be beyond criticism. Within a certain range, however, the demands of grammar are inflexible, and within this range the proofreader should always make what corrections are necessary, just as a good editor should.

The number of differences of opinion on matters grammatical is simply beyond all possibility of counting, and they are not all merely personal differences, but some are almost national. For instance, a large majority of British writers still speak of one thing being different to another, as practically all used to do, but all American writers (with possibly the exception of an Anglomaniac here and there) say different from. What is the proofreader to do when he can not tell which kind of author he is reading for? He must decide for himself, or have a decision made for him, according to circumstances. And so it must be in many other cases that would be very simple if only all writers could be brought to see such things alike. But we might as well strive to make all voters agree that one set of political principles is the only right one as try to get all writers to agree on any set form of expression where different forms have about equal currency. The best that could be said of such things would leave much unsaid.

A certain editor was thought by many to be an excellent language critic, yet the expression most obnoxious to him was one that everybody uses frequently — and it may be admitted that it is used almost enough to make one think that his objection was right. It is used in one of our sentences above. It is "there are." Probably nine sentences in every ten where this occurs could be reconstructed so as to avoid it beneficially; but it is a matter that rests entirely with the author or editor, not with the proofreader.

Many pedantic writers now avoid speaking of anything being written under one's signature, and always say over a signature, making the blunder of determining the correctness by the position of the signature, which is sometimes over, sometimes under. Of course the proofreader must usually leave the expression as it is written; but when an author is ignorant enough to write of a book published "over some one's signature," surely the reader should at least try to have it corrected. This is a good example of the many disputed uses of words that the proofreader commonly is not empowered to change, no matter how clearly they seem wrong to him; but, every time when he is able to submit the question for decision by one who has the right to decide, he may well query it, and when he has done this he may conscientiously consider his duty fulfilled and leave the matter as decided, whether he thinks it right or not.

The right to suggest corrections of any kind is one that always belongs to the proofreader, and he will seldom find an author ungrateful for suggestions properly made. Only too often they are so expressed that their value is lost because they offend instead of helping.

Sentences in which helpful changes might be made by the proofreader are not hard to find in books. Here are some from a set of books printed in one of our foremost establishments:

The French would never have been able to have penetrated into Normandy had it not been for the advantage they gained in the possession of those provinces on the frontier.

During this period the adventures of the Duchess de Berri to regain the throne for her son, the Count de Chambord, presents an episode of extraordinary interest.

The Duke of Orleans, with his brothers, were on board.

Guests among whom were the Prince of Wales.

They sung the Te Deum.

Then she shrunk, too, from the expense.

These veterans might have been supposed to have lived long enough to have laid aside their ancient rivalries, and to have been willing to spend their few remaining years in peace.

Between these there is seen, here and there, vast masses of snow.

The Carthaginians then laid down to sleep.

Some of them set the building in which they were shut up in on fire.

This plan, however, if it were formed, did not succeed.

Two boys, cousins to each other, and neither of them out of their teens.

Each of these ambassadors came in great state, and were accompanied by a great retinue.

The nobles often resisted them and bid them defiance.

They then bid the prince farewell, and he soon embarked.

The soldiers should be restrained from any farther violence.

Each of these contains an error in grammar that should have been corrected by the proofreader. Of course they do not show anywhere near every kind of grammatical error, and many others frequently get into print, even in the best books. It may be worth while to say again that no limits can be set for the proofreader's scope of helpfulness, except that he should not be intrusive, presuming, or anything else than a gentleman, and should never forget that he has no monopoly of knowledge.

Written for THE INLAND PRINTER.

DESIGN AND COLOR IN PRINTING.

NO. VI.— BY F. J. TREZISE.

SHAPE HARMONY.

"Shape harmony would imply that all the shapes in a piece of work must share some common property. For example, curves and curvilinear figures would go well together; straight lines and rectangular figures would be classified in the same way. Thus if we would have complete shape harmony we would see that all the figures in a design were similar, or at least governed by the same law."— *Batchelder.*



THE question of shape-harmony as applied to type-faces was discussed briefly in a previous installment under the head of "Association of Type Faces." But when we have considered the harmonious relations of one type with another we have merely begun a study of shape-harmony as applied to the printed page. For instance, the shape of the type-page should harmonize with that of the paper, the shapes of the various masses of which the type-page is composed should harmonize one with the other, and if decorative material is used it should not only harmonize with the shape of the letter but should also harmonize with the shape of the masses formed by the letters.

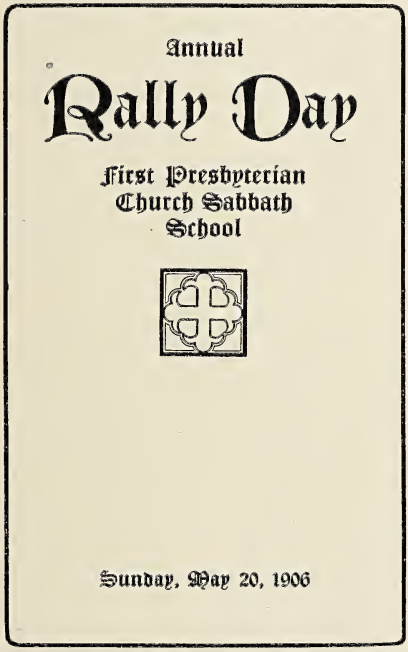


FIG. 15.—Although the ornament harmonizes with the type in that both are Gothic in design, its square shape is not in keeping with the shape of the mass of type.

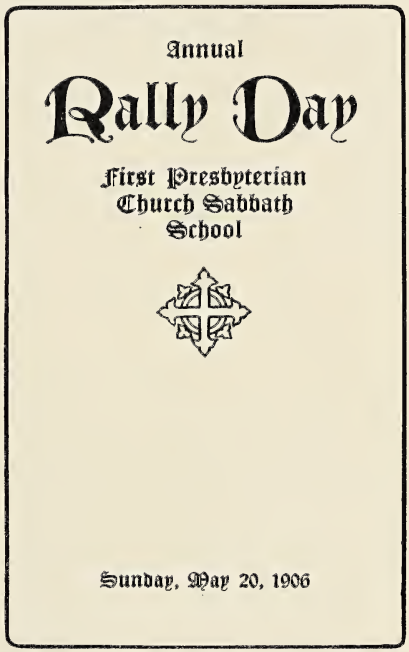


FIG. 16.—A more pleasing effect, gained by using an ornament which harmonizes in shape with the group of type.

In Fig. 15 is shown a lack of consideration of the last-named requirement. While the ornament here used is Gothic in design and in that respect proves pleasing when used in connection with the type in which the page is composed, its enclosure in a border of rules gives it a square shape that is not at all in keeping with the shape of the mass formed by the group of lines above. Fig. 16 shows the use of an ornament, also Gothic in design, the shape of which is much more in accordance with that of the mass of type above. The square ornament, the use of which in Fig. 15 was not at all pleasing, is shown to much better advantage in Fig. 17, harmonizing most satisfactorily with the rectangles formed by the rules. The originals of these jobs were both in black and red and were in consequence much more pleasing than are the reproductions.

While the compositor is giving consideration to the question of shape-harmony between text and decoration, he should not forget that the ornamentation should be appropriate to the subject in hand. Many amusing instances of lack of thought in this direction are continually coming to notice. A title-page of a recent program for an entertainment to be given by the choir of a Methodist church furnishes a striking illustration. The

compositor, intent on finding a bit of decoration of the proper shape and tone, and without a thought as to the relation of the character of the decoration toward the purpose of the program, placed a cut of a dancing girl in a prominent position on the page. This got no farther than the first proof, but one can well imagine what would have been the results had the others with whom the proof came into contact done as little thinking as did the compositor. This is much the same as the old story of the printer who set up an obituary notice for a newspaper, and, thinking to make it rather out of the ordinary, enclosed it in a border.

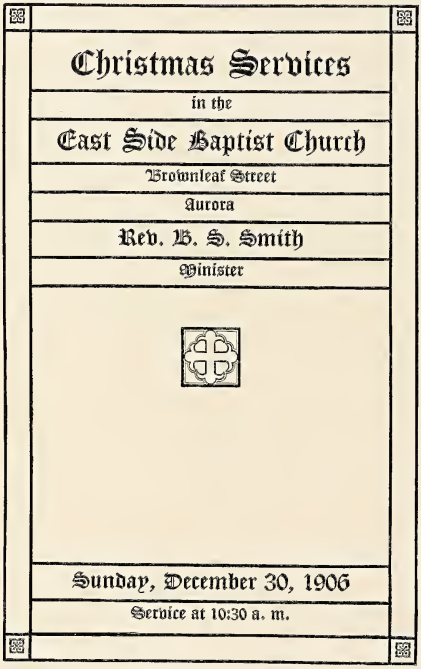


Fig. 17.—The square ornament, which was not satisfactory in the page shown in Fig. 15, appears to much better advantage in this design.

His selection of the border was rather unfortunate, however, for he chose what the typefounder called a "flame" border, the design of which showed very plainly how it came to be so named.

Lack of shape-harmony between ornament and type is too frequently noticeable in commercial work. Letter-heads or bill-heads set up in lining Gothic and embellished with scroll decorations or ribbon-like borders are common, while the three-cornered birds and other angular effects of the modern revival of chap-book typography are used in attempts to add attractiveness and beauty to pages set in the graceful and flowing italic.

Fig. 18 shows a striking illustration of absence of shape-harmony between text and ornament. This may seem to some to be overdrawn, but instances paralleling this in their utter disregard for all consideration of the fundamental princi-

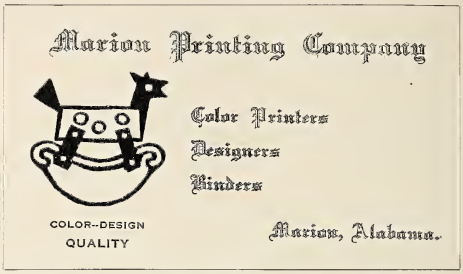


Fig. 18.— An utter disregard for the consideration of shape harmony characterizes this card.

ples of design are continually being found. The bringing together of the text-letter, with its character and beauty of Gothic design, and the crude, meaningless decoration, with its total lack of beauty, is inexcusable.

Far better the white space than decorative effects which do not harmonize with the type-face and the subject. Delicate hair-line ornaments are out of place on a letter-head for a blacksmith, as are also the crude chap-book ornaments on a letter-head for a professional man.

A NEW LUXURY FOR THE PRESIDENT.

The new Union Railroad Station at Washington will be supplied with a unique feature — a special entrance and reception-room for the President of the United States. The President's entrance is an archway of marble thirty feet in width, says René Bache in the course of an interesting article in *Harper's Weekly*. "On alighting from his carriage beneath it, the foremost citizen of the nation will step into a vestibule of noble proportions — of the same width as the archway, and twenty feet in depth. In this vestibule the persons who accompany him will be waited upon by trained attendants, while the President himself will seek privacy in a room set apart for his exclusive use on the right hand adjoining. The President's room, as it is called, will be most beautifully and luxuriously furnished. Costly Oriental rugs will cover the floor; the ceiling will be done in gold and color, and the walls will be paneled in blue silk. In the middle will be a table suitable for writing, provided with a solid silver inkstand and other appurtenances to match — this and all the other articles of furniture being of mahogany. All of this luxury will not cost the Chief Executive a penny, but will be paid for out of the pockets of the railroad companies."

Some shops place their labor-saving wood furniture cases on the make-up stone upside down, or, with the small end down. This gives additional stone room and brings the short pieces, which are used most, handy to the stoneman.— *The Practical Printer.*

Written for The Inland Printer.

RUNDSCHRIFT TEXT—A "RAPID" TEXT LETTER.

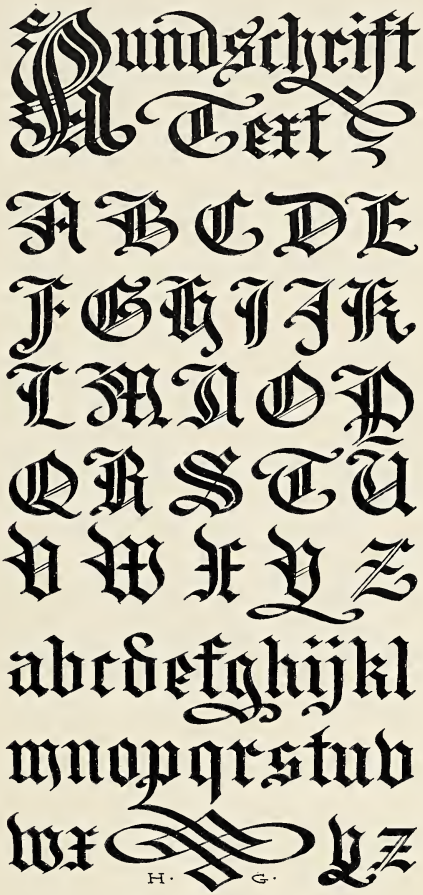
BY HARRY L. GAGE.



STUDENTS and craftsmen in the art of hand-lettering will undoubtedly be interested in a method of rendering text-letters which so closely approaches that of the ancient scribes that effects almost identical with the rich old parchments may be secured with a little practice, and which is so much quicker and easier to do than the ordinary methods that it can not fail to appeal to the letterer's sense of practicability.

The student of old manuscripts is always impressed by the peculiar "unpenlike" quality of the lettering, which, though mechanical to an extent, in so far as all the elements are of the same width, still has the human feeling that comes only from the guiding hand behind the quill. And it is this semi-mechanical hand-lettered quality which is difficult to attain in the rendering of text-letters, where some attempt is made to keep a distinctively antique appearance. We feel so hampered by the necessity of watching the width of the elements as they are completed, each with several strokes of our narrow-pointed pen, that we can not watch the design and swing of our letters as could the scribe who made each element with one strong stroke of his broad, chisel-ended quill and every marvelously graduated curve and flourish with a single swing of his arm.

It was a search for a substitute for the monk's goose-feather (the art of pointing a quill died with the advent of the steel pen) that led to the chance adaptation of the "Rundschrift" or "Round writing" pen. This pen, of German manufacture, but obtainable from any artists' supply-house, comes in twelve sizes, only the larger of which, Nos. 1, 1½, 2, 2½ and 3 are practicable for text-lettering. The largest, No. 1, is about one-eighth inch across the nibs. The pens resemble closely the ancient quill and are used in exactly the same manner, namely, that for all general construction they must be held at the same angle to the page. The slightest experimentation will demonstrate this so clearly that nothing more need be said of the "technic." But the prime requisite for the successful mastery of the pen lies in dipping it for just the right amount of ink. Too much on the pen will inevitably produce blots and blurred fine elements. After some trouble the writer finally hit upon the expedient of a small rag tied around the neck of the ink-bottle, allowing one end to hang into the bottle itself. If the pen when withdrawn from the bottle is allowed gently to touch the rag, the right amount of ink is usually left, while the rag disposes of the surplus. All of which is but a flirt of the wrist and becomes a habit after the first two lines are lettered. After a little practice, elaborate preliminary pencil-drawing becomes unnecessary and the "round writer" actually writes his text-letters with the merest pencil suggestion. It is here that time is



DRAWN BY HARRY L. GAGE.

saved, but the biggest economy comes in the execution itself. On the average, it has been found that round-writing text can be done in about one-fourth the time required to do the same piece of lettering "by hand," and at that the "Rundschrift" will usually be the better piece of work!

The preceding example shows a representative alphabet, done entirely with the "Rundschrift" pen. Little need be said in explanation of it save that it has been developed through experimentation with the varied forms of the scribes, and has

been found to be of practical utility throughout the course of the day's work. Of course there is immense latitude for variation, for there are no arbitrary text forms and the designer can suit himself. The pen, properly used, will always keep the lettering appropriate in character.

As one becomes adept in the use of the pen he will find it of great interest to trace out the construction of the many ancient letter-forms, particularly the elaborately flourished German initials and the swirls and flourishes which occur so often in old manuscripts. Their accomplishment becomes comparatively simple with practice. While the pen may be used to draw some of the uncial forms, it has been found to be of little value for roman or italic. Sign-writers occasionally use an adapted roman that can be done in part with the pen, but its greatest use is in text-lettering, and for "Rundschrift" text there ought to be a future.



GETTING A PLEIN-AIR EFFECT.

Photo by R. R. Sallows, Goderich, Canada.

ONE ON ADE.

A young man was sitting in a barber-shop looking at a magazine when an old farmer, with little knowledge or appreciation of literary people, stepped up behind his chair and looked over his shoulder.

"Who's them?" he inquired, pointing to a group of portraits.

"Well-known authors and playwrights," was the reply.

"Humph!" ejaculated the farmer, contemptuously. "Jist writin' fellers, eh?" Then he caught sight of George Ade's long, solemn face and his eye lighted up. "That's the one I like," he said with decision, putting his finger on Mr. Ade's mournful countenance.

"Oh, yes; nearly every one likes George Ade," agreed the young man. "His humorous writings are——"

"Don't know nothin' 'bout his writin', but I like his face."

"Why so?"—curiously.

"'Cause he's the only feller thet looks like he was sorry for what he'd done."—*Lippincott's.*

THE FOURTH AMERICAN PHOTOGRAPHIC SALON.

Under the auspices of the American Federation of Photographic Societies, the 1907 and 1908 Fourth American Photographic Salon will be held successively in the principal American cities.

Entries must be in the hands of the Pen, Pencil and Camera Club, 1120 Wood street, Wilkinsburg, Pennsylvania, by noon September 15, 1907. American entrants must have their specimens framed or glazed, but foreign exhibitors may send theirs mounted or unmounted, but not framed. All foreign entries that are accepted will be framed at the expense of the federation.

No specimens will be solicited, and none of the work admitted to former salons can be entered this year. Except in the case of foreign contributors, all entries must have the name and address of the entrant plainly written on the back of each specimen. A list of titles must be sent the secretary a few days in advance of September 15, also giving the name and address of the sender, price of each specimen that is for sale, and special instructions, if any. The cost of transportation to and from the exhibition must be borne by the contributor. The decree stands that all work must be done by the entrant and the names of collaborators require to be signed, as well as their own. As soon as practicable after the exhibition is closed the pictures will be returned. On such as have been sold, a commission of fifteen per cent will be charged by the club under whose shelter the sale was made. Each exhibitor will receive a catalogue and any further particulars will promptly be given by the secretary, Mr. Waldo E. Strayer, 1120 Wood street, Wilkinsburg, Pennsylvania. All foreign entries originating in Great Britain, Italy, Norway, Sweden, Denmark and Australia are to be marked, "For American Photographic Salon," and all except Australia must be in the hands of the American committee at Wilkinsburg, Pennsylvania, by August 15. Australians are required to have their deliveries expedited fifteen days (to August 1). Those from Great Britain must be sent to H. Snowden Ward, 6 Farringdon avenue, London, E. C., England; from Italy, to Alfredo Ornano, 21 Via Cafforo, Genoa, Italy; from Norway, Denmark and Sweden, to Copenhagen (Denmark) Camera Club, and the Australian ones to A. Hill Griffiths, 66 King street, Sydney, N. S. W. Entries from all other countries are to be sent direct to the Pen, Pencil and Camera Club, 1120 Wood street, Wilkinsburg, Pennsylvania, and marked, "For American Photographic Salon, in bond to Pittsburgh." They should arrive in the Pittsburg Customhouse by September 1, 1907. American entrants should bear in mind that a failure to have their work framed or glazed will prevent their subjects reaching the juries. All work will first be submitted to the preliminary jury, of which William H. Zerbe is chairman. The officers of the federation are: president, R. L. Sleeth, Jr.; treasurer, William H. Phillips; salon director, Louis Fleckenstein. The preliminary jury is composed of twelve photographers, and the final jury is to be made up of painters, who have not yet been chosen. It is expected that the fourth salon will surpass all preceding ones, as nearly one thousand new names have been added to the federation's mailing list. Seven different collection points have been established throughout the United States and prospective entrants will find an inquiry addressed to the secretary to bring a specific list of places and the names of the collectors.

THE following sign, not long since, did duty for a hat store on upper Broadway, New York:

"Dust and dirt removed from your hat while you wait, and restored to their original color."—*Printers' Ink.*

Written for THE INLAND PRINTER.

THOUGHTS ON PRINTERS' PRICES.

NO. II.— BY A CASUAL OBSERVER.



IN the notes of last month it was stated that the printing trade was not the only business suffering from eccentric prices. In further substantiation of this view the following from the *Grocery World* will be of interest in addition to the home truths applicable to the printing trade that can be read between the lines. "One of the most dangerous competitors to go up against," says the *Grocery World*, "is the ignorant competitor; the man who doesn't know what it costs to do business, and who sells goods on a basis which is certain to be productive, in the end, of financial ruin. To illustrate the point, the story is told of a certain mill failure up in the northwest wheat country. The mill was well located, and good wheat, combined with honest and careful milling, had given the product not only a big local sale, but a reputation of great value on the eastern market. And it was selling its flour at 60 cents a barrel under what any other mill in its vicinity could sell without losing money. Jobbers who handled the flour of the first-mentioned mill took its prices as standard and assumed that other mills must be making a gigantic profit, on the theory that the first mill would certainly not sell at a loss. But the miller was selling his flour at below cost of production, and didn't know it. He was demoralizing the market by his ignorance of the cost of flour production. In course of time he failed. It couldn't have been otherwise. The retail merchant has to go up against this class of ignorant competitors even more often than does the manufacturer. When a man gets into manufacturing, he generally knows enough about the business to keep close track of the cost account [this is very doubtful], but scores of people jump into merchandising who never knew that there are other things entering into the cost of the article beside what is shown on the invoice. There are various ways of demoralizing markets. One is by slashing prices on staples. Another is by selling adulterated goods as the real article. But of all, the most dangerous, because the most uncombatable, is the ignorant competitor who doesn't know the cost of doing business, and who sells goods at prices which in the very nature of things can not yield any net proceeds at the end of the year."

ON the subject of "Printing-machine Expenses" the *Master Printer* says that it is one of the most important accounts in the running of any establishment, but it is one to which unfortunately too little attention is given by factory managers and proprietors, especially in factories devoted to the production of printed matter. If the printer could only get down from his high-art pedestal once in a while and view his plant in its true light as a factory pure and simple, he would then be able to compare results with other manufacturers in a way to better secure their respect and his own prosperity. Machine expense is always more difficult to figure than labor expense, and will usually better repay a close attention to its economical administration. This will be patent to any master printer who will carefully study the cost of running one machine in his plant, setting down the various items without any sentiment or evasion. Let us suppose that he is going to get the cost of a moderate-sized cylinder press running on every-day work. As soon as the machine is installed the expenses begin in what are known as fixed charges. A machine once used can not be sold for as much as it cost; wear and tear have made it less valuable, and if it has been in use a few years, it is very probable that the advance in the art which its builder has made will enable him to supply a better and more improved pattern, which further reduces the market value of the older machine. Depreciation from this cause is sometimes very high, and added to the natural wear will generally reduce the effective life of a machine to less than ten years. A small percentage of greater output in a new style or a little greater convenience in handling at reduced labor cost will often reduce the value of a press twenty-five per cent. As soon as the press is on the floor, rent for the space it takes begins to be a factor of machine cost, and interest and insurance jog along with a persistency that is greater than the proverbial bulldog. And, be as careful as you may, the repair bills will bob up at intervals, while the cost of power keeps right on, day after day. These are practically all fixed charges, in that they may be averaged for the life of the machine and distributed over regular periods for ease of reckoning; but to them must be added the sundry items of miscellaneous expense, such as oils, rags, rollers, renewal of small tools, tapes, etc., which, though often forgotten, are always bobbing up at the wrong time. These things make a grand total of machine expense that is entirely distinct from the labor cost of running the press, and in a large measure continuous whether the machine is running steadily or only part of the time; therefore, they should be carefully ascertained and divided pro rata among the actual salable hours of presswork before one can say that he knows what it is costing to run the press. Suppose, for the sake of illustration, that a press is installed at a cost of $3,000, and occupies, or rather requires, for its economical running a floor space the rental of which is $150 per year, and to drive takes about two horse-power, at a cost of $75 per horse-power per year. Such a machine would, with care, wear for fifteen years before it had to be discarded, but owing to improvements and increased speed of later patterns it is practically unprofitable to run on a competitive basis in seven years, but at that time will bring in exchange one-fourth of its first cost, but meanwhile has cost ten per cent of its original value in repairs and improvements, in the effort to keep it in the game. This will give a showing something like the following:

Interest on investment, at six per cent	$180.00
Insurance on $3,000, at $1	30.00
Rent, 300 square feet, at 50 cents	175.00
Power	150.00
Average share of repairs, seven years	45.00
Average share of depreciation, seventy-five per cent in seven years	321.75
Total fixed charges	$901.75

To which must be added the minor expenses, as follows:

Rollers, two full sets a year	$ 60.00
Oil, waste, benzine, etc	30.00
Total	$991.75

Now, it is generally admitted among factory men that an average year will not yield over 250 working days, and in estimating the day as nine hours, this will give a total of 2,150 hours into which to divide this expense, provided the plant is running up to this standard of time, or about 46 cents per hour.

In many factories the cost of superintendence is divided between the machine expense and the labor account, while in others it is carried solely by the labor account, and it makes but little difference in the result if the proper proportion of labor is added to the fixed charges as shown above; but it must be borne in mind that in labor, as in machine expenses, you are going to pay for many more hours than you sell — in most cases paying for about two thousand seven hundred per employee per year, and selling less than two thousand two hundred. Taking into consid-

eration this and the fact that it takes a feeder to each press and one-half of a pressman's time, and that in most cities this will amount to $22 a week — or possibly more — and that is $1,144 per year, or 53¼ cents per hour, it is easy to see that the basis cost of running that press is about $1, without one cent for the cost of selling its product or an iota of profit. And these figures are inside the usual practice.

Written for THE INLAND PRINTER.

AMBIDEXTERITY — ONE OR TWO HANDS.

BY N. S. A.



IN these days of strenuous business activities it is important that every worker avail himself of all the facilities he can possibly acquire which will give him greater efficiency. Very few craftsmen if told that they could, simply by dint of practice, almost double their capacity for work and execute the larger task with less relative effort, would believe the statement.

It is a fact, nevertheless, that a small amount of time given each day to the practice of ambidexterity would, in a short time, bring about this very increase of efficiency. It is not generally known that in Germany the practice of this art is now made compulsory in the schools. The manual training institutions teach their students to be "two-handed" in all their work. An additional surprise is found in the information that in Japan art students are taught to use either hand in the execution of paintings and drawings.

Some notable examples of ambidexterity have been found, especially in the case of Doctor Agnew, now deceased, who, though born left-handed, trained himself to an equally expert manipulation of the surgeon's knife when held in the right hand. A very successful pupil of Doctor Agnew — Doctor Deaver — has performed some very noteworthy operations that have called down the plaudits of his many admirers on account of the exceptional brilliancy of their execution, by means of his left hand, though naturally trained for the exclusive use of the right hand in all directions where manipulative skill is required.

Many persons have a latent faculty in this direction of an intensely practical resourcefulness, which, with a very little practice, will enable them to have "two strings to their bow." There are few professions in which the special advantages of ambidexterity would not completely overshadow any difficulties encountered in acquiring the art.

Looking at the question from the most selfish aspect, one can not evade the pertinacy of its recent agitation, because the advantages to be gained are not chimerical, but intensely practical. How much the energies of workers would be conserved if the left hand was as deft as the right. If one but stops to think, the increase of efficiency will be self-evident, for how frequently is the right hand fatigued by constant work which might just as well be shifted to the left with no loss of precision, providing the proper training has been given the usually neglected member. In this kind of an agitation one will invariably hear the echoes of "what is the use," but this is not the only direction wherein one encounters a knowingless indifference. However, it is a well-known fact in the engineering professions that a direct or indirect gain of five, ten or fifteen per cent is worthy of the most careful attention. In the field of human activity and usefulness, a coextensive use of both hands would enhance the percentages quoted very materially without any attendant cost other than that of a most valuable disciplinary régimen.

The subordination of the will power to one's best directive efforts is an attainment that should not be lightly considered because the domination of a state of passivity by the virile assertions of an awakened consciousness of power will arm the person exercised with a realization of a latent potentiality that can not do otherwise than have a beneficial reflex effect on all his activities. It is not alone a matter of exchange of manual activities from one hand to another, but the greater insurance against a positive pecuniary loss in case of even minor accidents or disabilities to which one hand or the other is subject. When both hands are equally expert, the disabling of one leaves the other available for regular duty. Let any one apply himself or herself but fifteen minutes daily, but persistently, with the closest application, and in a relatively short time a surprise will be the sequel, for a certain initiatory dexterity will have been acquired that will encourage further and more general application. Suppose that each time one finds

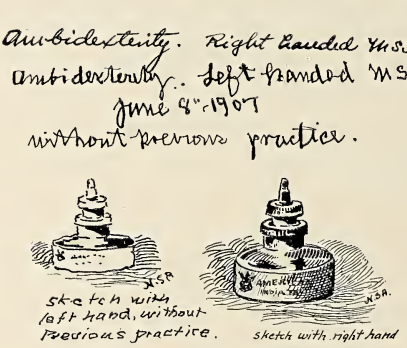


FIG. 1.— Showing the contrast between right and left handed pen manipulation.

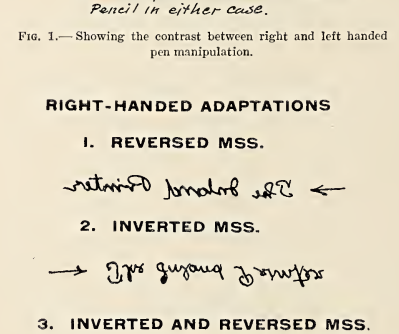


FIG. 2.— Showing right-handed adaptations without previous practice.

the right hand tired, instead of resting and absolutely doing nothing, the few moments are taken for the exercising of the left hand in performing the duties surrendered by the temporarily incapacitated right hand, a marvelous gain will accrue in a short time.

It would be defeating the manifest advantages of the principles of ambidexterity at the inception of any per-

sonal efforts along this line to insist on a blind duplication of all the activities of the right hand by the left. It is better to work along the line of least resistance and gradually acquire increased manipulative skill with the long-disused left hand so that no unnecessary strain is put on the directive agency of a possibly overwrought nervous system. Little by little the familiarity of movement will bring its own reward and the person who has acquired "two-handedness" will thank the day when his decision to become truly balanced, with a body in harmonious equilibrium, was born.

Fundamentally, nature's purpose has been perverted, for two eyes, two ears, two hands and two feet are provided because the physical requirements are such that the matters of solidity, of form, of place, etc., are best mastered by a *pair* of functions, while the presence of a singly placed organ of taste and smell is so placed as to best serve diverse locations of the elements which are to subserve the functions of the nose or mouth. The sense of touch is equally served by both hands, being equidistant from either one, and the sense of smell is sufficiently acute and the pervading distribution of odors in all directions — eliminating the question of distance or specific location — is best served by a single organ.

A very desirable field for the exercise of ambidexterity is found in the handling of tools, especially in the very simple matter of reaching for them. Usage has made the left hand a mere secondary agency, so that it will not properly coöperate with the right, either to take the main burden of work or to hand over tools, etc., which lie in its immediate vicinity. Instead, one reaches for successive tools, or the same tool at succeeding periods with the right hand, when the left might just as well be trained as a helper that would become more active than its usual semi-passive assistance is an indication of.

Many times the change from right to left in the matter of holding something on which work is being done could be easily and very profitably accomplished if, during a part of the operation, one hand was the agency for holding the work and the other performed the manipulation and for other parts of the operation the functions and hands were reversed.

It is said that by training ourselves to be right-handed we pervert the primitive direction of our physiological being, because the child, on first use of its hands, will usually proceed to do so indifferently, as to right or left, but we through long usage train it to give preference to the right hand.

The whole matter of right or left in its various ramifications has received the sanction of usage in diverse ways; for instance, the custom of pedestrians passing to the right and the subjection of vehicular traffic to the same restriction in America is quite in contrast to the reverse usage in England, where foot passengers pass to the right and street traffic to the left. This English custom may possibly be explained by referring to medieval usages. It then was necessary in the matter of defense for those on foot to pass to the right, because habit had made the left hand the holder of the shield and the right the wielder of a sword or spear; likewise, the usage of the day made the passage to the left on horseback subserve the purpose of defense better, for again, the shields were carried in the left hand and the highest efficiency in combat secured, because as the horsemen met, spear was found against shield, while the foot warriors on passing to the right presented shield against sword, the one being a conflict at short and the other at longer range.

Some railway lines, instead of having their trains pass to the right on double track lines, follow the reverse plan, so that the engineers face each other, claiming a greater security and freedom from accident.

In order to show the effect of manuscript tests, Fig. 1 is given, in which, without any previous practice, manuscript produced with right and left hand is reproduced, and in addition a free-hand pen sketch is affixed to the manuscript.

Fig. 2 shows how the mental faculties can control the manipulative efforts of the hands. In this instance the right hand was directed to write the words THE INLAND PRINTER, first reversed; second inverted, and third in an inverted and reversed manner. The purpose of these illustrations is to bring out the fact that will power can override even long usage if sufficient concentration is used.

If the reader will try these tests and make the mental resolve before starting that he *will do it*, he will be surprised to see how much command he has of his hands and their functions, and he may thus persist in acquiring a beneficial faculty which will prove a source of no small satisfaction, by reason of *difficulties mastered*. The smaller the task, the less special credit for its execution, but the more difficult the work, the greater is the attainment in surmounting it.



POOR BILL'S ONLY VACATION IS A DREAM.
Pierre Artigue, in the Kansas City *Star*, Kansas City, Missouri.

A VACATION INDEX.

An office supply company has issued unique advertising in the form of a vacation schedule. Near the top appear monthly calendars for June, July, August, September and October. Blank columns are provided for the names of employees, positions, beginning of vacations, endings, and for the names of the parties responsible for the work. It is a good form of advertising, because the card will be tacked up in a prominent place, and will advertise the firm for five months.— *Walden's Stationer and Printer.*

THE FIRST PRINTING OF THE DECLARATION OF AMERICAN INDEPENDENCE.

The first printing of the American Declaration of Independence appeared in the *Pennsylvania Magazine*, July, 1776. It occupied something less than two pages and the magazine ceased publication with that number.

At that time the magazine was edited by Tom Paine, sometimes called the infidel, and by a curious anomaly the periodical was published by Robert Aitken, the publisher of the first Bible in English to make its appearance in this country.

No attempt was made by the magazine to interrupt the even tenor of its way in introducing this most important State paper. The historic document is made to take the place under the general heading, "Monthly Intelligence," although there it is given the place of honor, being followed by the constitutions of several of the independent colonies. The nearest approach to a discussion of the state of the country's affairs is to be found in the anonymous paper, signed "The Druid," who was either Hopkinson or Jaine. In this the subject of civil wars is analyzed after the manner of the political writers of the time.

Smollett's Ode to Independence is reprinted among the poetry, and other articles in this number include "Proposals to Prevent Scurvy at Sea," "On the Great Danger of Ladies Wearing Wires in Their Caps and Pins in Their Hair," and a witty paper entitled "Ordinance for Adjusting the Ceremonial of the Salute," meaning the social salute of a gentleman to a lady when they met. The poetry includes a paraphrase of one of Anacreon's Odes and a weary bit of rhyme on "A Man in Love."

Altogether the July number of the *Pennsylvania Magazine* would not be regarded as an attractive "midsummer number" in the magazine world to-day, and would not alarm any of its contemporaries with its enterprise.

While it was usual to issue an engraving with each number, the issue for July, 1776, is devoid of this embellishment. There is a note on the last page which explains that the publisher "designed to give in this number a plan of the harbor of New York and parts adjacent, but was unable to get the plate engraved in time for the publication."

In justice to Aitken's enterprise it should be noted that the *Pennsylvania Magazine* was the first monthly issued in this country which lasted for more than one volume. The *Pennsylvania Magazine* continued from January, 1775, until July, 1776.

An interesting specimen of advertising enterprise may be mentioned in this connection. Mr. Franklin Hobbs, of "The Letter Shop," Chicago, has prepared a plate from the original Declaration and printed it in a lucent green. Those interested, writing under their own letter-head, may obtain a copy on request.



A CURE FOR DYSPEPSIA.
Photo by R. R. Sallows, Goderich, Canada.

A GOOD advertising scheme is employed by one printer as follows: Waste stock is made up into small telephone pads, and across the top are printed favorite maxims culled from Fra Elbertus and other philosophers. Of course, the pad carries the printer's imprint, but this is very modest and most of the space is left for writing. These are distributed among the business men and every man who goes to the 'phone to order printing has to do it on this particular printer's reminder.— *The Practical Printer.*

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

BLOCK MOUNTING ON QUADS.

To the Editor: TOPEKA, KAN., July 1, 1907.

The article on "Block Mounting on Quads, etc.," printed on page 390 of the June INLAND PRINTER, revives a suggestion made a long time ago, namely: To make quads, leads, slugs and metal furniture all to a uniform standard height, say fifty-four points, or twelve points less than type-high. My plea is made from a sanitary point of view. With quads, leads and slugs of various heights it is next to impossible to cleanse a form thoroughly, except the face of the type. A residue of the dissolved ink, frequently mixed with dust and lint from paper, finds lodgment in crevices between the high and low material and makes distribution filthy work, and when the stuff dries on the material it becomes a source of annoyance and loss of time to the compositor. A form that has had a long run and is allowed to stand locked up for a few days becomes actually cemented together. Another undesirable feature about mixed heights of blank material is the collection of dust when live matter is tied up and stored for future editions. It is impossible to brush a page clean and difficult to clean it even with the bellows.

I do not believe that any substantial reason can be advanced by typefounders against making blank material uniform and standard height. It is only another progressive step, much easier than was the standardization of the height of type, the point system, and the lining of typefaces. To the older printers who have witnessed the improvements made in printing material and appliances during the last thirty years the continued lack of uniformity in blank material causes amazement.

The suggestion of the author of the article referred to that blank material of standard and uniform height could be used to advantage in illustrated catalogue work appears to me to be practical and worthy of more than a passing thought. Unmounted plates are almost universally used in newspaper shops now-a-days, but seldom used in book and job shops. With unmounted electrotyped cuts twelve points thick and blank material fifty-four points high I can imagine conditions new, novel and perhaps profitable in the way of illustrating job printing, booklets and catalogues. Even though this suggested method of using unmounted plates should prove to be more visionary than practical, the introduction of blank material of standard and uniform height still remains desirable, and I believe will be adopted in due time by some enterprising foundry manager.

If the platemakers, generally, would pause a little while in *their* chase after business and agree to use copper and zinc of standard thickness (in points) and trim their blocks square and true to nonpareils or multiples of nonpareils, this too would add happiness and prosperity to the printer's daily labor. T. B. BROWN.

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PRINTERS' MUTUAL INSURANCE.

To the Editor: WASHINGTON, D. C., July 30, 1907.

In the London Notes of the June INLAND PRINTER was the statement that British printers have founded a Printers' Mutual Insurance Syndicate, to make a specialty of insurance protection for printing establishments. This on account of excessive premium rates on printers' fire risks demanded by regular insurance companies.

I wish to inquire whether there is, in this country, any such printers' mutual insurance company, and if not, why not? The increasing discrimination against printing-plants by insurance companies suggests the opportunity for the establishing of such a syndicate. It also suggests the inquiry whether such discrimination is warranted by actual conditions. Have statistics ever been compiled to show whether fires originate in print-shops out of proportion to other places?

The insurance companies claim that printers' risks are greater because of the use and presence of benzine, gasoline, oily rags, paper, etc. But, as a fact, do many destructive fires originate in printing establishments? During several years of experience among print-shops I can recall few such instances. Some reliable figures on the subject would be quite interesting. Would it not be a good thing for THE INLAND PRINTER to take up the question, make inquiries and publish the results?

Insurance companies also discriminate against owners of buildings who lease rooms for use as print-shops, demanding a higher premium. Even though a print-shop occupies but a small portion of a building, the rate on the entire structure is affected. In some cities it is difficult to secure room in desirable buildings and locations on this account.

I know of an instance where a printing outfit is in storage in the basement of a dwelling-house, and not in use at all. Yet the insurance company exacted the full extra premium on the material, as though in full operation, and, furthermore, the rate on the house was raised several per cent, because of such storage of an idle printing outfit! If there is not already a printers' mutual insurance company in this country, the time and conditions seem to suggest that some one in position to do so, start such a project. It should have the hearty support of all proprietors of printing establishments. M. E. SLOANE.

TROPHIES OF THE CHASE.

Winthrop E. Stone, president of Purdue University, in an address in Lafayette, said of ignorance:

"Ignorance makes all that it touches ridiculous. Nothing, not even culture, is immune to its attacks. Did you ever hear of the ignorant millionaire's library?

"Well, there was a millionaire, a cattleman, who led a visitor into a great room lined with thousands of volumes.

"'See them books?' he said.

"'Yes,' said the visitor.

"'They're all bound in calf, ain't they?'

"'Yes,' the visitor agreed; 'they seem to have a uniform calf binding.'

"The millionaire chuckled proudly.

"'Well, sir," he said, 'I killed all them calves myself.'"

TO REMOVE CUTS FROM A WOODEN BASE.

To remove a cut from a wooden base, slam it down on the stone good and hard, and one or two efforts will start the nails. Draw the nails and your plate is off in perfect condition.— *Practical Printer.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

JUDGING from some previous attempts to start similar institutions to the proposed Printing Trades Exchange and Market in London, there may be a difficulty in getting printers and machine-builders to sacrifice what is practically a whole day a week for the sake of problematical business. The average machine-seller prefers to select his victim, and sticks at him in his office until he worries him into buying. However, if it gratifies the Institute of Printers and Kindred Trades to run a side show in the form of an exchange, no one will object.

THE coöperative system, which has taken a wonderful hold on the northern counties of Great Britain, is more slowly making progress in the south, and consists in the banding together of workers and others for the production of their own necessaries, whether in foodstuffs, clothing, furniture, or other articles that are necessary to man's existence. Several coöperative printing-offices are in existence in various parts of the country, and the other day the coming of age of the London establishment was celebrated by a luncheon at the Crystal Palace, at which all the leaders of the coöperative movement were present. Mr. D. J. Shackleton, M. P., in the course of an interesting address, gave some particulars of the growth and prosperity of coöperative printing. The London Society, he said, started twenty-one years ago, and their first business totalled about $4,085 in the first half year; it had finished up with a total for last year of nearly $175,000. They were naturally proud about that, and all joined in hoping that the trade of the Society might still be increased. With regard to wages, they paid the trade-union rates, and there was no difficulty about it. The total trade of the Society for the past twenty-one years had been over $2,250,000, the profits over $100,000. In this coöperative printing works, the workmen are practically their own employers, and the profits, after deducting working expenses, are divided among them.

AMONG the few men that have been prominent in the world of labor in England is Mr. C. J. Drummond, who for a long number of years acted as the secretary of the London Society of Compositors, and, although sometimes he was called a "masters' man" by a section of the members, he certainly piloted the Society in a masterly manner through several periods of storm and stress, and avoided by his sensible tactics many a labor dispute that might have proved extremely serious for the workmen concerned. Mr. Drummond left the London Society of Compositors to take up the position of one of the labor correspondents of the board of trade, and at the time of writing he has just been promoted to the post of chief labor correspondent of the board. During his term of service in this Government department Mr. Drummond has rendered great service on labor questions, not alone connected with the printing trade, and in appointing him to his new post the authorities have done a graceful act. He has labored earnestly in the cause of the benevolent institutions connected with the printing trade and has ever been in the front rank in assisting nearly every good work to help the aged, infirm, printer, widow and orphan, not only by means of arduous duties imposed on him, but also with financial assistance, never turning a deaf ear to their countless appeals. His name will be perpetuated in many of his works, especially with the "Drummond Pension Association." As vice-president of the "Caxton Convalescent Home," Limpsfield, Surrey, as member of the council to the "Printers' Pension, Almshouse and Orphan Asylum Corporation," as one of the founders of the Institute of Printers he has done good work. His interest in the welfare of the London Society of Compositors remains the same as when he held the chief secretaryship. On his retirement from that post he was elected as one of the trustees of the funds of this great body.

A MOVEMENT to regulate the hours of labor is on foot among the paper-mill workers in the Bury, Radcliffe, Ramsbottom and Little Lever districts, all in Lancashire,



THE BURNS MONUMENT ON THE BANKS OF THE DOON, AYR.

and at a meeting just held at Bury a resolution was passed unanimously recording the meeting's "emphatic protest against the frequent encroachments on the Saturday afternoon holiday at some of the mills in the district, and appealing to all non-union paper-mill workers to organize and practically support the agitation for the permanent abolition, by law, of all Saturday afternoon and Sunday work, except for repairs." The meeting also asked all members of the House of Commons to help paper-mill workers and other factory workers similarly oppressed by excessive working hours to enjoy the great boon of a free week-end, which they have insisted upon having, by being in their places and voting for the second reading of the Saturday noon to Monday Morning Stop Bill.

THE youngest of the London dailies, the *Tribune*, has been having trouble in its machine-room. Hoe & Co. of London and New York, and the Northern Press and Engineering Company of South Shields, respectively put in machines when the paper started. There was considerable trouble at first in getting out the paper owing to mechanical difficulties, and ultimately the proprietors refused to pay for the Northern Press Company's machine. The outcome of this was an action in the Court of King's Bench for the recovery of $33,245, being the price of the press as agreed upon. The defendants' contention was that the machine was not competent to turn out the forty-eight

thousand copies an hour, which it was supposed under the contract to throw off. Plaintiffs responded that if that were found to be so, it was due to incompetence on the part of the men set to work the machine by defendant, and suggested that no fault was found with the machine until it was discovered that it was not necessary to have three machines for the production of defendant's paper. Plaintiffs also stated that when they were called in on the first complaint about the capacity of the machine, their employees overhauled it and next day it was run at a speed equivalent to fifty thousand copies an hour, which was two thousand beyond the number contracted for. After a hearing lasting over several days the judge put the following questions to the special jury: (1) Whether the machine was delivered according to contract on January 15, 1906? (2) If not, was it accepted by defendant between January 15 and May 5? (3) Was the machine delivered according to contract on May 5? (4) What sum, if any, was the defendant entitled to for experimental working and for reduction of contract price? (5) If the jury answer "No" to the first and second questions, what damages, if any, should defendant have by reason of the machine not being delivered or not being delivered in time? The jury on the fourth count gave defendant $1,750 damages. On the others they found for plaintiff. Judgment was therefore given for plaintiff for $31,405 with costs.

One of the best-known of British papermakers, Mr. John Town, the present head of the firm of Joseph Town & Sons, Limited, has just celebrated the fiftieth anniversary of his business career, and the occasion was honored by the whole of the staff being entertained by the firm, and by the presentation by the employees to Mr. Town of a handsome solid silver statuette of justice, together with two valuable side-dishes, a gold watch and chain and a sovereign purse. A good deal of "speechifying" took place and it was universally admitted that Mr. Town was a jolly good fellow.

The custom, which of late years has become a common one, of London firms starting auxiliary printing-works in the country, is causing serious apprehension among the workers as to what will be the result on wages. The question of the amalgamation of the Typographical Association, the London Society of Compositors, and the London Machine Managers' Society is one that will have to be seriously considered in the near future. There has been going on for the past few years a large migration of London firms to the country districts a few miles outside the London societies' radius, where the rates of wages are, on the average, twenty-five per cent lower than in London. One or two of these firms pay London wages and are strictly society, but the majority are paying about $7.50 per week, and are open houses, while a few of them are non-union shops employing female labor as compositors, Linotype and Monotype operators and machine-minders, and are overrun with apprentices. Nearly all these firms have their head offices in London, where they pay union rates and employ only union hands, and so pose as trade-union firms. Three years ago the Home Counties Group was established for the purpose of making a combined move to bring the wages up to a decent standard, and to a certain extent they have succeeded, as a minimum wage of $7.50 per week has been obtained in the branches of the Home Counties area (which is twenty-five miles outside the L. S. C. radius), where anything from $6.50 to $7.50 was previously paid. But is $7.50 a sufficient wage for a man who has served seven years' apprenticeship to a trade?

The dangers of commenting on trade matters by trade organs has been exemplified in a case that has just been decided in the Court of Appeal, in which a retail bootmaker obtained $15,000 damages for libel, founded upon a statement regarding the plaintiff's business that appeared in a journal called *Footwear*, the organ of the bootmaking business. Newspaper proprietors have to be exceedingly careful in England as to how they criticize anything or anybody.

THE FORCE OF SMALL WORDS.

BY DR. J. ADDISON ALEXANDER IN THE "PRINCETON REVIEW."

Think not that strength lies in the big round word,
Or that the brief and plain must needs be weak.
To whom can this be true who once has heard
The cry for help, the tongue that all men speak,
When want or woe or fear is in the throat,
So that each word gasped out is like a shriek
Pressed from the sore heart, or a strange wild note
Sung by some fay or fiend? There is a strength
Which dies if stretched too far or spun too fine,
Which has more height than breadth, more depth than length.
Let but this force of thought and speech be mine,
And he that will may take the sleek, fat phrase
Which glows and burns not, though it gleam and shine—
Light but no heat—a flash, but not a blaze!



THE BURNS MAUSOLEUM, DUMFRIES, SCOTLAND.

Nor is it mere strength that the short word boasts:
It serves of more than fight or storm to tell,
The roar of waves that dash on rock-bound coasts,
The crash of tall trees when the wild winds swell,
The roar of guns, the groans of men that die
On blood-stained fields. It has a voice as well
For them that far off on their sick-beds lie;
For them that weep, for them that mourn the dead;
For them that laugh and dance and clap the hand;
To joy's quick step, as well as grief's slow tread,
The sweet, plain words we learnt at first keep time,
And though the theme be sad, or gay, or grand,
With each, with all, these may be made to chime,
In thought, or speech, or song, in prose or rhyme.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

CLEANING THE PLATE FOR RE-ETCHING.—As a preliminary operation to the reëtching it is well to see that the plate is free from scum, and that the iron is able to etch it evenly. This should be done by passing the plate through the iron, and with a wet sponge rub gently all over. Should any scum not yield to this treatment a solution of chromic acid may be tried. If it does not yield to this treatment, heat the plate and again apply the chromic acid. The plate is now in condition for reëtching.

DENATURED ALCOHOL IN COLLODION.—"Operator," Chicago, asks: "Can denatured alcohol be used in making collodion? And if so, what make? If we could use it here it would result in a big saving of money, as we use a gallon of collodion each day. I have not heard of anybody using it yet and thought if it was in use you would surely know of it." *Answer.*— No, denatured alcohol can not be used in collodion for the reason that the ingredients used to denature it and render it unfit for drinking spoil it for use in collodion. Highly rectified wood alcohol might be used for collodion, but it would soon fill the silver bath with impurities, so that it is unprofitable. A good quality alcohol is required to dissolve the iodizing salts and it does not pay to use poor alcohol.

STOPPING OUT AND RE-ETCHING.—All stopping out should be carefully done, and the outlines of all visible detail which are not already strong enough faithfully traced. Any deviation from it instead of improving the plate has a tendency to flatten and destroy what is already there. Speaking on the duration of etches, I have found that ten rocks for 150-screen work may be safely given without fear of showing any hard marking. I invariably make use of this number when etching clouds in a flat sky, leaving portions where more definition is required to etch a second and perhaps a third time without immediate softening off, and finally by finishing by local treatment with a small brush and iron when the stopping-out varnish has been cleaned off. Or it may be necessary to repeat the stopping out if, after proving, it is found that the reëtching has not been carried far enough.



THE EXPERT.
Photo by R. R. Sallows, Goderich, Canada.

THE SUN NEVER SETS ON THE PROCESSWORKER.— Seeing a weekly paper with illustrations from color plates printed in Milan, Italy, also the beautiful color illustrations in a paper from Santiago, Chili, South America, and remembering the splendid color plates in the Christmas papers from Christchurch, New Zealand, gives emphasis to the notes on the universality of processwork in the August number. The letters of inquiry that come to THE INLAND PRINTER from such widely separated subscribers as those in India and Honolulu are further evidences. Now one can find through

advertisements that processwork is an established business in Johannesburg and Capetown, Africa, as well as Lisbon, Portugal and Madrid, Spain. When our readers are traveling they will find supplies for processwork at such out-of-the-way addresses as 10, Custom House Quay, Wellington, New Zealand; No. 16, Nichrome, Tokyo, Japan; Dottninggatan 2, Stockholm, Sweden; Via del Castelfidardo, Milan, Italy; Kasankaja Str., No. 13, St. Petersburg, Russia; 73, Clarence street, Sydney, New South Wales, Australia; 380-382, Flinders Lane, Melbourne; 58-60, Burnett Lane, Brisbane, and other places in the great commonwealth of Australia. While in our own country photoengraving is being taken up in the smaller cities and larger towns until there is scarcely a place of any importance without a processman of some kind.

THE SILVER BATH IN HOT WEATHER.— E. W. Foxlee, in the *British Journal of Photography*, tells well some silver-bath peculiarities as follows: "Sooner or later a bath which is in use will become disordered — there is no way of avoiding it — and will require to be doctored. It will in time become super-saturated with iodid-nitrate of silver and overcharged with ether and alcohol from the collodion. The result of the former is the formation of pinholes, or sometimes of a sandy deposit on the negatives. It is a curious fact that a cold solution of nitrate of silver will hold more of the iodid-nitrate of silver in solution than will a warm one. It will frequently happen, more especially in summer time, that a bath which in the early part of the day while it is comparatively cool will work satisfactorily, will later on, without any warning, yield only pinholely negatives. If, under these circumstances, the plate be closely examined when taken out of the bath, fine crystals will be noticed sticking out of the film, and probably a plentiful crop of them will be seen at the bottom of the vessel. These are the iodo-nitrate of silver, which have separated from the solution in the shape of fine needle-shaped crystals. The bath needs purifying treatment. When a bath is old a thin scum will form on its surface at times; this should be skimmed off with a piece of blotter, for if a plate were put into the solution with the scum on it the negative would show stains or markings on the surface of the film when developed."

BRITISH PROCESS HUMOR.— Mark Twain, by his recent visit to England, has so infected the Britishers with humor that it has spread like a contagion even to the process-workers. They are so bubbling over with it that they contribute pages of jokes to the process journals. This being the silly season there is no reason why we should not have a little enjoyment, of their providing, and so rather than surfeit the reader with too much merriment just five of the most uproarious samples of British wit are reprinted here from *The Process Monthly*. Readers finding the joke in all of them will please send their names, with a clear explanation of where the fun is, for the benefit of those who are too dull to appreciate British humor. Here is joke No. 1: "I do think when my work-people spoil a lot of three-color prints they should suffer for it to some extent," exclaimed an angry engraver. "That would certainly be dividing the spoils with them," a friend chipped in. Joke No. 2 is not so easy; here it is: "It is a wise 'finished half-tone print' that knows its own father." This one has a point to it anyway — Joke No. 3: "Some half-tone post cards of the Embankment have been so bad that they have given Cleopatra the needle." Here is one that was intended for a business maxim, but a hunk of humor was worked in — Joke No. 4: "Never prophecy (as to cost) unless you have fine-etched. In other words, unless you know." This last one sounds like London *Punch*, the fun is buried so deeply in it — Joke No. 5: "I have often called to mind," said a well-known Fleet street blockmaker the other day to the writer, "I have often called to mind the saying of my grandfather. He was a farmer. He use to say about his corn, 'Sell and repent. Don't keep and repent.' Again and again, even in my business, though it is not of course the buying and selling of commodities in the ordinary sense, I have none the less been able to act on that principle." Mark Twain is responsible for much deviltry in this world, but his connection with these process jokes should bar him from the society of decent fun-loving people.

RE-ETCHING, OR FINE ETCHING.— J. W. C., New York, asks if there is any book that will give instruction in reëtching half-tone plates. He is a wood engraver who wants to take this work up for a living. *Answer.*— Several inquirers have asked the same question of this department. There is no book that will help one. A. H. Tinkler, at Bolt Court School, London, lectured on the subject, and the following paragraphs comprise about what he said on the subject, beginning with these rules: (1) See that the work-table is kept clear of all litter. Neglect of these precautions is liable to result in injury to the originals; to further safeguard them they should be kept under glass. (2) Where lac is used for stopping out, see that it is kept in good condition. The best receptacle for this is a pot holding not less than two ounces, fitted with a lid in which is a hole sufficiently large to insert the brush. The reason for the lid is to prevent to some extent the evaporation of the spirit. The pot should be covered with a tight lid when not in use, and in the morning fresh lac should be added. This pot should have a base of some kind, so that it will be impossible to overturn it. When through work clean the brushes in wood alcohol. (4) When using chalk or magnesia for filling a plate it must not be used in lump form, but should be crumbled finely between the fingers over the plate and the powder gently rubbed in. (5) Protect the back of the plate with lac or other resist and see that all spots and other blemishes are carefully stopped out before etching.

THE PHOTOGRAVURE PROCESS OF TO-DAY.— E. R. W., who asked some months ago as to the last word regarding photogravure, is recommended to read what J. Threlfall and W. J. Smith, of the London County Council School of Photoengraving, are writing on the subject in *The Process Monthly*, beginning in the July number. They give the following as an outline of the process as worked to-day: "A copper plate is thoroughly cleaned and a 'grain' of powdered bitumen deposited upon it. The plate is heated to make this grain adhere. A reversed transparency is prepared (preferably by the carbon process) which is printed upon a piece of carbon tissue. When exposed this tissue is transferred to the grain plate, which forms a negative resist to the etching fluid (perchlorid of iron). When dry the image is ruled around with an acid-resisting varnish, and the edges and back protected with same. It is then ready for etching, which is carried out in several baths of perchlorid of iron of several strengths, the thicker or heavier solutions only penetrating and etching the lower tones. When the plate is judged sufficiently etched, the resist varnish and grain are removed, and a proof taken on a copperplate press. If necessary the plate can be worked up. It is then given a thin coating of iron, which protects the delicate surface of the copper. Prints can be taken until the iron facing shows signs of wear, when it must be renewed. For photogravure a reversed transparency is required. If the original was photographed with a prism or mirror on the lens, it will be only necessary to make a contact positive on a dry plate from the negative. This

positive should be of soft quality but full of detail, no clear glass showing. If the negative is a hard one the positive had better be made upon a dry plate and a soft developer employed. Should the negative be too 'soft' it had better be made also on a dry plate, the exposure and development being so timed as to give a positive of correct gradation. If the negative is not reversed and a dry-plate positive is required, then it must be made in a copying camera, the film of the negative being placed toward the light source. If the negative is just of the right quality, it is better and cheaper to make a carbon transparency, as it gives the reversal in the usual course of development and retains all the gradations of the negative."

PHOTOENGRAVING, THE PRINTERS' NEW ALLY.— W. S. Rossiter, Chief Clerk of the United Census, gives in *The Printing Art* some figures to show the tremendous growth of the "Printing Habit," as he terms it. He tells of the two new allies to the printing trade in these words: "There are two important factors which are especially influential in swelling the percentage of increase in value of printing products. The first is the comparatively new field opened up to the printer by the increasing use of photography and photoengraving. The liberal use of these two allied arts has brought extensive patronage from interests hitherto unresponsive. The era of the cheap woodcut and the illustration makeshift has given place to increasingly tasteful products until the designer's art has been taxed to the utmost to supply artistic creations. Mere printing — the cost of composition, presswork, paper and accessories —become a trifle in comparison." If Mr. Rossiter means by this last sentence that the cost of designs and engraving exceeds the cost of everything else in illustrated printing matter, then he is mistaken. In a few books, magazines, illustrated weekly publications, that depend for their sales on their illustrations, is this true. In the case of pamphlets and circulars that are largely illustrated and rich with designs this might be. But should the edition be large the cost of paper and the printer's bill is the chief item of expense. Even shrewd newspaper managers have learned that it is cheaper most often to use illustrations than to pay for copy, telegraph tolls, copyreading, typesetting, proofreading, editing and all the other expenses that go to fill the same space with type. On newspapers of large circulation the paper bills overshadow all other bills. Mr. Rossiter is right, however, when he says: "Photography and photoengraving not only tempt to the use of printed matter for an infinite number of purposes, but also to more expensive matter. There is an increasing tendency on the part of manufacturers to utilize booklets, circulars and catalogues instead of samples in various lines of business, since wares can be reproduced by the photoengraving color process in such perfection that a rug, a piano, a piece of jewelry, furniture or machinery can be reproduced in colors of such striking exactness as to convey an impression of the article portrayed. The printed page has long formed the principal promoter of business, but now the printer has opened new possibilities of trade for the manufacturer and merchant, by enabling him to place before every possible customer reproductions of wares almost as tempting as the articles themselves."

CLASSIFIED.

"Yes, he reads the most imaginative poetry — indulges in the wildest statements — loves the brightest colors, and absolutely doesn't know the value of money."

"I see; he's an advertising man for a dry-goods store." — *Puck*.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

TOO MUCH COLOR (74).— "Kindly criticize the presswork on the enclosed cards (visiting cards)." *Answer.*— The presswork could be improved by using a better grade of black ink. The color on card jobs of this kind should be run as light as possible. The shaded text appears to better advantage where there is but a slight amount of ink used, and this should be of the best grade, about $1.50 a pound. There is economy in the use of good ink over a cheaper grade; besides, the appearance of the work is so much improved that a printer of a fine class of work should not hesitate at the difference in the cost. The fault of running too much color is a common error with many in platen presswork.

AN INK SOLVENT (60).— "I write to inquire as to the use of 'dead oil.' I have been told that it will remove dry ink from rollers and plates; it might also remove ink from cuts and type. What kind of oil is it, and where can it be procured? I have made numerous inquiries from dealers in paints and oils, but they did not seem to recognize the name." *Answer.*—"Dead oil" is a by-product from gas manufacture. It is sold commercially as crude carbolic acid. It may be procured from drug stores in bulk, as it is usually carried in stock as a cheap disinfectant. It may be used as a solvent of dry ink on rollers or plates by covering the plates or rollers generously and allowing it to remain some time. Then rub off the rollers or plates with a cloth. It will not injure the face of the roller. It may be procured in gallon lots from The Barrett Manufacturing Company, Chicago.

THE MECHANISM OF THE PRINTING-PRESS (65).— "Will you kindly inform me through the Pressroom Department of THE INLAND PRINTER where I can procure a book treating on the subject of the mechanism of printing-presses? I would prefer a book having diagrams and illustrations of parts, showing and explaining the purpose of these different mechanisms, with data as to adjustment, etc. It is my purpose to try and gain a fundamental knowledge of presses in general. Any information you may be able to give me will be thankfully received." *Answer.*— C. B. Cottrell & Sons Company, 41 Park Row, New York, issue just such a book, and a letter addressed to them will no doubt elicit the information you desire regarding it. The book, which is entitled "Problems of Pressmanship," contains diagrams and illustrations of the principal parts of their press, with detailed information as regards adjustment of register rack, intermediate driving gear, etc. A book of this kind would be a valuable help to any pressman who is making a study of the principles underlying his trade.

CUTTING AND SCORING CARTONS (68).— "Kindly advise me concerning the following: (1) In the make-ready on a cutting and scoring press, should the cutting rule come in *direct contact* with the iron sheet on the platen, or should it cut against or through cardboard? (2) What quality of cardboard is best adapted for use on the platen of such a press? (3) What kind of gum or glue is best for fastening this cardboard to the iron? (4) Is there a book published

on this subject; if so, by whom and at what price?" *Answer.*—(1) The cutting rule should not come in contact with the platen. The usual plan is to have a movable sheet of soft metal placed next to the platen on which the cutting is done. Stencil brass is used for this purpose. It can be obtained from dealers in brass sundries. (2) Some pressmen use a sheet of pressboard instead of the brass sheet. This board can be procured from any dealer in printers' or bookbinders' supplies. (3) The cardboard may be cut to the size of platen and a strip of cotton cloth glued to the top and bottom. These pieces are fastened under the bales of the platen to secure the board in position. The board is not fastened to the platen by glue. (4) We do not know of any book treating on the subject of cutting and scoring.

Dampness Affecting Rollers (64).—"We are located in a very damp building, built in rock, and have a great deal of trouble with our rollers. We keep a gas stove going all the time. Our old rollers work better than the new ones. They simply will not take the ink. I tried magnesia and everything I could think of. Notice the red on the enclosed card, and this was a double roll. Can you suggest any remedy?" *Answer.*—As the cause of the trouble is due to the dampness of the atmosphere, and as new rollers have a greater affinity for moisture, they should not be used until properly seasoned. To accomplish this, the rollers should be ordered so that ample time may be given to seasoning, and as rollers do not readily season in a damp atmosphere, it would be well to keep the rollers in a closet or a closed place where the air might be kept dry by artificial means, such as having a quantity of unslaked lime or by forced ventilation, rather than by heat. Rollers are sometimes treated with powdered alum, which temporarily removes the moisture from their face; but the hygroscopic properties of the roller composition soon absorbs sufficient moisture from the surrounding atmosphere to again put the surface of the roller in a sticky, unusable condition. A damp pressroom may be made quite dry by proper ventilation, rather than by heat. A stiff-bodied job ink, like the vermilion used on the card in question, will not cover if rollers have a moist surface.

Solids Print Spotted (63).—"I am sending you a couple of sheets of some work that has given me trouble. One side of the S. & S. C. sheet was printed shortly after the cuts were washed out, the other after running a while. This was run in sixteen-page forms. What makes the spots on the cuts? This ink has never given trouble before, the price being 50 cents, and the ink being very 'short.' We are in a half basement and as it is raining nearly every day, our summer rollers are not in condition to use every day. I had on some old and some new rollers at this time. No amount of 'spotting up' of the solids seems to do any good. I have never had any trouble like this before that I could not remedy. Is the fault in the paper, the rollers or the ink?" *Answer.*—The spotted or mottled appearance in the solids of the half-tone cuts printed on the S. & S. C. stock does not appear to have been caused either by the paper or make-ready. We would ascribe it rather to the use of a "short"-bodied half-tone ink with "green" or sticky rollers. A "long"-bodied ink under such conditions should have been used. A better plan would be to have the rollers in prime condition before attempting to do the work, as unsuitable conditions will prove a handicap, and the product of a machine will be diminished, and the work turned out will be unsatisfactory. See answer to (64) under this head.

Insufficiently Boiled Oil (61).—"I have a quantity of what I supposed was boiled oil, but as it causes grease-marks to show on printed work around large or solid lines where I have used it in ink, it is useless for reducing purposes. These marks do not appear until the work is nearly dry. Can you inform me how to 'doctor' this oil, as I do not want to throw it out and can not now return it?" *Answer.*—It is evident that the oil was insufficiently oxidized. As it might not be convenient for you to boil it, you might greatly improve its drying qualities and entirely overcome its tendency to grease the paper, by exposing it in unstoppered bottles in the strong sunlight. This treatment will clarify the oil and cause a sediment to be deposited at the bottom of the bottle. After several weeks of exposure it will be noticeably improved. The clear oil may be poured off and the sediment collected for further treatment. The sunlight and atmospheric oxygen are the active agents in producing this change, which is a chemical one. This change might have been accelerated by the use of manganese or other metals which are rich in oxygen. These oxidizing agents, if added in known proportions, will effect a quicker change, but the product is not as suitable for printers' use as the oil treated by the slower or stocking method.

Transparent Tints (62).—"Will you tell me through your journal how tints can be mixed so that they can be run over type or cut forms and give as good results as if they were run first? I have to content myself with using magnesia as a tint base. I know a pressman who has a better way of mixing them, but he will not, of course, give it out. The tints he makes are fine and when used that way save the trouble of running set sheets." *Answer.*—The semi-transparent tints which are used to print over type and cut forms may be procured from your inkman; or if you desire, you may order the base or vehicle, which you may tint to any depth of shade. These tints will print well either with solid or screen tint-blocks, the tints lying very even. Some pressmen use 00 varnish as a base, to which they add the dry color and rub up or mix until the desired shade is reached. A careful measuring of ingredients will insure the correct tone when using in large quantities, especially if several batches must be made. The amount of color to carry while running forms will depend on the ratio of varnish and dry color used. The aim should be to carry the minimum amount that would be consistent with results desired. Work of this kind should not be attempted until trial sheets have been run and allowed to dry to determine absorption and loss of color.

Registering Deckled-edge Stock on a Platen Press (66).—"I send you herewith two samples of jobwork, both of which have given me trouble. On the deckled-edge letterhead in two colors I was unable to get good register. The bond-paper letter-head printed very unsatisfactorily. I wish you would tell me through the Pressroom Department how I might do these jobs properly." *Answer.*—The letter-head should have been locked up with head to the right. This gives a smooth edge for the two lower guides. The left, or side guide, may be a piece of reglet pasted on tympan, to which stock is fed lightly. Another plan which platen pressmen use successfully is to lock up a piece of two-point brass rule, which has been made less than type high (so that it is not inked) and shaped like a parenthesis: ")." This is placed in the form in such a position that it will cut out only a small part of the deckeled edge of the stock. This cut-out serves as the position for the side guide on each subsequent color. To make the cutting effective, a small piece of pressboard is pasted on the tympan where the brass rule is to strike. The bond-paper letter-head was printed with unsuitable ink—judging from the appearance of the impression, the ink had either been reduced or a soft-bodied color had been used, as the color seemed to "crawl" in the solids of the half-tone cuts.

For bond paper, use a very stiff job ink. Bond paper calls for the special black which is ground in a heavy varnish and is very tacky. The ink is usually a hard dryer, but not always a quick dryer. The make-ready of a vignetted half-tone cut for a bond-paper job should be on very hard S. & S. C. stock (if the harder mechanical overlays are not procurable), as more than ordinary pressure is required. When the make-ready is completed, if a pressboard or sheet of stencil brass is placed just beneath the manila draw, there will be more uniformity and less yielding of make-ready and tympan.

Slurring on Back End of Form (67).— "At the bottom of pages 2 and 3 and 1 and 4 of paper enclosed you will find slurring. This is not on the gripper-edge and does not occur on heavier forms, but at any speed at which the press is run. We would like to know how to remedy this. As far as we can ascertain, the cylinder is on the bearers and the cylinder and bed travel together. We have a —— drum-cylinder press of ancient origin. We have had this trouble ever since the press was set up. In addition to this, we would like to ask one more favor regarding our rollers: they seem to crack and the surface becomes rough on the ends. We notice this only on distribution vibrators on the ink-plate. The form rollers do not give trouble in this way. Is it the ink, or is it the dirt which accumulates on the ink-plate from the paper? What would you suggest to catch this dirt or paper dust to keep it off of the rollers and plate?" *Answer.*— The causes that operate to produce slurring are many. In your case it may be any of the following: Cylinder being packed too high; cylinder bearers not bearing firmly on bed-bearers, which allows a slippage as sheet leaves the form. Test for height of packing by holding a column-rule firmly on packing and over cylinder bearers. The packing should be about two thicknesses of print above cylinder bearers. Test cylinder for firmness on bearers when the form is on by placing a thin strip of French folio on bed-bearers and turning the press around on the impression. The paper should be held tightly; if it is not, then the cylinder should be set lower. This may be accomplished by removing the bed-bearers (form being off the press) and placing a new thirty-six-point metal type under the cylinder bearers when machine is turned around on the impression. This metal type should go through only with pressure when cylinder is set low enough. Replace bed-bearers, which should be only type-high — no higher. Another cause which gives this slurring is printing a form that is too large; that is, the back end of form is just impressed by cylinder when bed is about to return. This may be remedied to some extent by moving the form toward the gripper enough to avoid this trouble. The cracking of vibrators is usually due to the revolving roller being struck by the edge of the plate. This may be avoided if a piece of leather is placed under each roller-bearer in the socket, as it tends to stop the roller after the plate leaves it. To prevent paper dust from getting on form and roller, it may be remedied to some extent by cleaning the cylinder bands and rods and the inside of cylinder after each run of print or soft paper, as this quality of stock carries many loose particles on the edges which fall off. To prevent this dust from getting on form rollers, hang a piece of heavy wrapping paper over the cylinder sheet bands between cylinder and bands, the lower end quite close to form, the upper end secured to the band rod. This sheet should be a little wider than the cylinder.

Chalk-relief Overlays.— This process was described in the April, 1906, Inland Printer, on page 36, under the caption of "An Analysis of Overlays," and on page 59 under the title of "An Interesting Overlay Method." Since this announcement the process has been introduced into 222 German printing establishments, of which thirty-two are in Berlin; sixty-nine Austria-Hungary houses, seventy Swiss printeries and thirty-one in other countries, among which is included the American Bank Note Company of New York. In brief, the method consists of a specially prepared paper having a coating of chalk on both faces, which is placed over an impression made on a tympan sheet, so that an offset is secured on the under side by repeatedly subjecting the whole to the pressure of the engraving of which the overlay is being prepared — covering the upper surface with plain paper as a protection until the offset has been thoroughly produced, when the protective sheets are removed and an ink impression taken on the upper surface of the chalk-coated overlay sheet, which is thereafter placed in a weak acid bath. The bath dissolves the uncovered chalk and partially removes that which is but partly covered by ink, thus a variable relief is secured which forms a hard surface that is claimed to give a more economical and exact overlay than other methods on account of the relief effect being formed on both sides of the overlay sheet. From specimens examined it is found to vary from .0037 to .0009 of an inch in thickness, that is, the thinnest portion of the supporting sheet to which the chalk coating is applied is .0037 inch and the total thickness where the full layers of chalk are retained opposite the deepest shadows is .009 inch, showing a change from the high lights to the shadows of .0053 inch. The maximum thickness was found to be .009 inch, measured at various points, and the gradation is shown by successive measurements of different areas as follows, reading from the lowest relief to the highest: .004; .0042; .005; .0054; .006; .007 and .0085 inches, showing a large element of gradation. The front face of the overlay sheet, when dry, has a slight pink color with the highest relief surfaces formed in white over it. The pink surface forms a guide to control the removal of the superfluous chalk in the acid bath. It is an interesting comparison to note the almost universal adoption of the Gilbert-Harris metallic overlay method (which was the subject of an extended illustrated article in the August, 1906, Inland Printer, on page 689) in America, though the Bierstaat-De Vinney gelatin method is making headway among the engraving plants of the United States. It is now claimed the Laukes & Schwärzler (Münich, Germany) method will produce overlays at a cost of 1 pfennig per seven square centimeters or ¼ cent for 13.2 square inches, which rate would produce 52.8 square inches for 1 cent — covering an area of 7.27 by 7.27 inches, from which it is seen that the first estimates of cost have been very much reduced. Advices from Germany indicate that the method is to be introduced into the States through a New York agency. The claim is made that the entire time required in the preparation of a chalk-relief overlay, including the drying, is one hour. A close examination of the front face of the relief discloses the retention of the half-tone engraving texture throughout the middle-tones but not in the high lights or shadows. The first relief adjacent the supporting sheet is quite smooth and has a distinct glossy appearance; on the back especially the black imprint is quite noticeable, covering all the solid shadows, and the gradation is not so smooth as on the front side, for it is somewhat granular. The paper support is formed so as to not be affected by the moisture of the bath, and in consequence no disturbance of the registration is encountered. From four to eight minutes are required for the "etching" and ten to thirty for the drying operation. No risks whatever are encountered in the use of the weak acid which forms the "etching solution." The chalk which forms the relief adheres tenaciously to the supporting sheet.

UNITED STATES CENSUS OF THE PRINTING AND PUBLISHING INDUSTRIES.



HE United States Bureau of the Census announces the publication of Bulletin 79, presenting the detailed statistics of the printing and publishing industry at the census of manufactures of 1905. This bulletin was prepared by William S. Rossiter, chief clerk of the Census.

The printing industry possesses an importance which can not be measured by capital invested or by the volume and value of product. Analysis of the printer's calling has become to a noteworthy degree an analysis of the general prosperity of the nation. Therefore interest in the progress and prosperity of printing is not confined to those who are connected with the industry, as is frequently the case with other callings, but is shared by the entire community.

In the Census report the industry as a whole is considered first. This is followed by a discussion of the two principal branches — job printing and newspapers and periodicals.

THE PRINTING INDUSTRY.

The total number of establishments in this industry in 1905 was 26,422, a number larger than was reported for any other industry. The increase reported from 1900 to 1905 forms a striking exception to the prevailing tendency toward consolidation, for it was proportionately greater than from 1890 to 1900. Hence the product of this industry continues to be contributed by a great number of small establishments, accomplishing noteworthy results with a small capital, operated by men of independent thought and action, and contributing materially to the intellectual and financial growth of the country.

The capital required in 1905 to conduct the printing and publishing business was $385,008,604. It was approximately double that required in 1890, and it was doubtless due to a considerable degree to mechanical changes which have taken place in this industry during the past ten or fifteen years.

The total value of products reported in 1905 was $496,061,357. During the brief period from 1900 to 1905 the increase in value of products was nearly double that from 1890 to 1900, or, in absolute figures, $149,006,927 compared with $71,601,915. Had the per capita value of products been the same in 1905 as in 1850, the entire value of products of the industry would have been but $52,007,588; on the other hand, had the per capita production in 1850 been the same as it was in 1905, the total value of products of the industry at the earlier census would have amounted to $141,470,444, or almost ten times as much as the actual amount recorded.

COMPARISON OF PRINTING AND PUBLISHING WITH LEADING INDUSTRIES.

Among the ten industries having value of products in 1905 exceeding $320,000,000, printing and publishing ranked seventh, having advanced to that position from tenth in 1880. The ten leading industries were as follows: Slaughtering and meat-packing, iron and steel foundries and machine-shops, flour and grist mills, clothing, lumber and timber, printing and publishing, cotton manufactures, woolen manufactures and boots and shoes. These great industries are characterized, for the most part, by a comparatively small number of establishments and concentration in particular localities. Printing and publishing reports one establishment to every 3,076 inhabitants, while at the opposite extreme is iron and steel, which contributes but one establishment to every one hundred and thirty-four thousand inhabitants.

RELATIVE IMPORTANCE OF BOOK AND JOB PRINTING AS COMPARED WITH NEWSPAPERS AND PERIODICALS.

Of the total number of establishments in the entire industry, about one-third were exclusively book and job establishments, one-sixth exclusively newspaper and periodical establishments, and over one-half were combination establishments — that is, producing both book and job printing and newspapers and periodicals. In value of products the exclusive establishments were practically on even terms, the amount reported for book and job printing being $186,759,503 and for newspapers and periodicals, $184,736,800; but in the combination establishments the value of newspaper and periodical products greatly outweighed the value of book and job printing. The entire value of products distributed between the two general classes was $233,230,842 for book and job printing and $256,816,282 for newspapers and periodicals. The increase for newspapers and periodicals from 1900 to 1905 was somewhat greater than that shown for book and job printing. This was principally due to the stationary condition of the book and job printing interests in the New England States.

Two-thirds of the total value of products of the industry was contributed by six States — New York, Pennsylvania, Illinois, Massachusetts, Ohio and Missouri. These States are also the principal producers in each of the two branches, although in unequal proportions.

Five of the six cities having a population of more than five hundred thousand inhabitants in 1900 contributed almost one-half of the total value of the products of the industry, or, considered by the two main branches of the industry, 53.9 per cent of the book and job printing products and 42.9 per cent of the newspaper and periodical products. New York contributed more than double the value of products of the next largest producer (Chicago) and almost one-fourth of the entire product of the industry.

BOOK AND JOB PRINTING.

The absolute increase in value of book and job products during the five-year period was unprecedented. From 1880 to 1890 it was approximately $4,500,000; from 1890 to 1900 $28,000,000; and during the half decade from 1900 to 1905, $62,000,000. At this rate the value of products will double in 1910 as compared with 1900. This advance is due for the most part to perfectly natural causes, the general prosperity of the nation in which the printer has fully shared being the principal factor.

Photography and photoengraving have become the handmaidens of printing, and the liberal use of these two allied arts has brought extensive patronage from interests hitherto unresponsive. So great, indeed, is the cost of illustration employed by many large manufacturers and others in commending their interests to the public that the mere printing — the cost of composition, presswork, paper and accessories — becomes a trifle in comparison.

Without using specific cases for the purpose of illustration it is difficult to appreciate the magnitude of many orders for ordinary commercial printing, editions of hundreds of thousands of pamphlets and even of many millions being not infrequently produced by the larger job establishments in New York, Chicago and other centers of trade. Job printing has been materially benefited by the extension of rural free-delivery mail service, which has greatly stimulated catalogue and circular production.

Moreover there are many new requirements for miscellaneous printing. The transfer system, for example,

requiring more than 3,000,000,000 transfer slips annually for the trolley systems of the United States, represents approximately 30,000,000 printed sheets of paper.

The telephone, now extended to all parts of the United States, depends upon the subscribers' book, which is an indispensable adjunct of each instrument. Of these books the three cities having more than 1,000,000 inhabitants — New York, Chicago, and Philadelphia — required approximately 1,400,000 copies in 1905, containing more than 2,500,000 pounds of paper and requiring presswork aggregating nearly 42,000,000 impressions, equivalent to the work of one cylinder press turning out 10,000 impressions per day for fourteen years of working days.

NEWSPAPERS AND PERIODICALS.

The value of products of newspapers and periodicals arises from two sources of income — subscriptions and sales, and advertising. At the census of 1880 the assets derived from subscriptions and sales exceeded those from advertising by almost $11,000,000, or approximately one-fourth. In 1890 the products of both branches were of almost equal value, subscriptions and sales, however, being greater by $1,000,000. At the census of 1900 advertising took the lead, with an excess of nearly $16,000,000. Since 1900 this lead has been further increased and in 1905 amounted to nearly $34,000,000. It is probable that this change in relative positions of these two classes of assets did not result from failure on the part of receipts from sales to advance generously in amount, but from the much more rapid increase in receipts from advertising; the former more than doubled from 1880 to 1905, but the latter much more than tripled. In 1880 the total value of advertising was equivalent to the expenditure of 78 cents per capita; in 1890, $1.13; in 1900, $1.26; and in 1905, $1.79, on the basis of estimated population June 1, 1904. The per capita value of advertising thus more than doubled from 1880 to 1905. On the other hand, the per capita value of subscriptions and sales increased much less rapidly, rising from 99 cents in 1880 to $1.37 in 1905.

The statistics relating to newspapers and periodicals indicate a remarkable increase from 1900 to 1905 except in the one significant item, the employment of child labor. Among the ten leading industries previously referred to, printing and publishing led in the decrease in the employment of children.

INCREASE IN VALUE OF NEWSPAPER AND PERIODICAL PRODUCTS BY STATES.

The increase in value of sales in the five years from 1900 to 1905 was so great by comparison that the increase in the previous ten-year period appears insignificant. But eight States show a percentage of increase for the period from 1890 to 1900 equal to or exceeding that for the entire United States from 1900 to 1905. In 1900, with the exception of Idaho and Montana, no State reported as great an increase as fifty per cent. Yet during the half decade covered by this report fifteen States reached or exceeded fifty per cent increase.

Ten States reported for the decade from 1890 to 1900 an increase in value of advertising greater than fifty per cent, but so great had this branch of the industry become in 1905 that thirty-four States reported for the five-year period an increase in excess of fifty per cent. The increase indeed for the entire United States upon a decade basis was more than double that reported for the previous period.

EXCLUSIVE NEWSPAPER AND PERIODICAL ESTABLISHMENTS.

In 1905 the establishments devoted exclusively to the production of newspapers and periodicals were presented separately for the first time. They formed 26.6 per cent of all newspaper and periodical establishments and contributed 60.6 per cent of the total newspaper and periodical product. The North Atlantic States contributed approximately one-third of the total number of establishments reported, and more than one-half of the weight of paper used and value of products shown, both for advertising and subscriptions and sales.

PAPER USED IN NEWSPAPERS AND PERIODICALS.

No increase in the industry has been more striking than that reported for the number of pounds of paper used. Of the total amount of paper manufactured in 1905 more than 900,000 tons were used solely for newspapers and periodicals, representing almost one-third of the entire output of the paper mills of the United States. To make this paper required the services of nearly 15,000 men, and represented approximately $9,000,000 in wages. These mills used as raw material 1,300,000 cords of spruce, poplar and hemlock logs, representing the timber product of approximately 100,000 acres, exclusive of the logs imported from Canada. Thus every working day in the year the forests of New England and the Middle States, with scattered areas elsewhere in the North and Northwest, yielded approximately 1,765,000 feet of timber to be transformed into the newspapers and magazines required to supply the people of the United States.

INCREASE IN SIZE OF PUBLICATIONS.

The great increase in the amount of paper used is due as much to the increasing size of newspapers and periodicals as to increasing circulation. This increase in size results not only from the constantly extending use of typesetting machines, but also from increasing resources acquired during an unusually long period of prosperity. Upon the basis of the size and weight previously specified, the newspapers and periodicals issued in 1890 averaged 5.7 pages each; in 1900, 6.6 pages; and in 1905, 8.5 pages. In 1900 the influence of the typesetting machine upon the size of publications was just beginning to be felt, but by 1905 the effect of this revolution in newspaper typography had become very marked.

PERIOD OF ISSUE AND CHARACTER OF PUBLICATION.

During the twenty-five years from 1880 to 1905 the number of newspapers and periodicals of all classes in the United States practically doubled. Of the ten thousand publications thus added, one-third was contributed by each of the first two decades and the remaining one-third by the half decade from 1900 to 1905. The increase in number of publications, therefore, was twice as rapid during the last five-year period as during the two previous decades.

The changes in the proportions of morning and evening newspapers were much less rapid during the five years from 1900 to 1905 than during the previous decade. Morning newspapers increased 7.1 per cent in number, and evening newspapers 11.3 per cent as compared with 6.4 per cent and 55.2 per cent during the previous decade. Thus, while the evening newspapers continued to increase in number somewhat faster than the morning papers, the excess of the increase of the former over the latter was but 1,178 in 1905, as compared with 1,036 in 1900.

If the various newspapers and periodicals be divided into six general classes — news, religion, trade, agriculture, science and education and miscellaneous — it appears that practically four-fifths of the entire number are found in the first class, six per cent are devoted to religion, 4.6 per cent to trade, the small remaining number being divided among the other classes.

NUMBER OF COPIES ISSUED DURING THE CENSUS YEAR.

Probably the earliest returns of any branch of industrial statistics, possessing even approximate value, is the table published in the Compendium of the Seventh Census,

presenting statistics of aggregate circulation of all classes of publications in 1810. From this table it appears that practically a century ago there were 359 newspapers in the United States, having an aggregate circulation per annum of 22,321,700.

The aggregate number of copies of all newspapers and periodicals in the United States published during the census year of 1905 was 10,325,143,188. This was an increase of 31.4 per cent during the five-year period, or practically one-third. From the nature of the case the greater part of this circulation is contributed by the daily, since the circulation per issue of that class of publications, which must be multiplied by 313 or 365, as the case may be, naturally yields much the larger product. It represents practically seven-tenths of the total. The percentage of increase, however, is much the greatest in the monthly class, being 69.8 per cent during the five-year period, as compared with 38.7 per cent for the daily and a practically stationary condition in the weekly class. There were sixty-eight copies of daily papers issued in 1900 for every inhabitant of the United States, a per capita which rose to eighty-eight copies in 1905; for the weekly the corresponding per capita was twenty-three in 1900 and twenty-four in 1905, and for the monthly six and nine, respectively.

CIRCULATION PER ISSUE IN 1905.

The aggregate circulation per issue of all publications more than quadrupled from 1880 to 1905, an increase which appeared with noteworthy uniformity in all geographic divisions, the total reaching 139,939,229.

In 1880 but six States reported an aggregate circulation per issue for all classes in excess of 1,000,000 copies, and but two — New York and Pennsylvania — reported an aggregate circulation in excess of 5,000,000 copies. In 1905, eighteen States reported an aggregate circulation in excess of 1,000,000 copies, and seven had a circulation in excess of 5,000,000, three having a circulation per issue of 15,000,000. Ten States — New York, Pennsylvania, Illinois, Ohio, Massachusetts, Missouri, Maine, Indiana, Tennessee and Minnesota — contributed four-fifths of the entire circulation per issue, and of these, three — New York, Pennsylvania and Illinois — contributed more than one-half, although representing less than one-fourth of the entire estimated population of the United States in 1905. These figures changed so little, and rather in the direction of increasing concentration than the reverse, as to make it clear that the remaining forty States of the Union, vast in area, increasing rapidly in population and possessing immense manufacturing activity, failed to make any serious inroads upon the supremacy of the ten leading States. As an illustration, however, of enormous increase in aggregate circulation, the 19.2 per cent of the total which was contributed by the forty States and Territories other than the ten leaders mentioned, was equivalent to 84.7 per cent (or more than four-fifths) of the total circulation per issue in 1880.

CIRCULATION CLASSIFIED BY CHARACTER OF PUBLICATIONS.

Of the total circulation of newspapers and periodicals devoted to news, politics and family reading, the north central division contributed 43.1 per cent, much the largest proportion of any division, followed by the North Atlantic division with 36.4 per cent. These two divisions, therefore, contributed almost four-fifths of all the circulation of this character. Moreover, they together contributed somewhat more than four-fifths of the circulation of religious publications, but the North Central States alone contributed nearly two-thirds of all publications relating to agriculture and the allied callings.

THE DAILY.

In 1905 the North Atlantic division alone contributed a slightly greater circulation per issue than that of all the other geographic divisions combined; although decidedly greater in 1880, the division practically maintained in 1905 the same proportion contributed in 1900 and also in 1890. The prominence of the North Atlantic division in the circulation of daily newspapers is probably due principally to the presence of numerous large cities, density of population and ease of communication. Such national or general circulation as is secured by daily papers falls principally to the dailies of New York, Boston and Philadelphia — Chicago being the only large city in another geographic group securing similar patronage to any extent.

An attempt was made at this census to report separately the Sunday issue of daily papers, but was found to be impracticable. It was found, however, that the Sunday edition of dailies in 1905 amounted to 11,539,021 copies per issue, contributed by 456 papers, as compared with a total daily circulation per issue of 21,079,130.

It is significant that the ten States contributing the largest daily circulation are the same as those mentioned as having the largest total circulation, with the exception of the substitution of California and Michigan for Maine and Tennessee.

There has been an interesting decentralization in progress in daily circulation since 1850, in which year the ten leaders contributed 91.5 per cent. In that year the States having the largest daily circulation were in order of importance New York, Pennsylvania, Massachusetts, Maryland, Ohio, Louisiana, South Carolina, Virginia (including West Virginia), Tennessee and Missouri. To supply 90.5 per cent of the aggregate daily circulation in 1905, twenty-one States, or two-fifths of the total number would be required. In 1905 the proportion contributed by the ten leading States in 1850 had shrunk to 78.7 per cent. Since 1850, seventeen States and Territories have been created out of territory not then organized or having territorial government. These States in 1905 contributed 1,575,995 aggregate daily circulation per issue.

CIRCULATION OF DAILIES CONTRIBUTED BY LARGE CITIES.

As might be expected from its preëminence in population, New York reported in 1905 more than double the number of daily papers contributed by any other city, the total number being evenly divided between morning and evening papers.

In number and circulation the daily newspapers of the smaller cities in most instances have held their own against the dailies of the larger cities. Dailies now flourish in communities which not many years since would have been regarded as incapable of supporting this class of publication. The prosperity and increasing wealth of such communities are the causes of this change, since steady advertising patronage must be contributed, and subscription generally is not permitted to interfere with regular patronage of some metropolitan daily.

THE WEEKLY.

The aggregate weekly circulation per issue was 36,732,037 in 1905. In 1850 the North Atlantic States produced practically two-thirds of the aggregate weekly circulation per issue, New England alone contributing one-fifth, but in 1905 the entire geographic group, including New England, reported but little more than one-third of the total weekly circulation.

From 1850 to 1860 the aggregate circulation per issue of weekly publications more than doubled, but at no time since that decade has so great a proportion of increase occurred. It is likely that the period of greatest increase

in weekly circulation has passed. There has, however, been a more marked increase in weekly circulation in urban than in rural States, due probably to the establishment or continued prosperity of exceptional publications having literary or pictorial character. The production of the weekly shows less concentration locally than any other class of publication.

The list of ten States contributing the largest circulation of weekly publications in 1905 differs somewhat from that of the largest producers of dailies, and their total contribution to the total weekly circulation is considerably less than that of the ten largest producers of the other classes. Moreover, the proportion of total circulation of the weekly contributed by the ten leading States is decreasing. It is therefore difficult to escape the conclusion that the weekly is primarily a representative of the rural sections and that it will never be supplanted in this capacity.

THE MONTHLY.

Of the three classes of publications given detailed consideration in this report — the daily, weekly and monthly — the monthly shows the most decided and significant changes. The opportunity of the monthly arose in the decade from 1890 to 1900, during which period half-tone illustrations came into general use, and the perfecting press was adapted to exacting requirements. By the former, publications could be illustrated cheaply and attractively; and by the latter, these illustrations and also improved typographical effects could be produced at much less expense. In consequence the selling price of monthlies fell, editions increased, and publications, both inexpensive and attractive, came into existence.

During the period from 1900 to 1905 the editorial policy in connection with many of the larger monthly publications was directed to secure still greater popularity. News features appeared of more permanent value and better illustrated than is possible in daily and weekly papers, and a number of monthly publications adopted the policy of dealing with current subjects and those in which entire communities were likely to take a lively personal interest.

For the period from 1900 to 1905 monthly publications reported an increase in aggregate circulation per issue (upon a decade basis) five times greater than the increase shown for the decade from 1880 to 1890, more than four times greater than the increase shown by the daily class from 1900 to 1905, and over ten times greater than that of the weekly. Thus in 1905 the aggregate circulation of the monthly outstripped that of every other class and amounted to 64,306,155 per issue, almost half the total circulation per issue of all classes of publications in the United States.

The monthly exhibits very marked local concentration in a few States as compared with either the weekly or the daily. Moreover, this concentration has been maintained with little or no variation since 1880. In 1905 the ten States reporting the largest circulation per issue of monthlies contributed more than nine-tenths (91.6 per cent) of the entire monthly circulation per issue. Thus forty States and Territories contributed but 8.4 per cent. Moreover, of this number thirty-one States and Territories, forming a vast area extending practically without a break around the eastern and southern coasts and including most of the western half of the continent from the Gulf to the State of Washington, reported a production of but 1.9 per cent of the monthly circulation in 1905. Even this proportion is declining, since this same group of States showed 3.1 per cent of the total in 1900.

The ten States which contributed this rather remarkable concentration of monthly circulation were New York, Maine, Illinois, Pennsylvania, Massachusetts, Missouri, Ohio, Michigan, Indiana and Minnesota.

Within the ten States which were leaders in monthly circulation in 1905 were located all the cities having a population of more than five hundred thousand inhabitants, except Baltimore. These cities (including Baltimore, although having a negligible product) contributed nearly two-thirds of the monthly circulation per issue in the United States, or practically the entire monthly circulation of the States in which these cities were located. New York city, however, contributed far the largest product, reporting a circulation of 26,076,553, out of a grand total of 64,306,155; five times more than the monthly circulation contributed by Chicago, the city making the next largest contribution. It is evident that New York city is the center for monthly publications, and it is equally clear from this report that it is steadily increasing its hold as a center of distribution for this class of publications, indicating that the sale of a monthly, whether it be offered in the suburbs or two thousand miles away, is assisted by a New York imprint.

EXPORT TRADE OF AMERICAN NEWSPAPERS AND PERIODICALS.

Prior to 1905 no information was secured by the Census concerning the circulation abroad of newspapers and periodicals published in the United States. The export trade of publications of all classes is therefore presented for the first time in this bulletin.

Twenty and six-tenths per cent of the total number of establishments in the United States make some contribution to the total export of periodicals. Every State and Territory in the Union is represented, but the bulk of this class of circulation in 1905 was contributed by four States — New York, Massachusetts, Pennsylvania and Illinois — which contributed 1,533,775 copies per issue, or 80.5 per cent of the aggregate. The contribution of these States, however, is unevenly distributed between Canada and the other countries of the world, since their proportion of the distinctly foreign circulation was 85.1 per cent as compared with 76.4 per cent for the Canadian circulation. The preponderance of the former is due to the fact that New York, which contributed slightly more than half the total for the United States, furnished but 36.7 per cent of the Canadian circulation as compared with 74.7 per cent of all the other foreign circulation. Twenty-six States and Territories exported more newspapers and periodicals to "all other countries" than to Canada and twenty-four reported a larger Canadian circulation than "other foreign." Bearing in mind the fact that the population of the Dominion at the present time is approximately six million, the circulation of American periodicals as shown in 1905 is thus one copy per issue to every six inhabitants. If the population of Canada were as large as that of the United States, this would be equivalent to a circulation of 13,543,643 copies per issue.

Unfortunately the census of Canada does not report number and circulation of newspapers and periodicals. From other sources, however, the total circulation of Canadian publications may be approximately computed. In 1905 there were, in all, 1,058 newspapers and periodicals of all classes published in the Dominion of Canada and Newfoundland. The total circulation of these periodicals was approximately 2,650,000 copies per issue, thus indicating that the newspapers and periodicals received in the Dominion from the United States equal 37.8 per cent of the entire circulation per issue of Canadian publications. In short, there is one publication received from the United States to every two and one-half published in the Dominion of Canada.

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, papers must be marked "For criticism."

RESULT OF AD.-SETTING CONTEST NO. 22.— THE INLAND PRINTER'S last ad.-setting contest, while not bringing out a great variety of arrangements, demonstrated just the right relative sizes of display and the best border to use to bring out the most important points in the ad. Over one hundred compositors entered the contest, and 114 specimens were submitted. To determine which were the best ads. the usual custom was followed of allowing the contestants themselves to act as judges, three points being allowed each ad. selected for first place, two points for second, and one point for third. The names and addresses of the contestants, together with the numbers of their specimens, and their selections for first, second and third places, are given below:

Specimen Nos.			First choice.	Second choice.	Third choice.
1		John D. Williams, Scranton	39	86	45
2		Arthur R. Alexander, Scranton, Pa	39	18	86
3		E. A. Van Voast, Upper Troy, N. Y	86	44	45
4		George S. Guernsey, Exira, Iowa	86	73	39
5		John W. McLaughlin, Newark, N. J	39	73	45
6		Francis Joseph Rooney, Lansingburgh, N. Y.	44	29	36
7		Joseph Faneuf, Worcester, Mass	77	34	16
8		Franklyn G. Lundgren, New York			
9		Guy H. Perrin, Kansas City, Mo	86	39	45
10		William H. Fisher, Philadelphia	86	81	13
11		A. J. Lecler, New Orleans	39	45	12
12	13	H. I. Harvey, Grand Rapids, Mich	86	39	45
14		W. A. Kieley, Somerville, Mass			
15		H. W. Benson, Batavia, Ill	5	45	42
16		H. M. Povenmire, Ada, Ohio	39	45	86
17		William Curtis Jones, Denver, Colo	39	7	19
18		Frank H. Horting, Philadelphia	45	39	15
19		John D. Clarke, Houlton, Me	39	45	18
20		Harry E. Hepworth, Peekskill, N. Y	81	21	13
21		Ronald L. Streeter, Worcester, Mass	77	31	86
22		Benjamin A. Smith, Detroit, Mich			
23		Thomas C. McQuinn, Detroit, Mich	86	63	41
24		Harry Bennett Wilber, Detroit, Mich	55	93	39
25		William C. Gamble, Detroit, Mich	4	39	93
26		A. C. Terhune, Detroit, Mich			
27	68	Warren S. Dressler, Philadelphia	39	28	81
28		C. E. Holbrook, Boston	45	13	7
29		M. H. Van Dusen, Renfew, Can	45	18	44
30		Armand Rey, New Orleans			
31		John Auer, Riverhead, N. Y			
32		R. L. Noland, Hutchinson, Kan			
33		D. C. Anderson, Eaton Rapids, Mich	39	45	7
34		Charles W. Stevens, Worcester, Mass	39	45	86
35		Francis D. Wholley, Chelsea, Mass	50	102	75
36		James E. Hart, Waterford, N. Y	44	6	29
37		Joseph R. Beale, Dundas, Ont., Can	86	91	110
38		Edward L. Jauchler, New Orleans	18	39	45
39		T. Harvey Clinger, Philadelphia	8	80	68
40		Maude L. Dunton, Imlay City, Mich			
41		George C. Fisher, Albert Lea, Minn	45	81	13
42		Thomas H. Little, Jr., Norfolk, Va	45	39	86
43		Joseph C. Jackson, Eau Claire, Wis			
44		Ike Davis, Waterford, N. Y	29	6	36
45		L. Wietlispach, Streator, Ill	39	86	59
46		Robert F. Eschenbach, Easton, Pa	45	39	28
47		Elmer Hugenberger, Decatur, Ill	18	39	45
48		S. A. Meyer, Harrisonville, Mo	7	39	15
49		Fred E. Smith, Fennville, Mich	61	39	46
50		Edward N. Cyr, Winthrop, Mass	35	75	102
51		Charles E. Mayers, Topeka, Kan	39	27	13
52		George H. Mentzer, Gettysburg, Pa	86	45	58
53		Robert Johnston, Prescott, Ont., Can	45	39	86
54		Chester Wofford, Great Falls, Mont	86	45	81
55		D. C. Silve, New Orleans	7	45	13
56		Howard F. Cluny, Fall River, Mass	1	27	73
57		A. C. Wrenn, Tonopah, Nev	45	39	63
58		William B. Temple, Philadelphia			
59		A. E. Schneider, Galesburg, Ill	39	86	94
60		Burris T. Tomlin, Glassboro, N. J	13	86	59
61		Axel F. Ericson, Chicago	39	16	91
62		Oliver C. Schofield, Richmond, Va	5	112	12
63		Vance R. Noe, Estherville, Iowa			
64		Charles A. Brown, Linden, Mass			
65		L. F. Roschum, New Orleans	73	63	42
66		H. L. Weishampel, West Carrollton, Ohio.	91	86	93
67		William Voight, New Britain, Conn	10	44	40
69		Arthur Walker, Jeffersonville, Ind	39	45	86
70		Milton R. Worley, Norfolk, Va	86	112	46
71		Oscar Bruss, Wausau, Wis	39	13	93
72		William H. Trummer, York, Pa			
73		W. T. Hill, Estherville, Iowa	39	45	34
74		M. T. Kinley, Huntington, Ind	20	21	39
75		Emil L. Walter, Boston	50	35	102
76		Charles Dwyer, Weymouth, Mass	39	10	86
77		Winfred Arthur Woodis, Worcester	86	45	21
78	79	J. Henry Dye, Angola, N. Y	45	39	12
80		James H. Nichols, St. John's, Newfoundland	39	44	58
81		Herbert A. Smith, Huntington, Ind	86	45	18
82		Charles A. Spear, Lawrence, Mass	39	45	108
83		John H. DeWild, Waukon, Iowa	39	18	81
84		Burt May, Albert Lea, Minn	81	13	10
85		H. D. Wismer, Fulton, N. Y	84	58	1
86		O. L. Lilliston, Philadelphia	10	45	58
87		Charles K. Bassett, Broken Bow, Nev	64	86	42
88		John Holywell, Cleveland, Ohio			
89		O. R. Ross, Nelson, Neb	13	5	73
90		George H. Blackwell, Albert Lea, Minn	45	81	88
91		C. Reitter, Saginaw, Mich	59	87	100
92		T. L. Turner, Martin, Tenn	41	50	59
93		H. W. Hawley, Galesburg, Ill	39	86	45
94		Otto F. Jordon, Cleveland, Ohio	58	45	39
95		C. DeVos, Coopersville, Mich	93	86	39
96		Roy Cornelius, Hoisington, Kan	83	45	86
97		Malcolm N. Holm, Villisca, Iowa	18	93	27
98		E. C. Daniel, Del Rio, Tex			
99		E. C. Friend, New York	39	93	13
100		B. F. Johnson, Quincy, Mass	39	18	106
101		Milton P. Morgan, Corvallis, Ore	10	45	12
102		John H. Shea, Boston			
103		George M. Stoops, Waynesburg, Pa	39	45	79
104		Charles N. Bardin, Tampa, Fla	55	108	10
105		Olney G. Rorabacher, Kenosha, Wis	10	44	39
106		Harry D. Charlton, Lincoln, Neb	39	86	45
107		Chester A. Lyle, Freeville, N. Y	86	13	59
108		Michael J. Widtman, Utica, N. Y	18	58	45
109		Charles H. McKee, Lincoln, Neb	81	39	86
110		W. A. Nicholson, Alameda, Sask., Can	91	39	7
111		Isaac H. Squires, Port Jervis, N. Y	73	59	13
112		Howard C. Hull, Knoxville, Tenn	45	5	58
113		Charles B. Counts, Union, S. C	39	108	98
114		T. C. Lancaster, Union, S. C			

The result shows a remarkable unanimity of opinion. The leading ad. has a percentage of points nearly twice as large as that of the leader in any other contest, and also has a greater lead over the ad. in second place than is usual. It is also pleasing to note that the three leading ads. are so far in advance as to leave no question of doubt. A full recapitulation follows:

Specimen Nos.			Points.
1	39	T. Harvey Clinger, Philadelphia	117
2	45	L. Wietlispach, Streator, Ill	81
3	86	O. L. Lilliston, Philadelphia	67
4	18	Frank H. Horting, Philadelphia	22
5	13	H. I. Harvey, Grand Rapids, Mich	21
6	81	Herbert A. Smith, Huntington, Ind	18
7	10	William H. Fisher, Philadelphia	16
8	44	Ike Davis, Waterford, N. Y	15

Specimen Nos.			Points.
9	93	H. W. Hawley, Galesburg, Ill.	12
10	73	W. T. Hill, Estherville, Iowa	12
11	7	Joseph Faneuf, Worcester, Mass.	11
12	58	William B. Temple, Philadelphia	11
13	5	John W. McLaughlin, Newark, N. J.	10

Nine points — Nos. 59, 91.
Eight points — No. 60.
Six points — Nos. 29, 55, 77.
Five points — Nos. 21, 27, 35, 63, 108.
Four points — Nos. 1, 6, 12, 41, 102, 112.
Three points — Nos. 4, 8, 16, 20, 28, 34, 42, 61, 64, 75, 83, 84.
Two points — Nos. 15, 31, 36, 46, 80, 87.
One point — Nos. 19, 40, 68, 79, 88, 94, 98, 100, 106, 110.

That Philadelphia should secure two of the first three places, and four of the first seven, speaks well for the talent far in advance of all competitors as to leave no shadow of doubt as to the superiority of their work. All three of the winners have figured prominently in previous contests. Mr. Clinger, who carries off first honors, was second in the last contest with a very satisfactory score. Mr. Wietlispach, who is second this time, has submitted uniformly good specimens in nearly every contest and several times has narrowly escaped reaching the top. In Contest No. 16 he had two entries, finishing in fourth and eighteenth places; in No. 17 he was in fourth place, in No. 18 in seventh place, and in No. 21 in fifth place. Mr. Lilliston, who is third, has also had the distinction of being successful, as he occupied first place in Contest No. 18. Photographs of the three leaders are shown herewith and brief biographical sketches follow:



No. 39.
First place.



No. 45.
Second place.



No. 86.
Third place.

of that city. In fact, the majority of the honors are carried off by the extreme east. Another point worthy of note is that the compositors who set good ads. recognize other good ads. when they see them, as is evidenced by their selections. An exception to this which is hard to understand is the selection made by Mr. Clinger, occupying first place, who named three ads. which were overlooked by all others. A comparison of the three leading ads. which are reproduced herewith, would indicate that No. 39 won because of its panels, but to my mind No. 86 is the strongest ad. of the three, considered from a purely newspaper standpoint. In nearly all cases caps and lower-case make the better line, and certainly are more easily read. The featuring of the price of the shoes is also a strong point in favor of this ad. The three leading contestants are certainly to be congratulated on their success, and particularly on being so

T. Harvey Clinger was born in Philadelphia in 1870 and has always resided in that city. He learned his trade in the office of George S. Harris & Sons, and was employed there eleven years. For seven years he was connected with two of Philadelphia's leading newspapers, and the past three years has been managing the printing department of one of the city's largest manufacturers. All composition, imposition and presswork on catalogues, miscellaneous advertising, general office printing and the printing and making of folding boxes is under his direct supervision.

Lawrence Wietlispach was born in Pekin, Illinois, March 21, 1870, and began his apprenticeship with the *Tazewell County Republican*, of the above city, at the age of fifteen. Shortly after completing his apprenticeship he worked for the Post Printing Company, at Peoria, Illinois. In 1898 he went to Streator, Illinois, where he accepted the foremanship of the office of William Ackerman. Four years later he went to the *Gazette*, of the same city, as manager. For the past three years Mr. Wietlispach has been in business for himself and is doing nicely. He was married in 1902.

O. L. Lilliston was born at Accomac, Virginia, in 1870. He served his apprenticeship on the Salisbury (Md.) *Advertiser* and the Accomac (Va.) *Enterprise*. He abandoned newspaper work at the end of his four years'

apprenticeship, and has since worked at job composition exclusively. He is now with the printing-house of T. J. Priestly Company, Philadelphia.

By a peculiar coincidence all three of the leading contestants were born in the same year, 1870, and are thus each thirty-seven years of age. Heretofore many of the successful men have been considerably younger, so that this is all the more unusual. In the October number, THE INLAND PRINTER'S twenty-third contest will be announced. The copy selected will be of a small ad. of such a character as to be particularly interesting.

NEWSPAPER CRITICISM.— The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Sturgis (Ky.) *News-Democrat.*— New column rule is needed badly where it is necessary to use short pieces. A little more impression and ink is all that is necessary to make your paper very commendable.

Mesa County Democrat, Grand Junction, Colorado.— The copy received for criticism is so badly offset on the inside as to be unreadable. If you can not trip your cylinder when a sheet is missed, then the press should be stopped and a few old sheets run through before proceeding. Such papers going to subscribers are sure to cause dissatisfaction. The outside forms do not register with the inside forms. Typographically your paper is very neat.

Inter-County Journal, Ackley, Iowa.— The only noticeable fault in the *Journal* is bad judgment in continuing matter from one page to another. It should not be necessary to put part of the news items from one town on the first page, and the balance on the eighth. If you can not get all the items from a town on the first page, run the news from some other town there, selecting one which will fit. If desirable you can run a line like this: "Additional correspondence on eighth page." "Local News" should not be continued from the fifth to the fourth page. If there are too many items for the fifth, it would be better to select the longer or more important ones and run them with single heads on the fourth.

"OWING to the overcrowded condition of our columns several important births and deaths are unavoidably postponed," is the remarkable announcement made by the Colesburg *Advertiser,* Cape Colony.

CUBA has a libel law which is as unfair as any in this country. No evidence is admitted bearing on the truth of published assertions. The prosecution has merely to prove its clients aggrieved by the inference to be drawn from an article and the case is won.

CALVIN SINNINGER, editor of the Fowlerton (Ind.) *Index,* received an anonymous letter warning him to leave town or take the consequences. He turned the letter over to the postal authorities and displayed in his office window a double-barrelled shotgun with the breach open so as to disclose the cartridges. Under the gun was a card which read, "My reception to the White Caps." At last accounts Mr. Sinninger was still at his desk.

AN order has been issued by the Harriman railroads instructing officials to give to the press full and prompt reports of accidents. This is a commendable move, as the truth regarding an accident is liable to be more favorable to the railroad than information secured from outside sources.

THE Manila *Daily Bulletin* publishes an anniversary number each year exploiting the beauties, opportunities and needs of the Philippine Islands. Its fifth annual issue was published last month and was termed a "Promotion Number." These issues are fully illustrated and fulfill their purpose admirably.

"HOT AIR" is the title of a neat and unusual booklet just issued by the St. Petersburg (Fla.) *Independent,* containing "Just a Week's Clippings from the State Press"



T. HARVEY CLINGER, PHILADELPHIA.
First place.



L. WIETLISPACH, STREATOR, ILLINOIS.
Second place.



O. L. LILLISTON, PHILADELPHIA.
Third place.

of complimentary remarks regarding the progressive policy of the paper. The *Independent* is to occupy its own home October 1 and will also start a daily edition on that date.

RIVERSIDE, CALIFORNIA, has an "Annual Bargain Day," instituted by the Riverside Business Men's Association and backed by the mayor of the city, when every effort is made to gather together the people of the surrounding towns by offering bargains in all the stores and by half-rate railroad fares. The Riverside *Press* published a twenty-four page number a few days previous to this great day, which was filled with the bargain announcements of the merchants, there being several full-page and double-page ads. Two other special issues of unusual importance were received last month. The Sedalia (Mo.) *Journal* issued a very handsome supplement to commemorate its thirtieth birthday, and the Tabor (Iowa) *Beacon* published a "Golden Jubilee Number" to celebrate the golden jubilee of Tabor College. By a peculiar coincidence this also commemorated the silver anniversary of the *Beacon,* as it was the first number of Volume XXVI.

"MAN moves in a mysterious way his blunders to perform." — *Elbert Hubbard.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

SUCH AND SUCH.— G. W. B., New York, writes: "Here is a sentence written by a prominent writer: 'The founder of a private school may announce, as he frequently has done in the United States, that he has opened a school in order to try such and such experiments, to introduce such and such new subjects or such and such new methods of pursuing old ones.' It was rewritten by an editor. Is it good composition?" *Answer.*— It is good composition, but not the best for any sort of dignified writing, being somewhat too colloquial for such use. The letter told what work it was written for, and the editor in charge of that work is an excellent judge of suitability in literary expression. That editor, in fact, is better entitled to recognition as being authoritative than is the one of whom the question is now asked. Of course it was because he did not approve of so much "such and such" that he rewrote the sentence. In support of the assertion that the sentence is good composition, it may be asserted that its writing by its author is one fairly good assurance of that fact, for he is a man who would not be likely to write anything else. A similar sentence by Washington Gladden is quoted in the Standard Dictionary: "Experience enables us to say that such and such results are likely to flow from such and such combinations of circumstances." Worcester quotes "I saw him yesterday with such and such," from Shakespeare. Webster's International has "In such and such a place shall be my camp," from the Bible, 2 Kings vi, 8. Webster's Unabridged quotes Robert South: "The sovereign authority may enact a law commanding such and such an action." South lived in the seventeenth century, and his use of the expression is evidence that it is not of very recent origin. The Century has three quotations containing the phrase, one being from a writer even earlier than South, but unnamed, the passage being credited as a translation of a letter by the Spanish historian Antonio de Guevara.

NUMBER AND COMPOUNDS.— E. R., New Haven, Connecticut, asks these questions: "In such a sentence as the following which is correct, the singular or plural verb-form? 'If either the No. 4 or No. 9 handles (is or are) used for ¼-inch bolts, the No. 130 nickel attachments can be used.' Further, in such construction, where the word either occurs, which should be used, the singular or the plural form of the noun immediately concerned — in the quoted sentence, handle or handles? Is there any tendency, in good work, toward the dropping of compound adjective forms, that is, doing away with the hyphen, for example, ¼ inch bolt rather than ¼-inch bolt?" *Answer.*— In the sentence quoted, with the plural noun handles, the plural verb are should be used. One should never say handles is. Choice of singular or plural noun in such a sentence depends entirely on fact. In speaking of one bolt, if only one handle is used for one bolt, the singular noun and the singular verb are right. If two or more handles are used for one bolt, the plurals are right. If a number of handles and a number of bolts are intended, plurals are right. The word either in such a case, though it is essentially indicative of choice between single things only, is not determinative as to choice between singular and plural nouns, since the choice may lie between two single things (in which case singulars are correct) or two groups or numbers of individual things (in which case plurals are correct). Thus it is correct to say either handle is used for a ¼-inch bolt, or handles are used for a ¼-inch bolt, or handles are used for ¼-inch bolts, according to the sense that is to be expressed. This being so, the proofreader should follow copy, unless it says "handles is," which is wrong in any case, except with of, as "either of these handles is," or unless he is sure that what is written is not in accordance with fact. A tendency in usage is very difficult to prove, and many assertions of certain tendencies are made that simply can not be proved, because they are not true. Of course there are such things as tendencies, however, and one widespread tendency that may confidently be asserted to exist is a tendency toward carelessness in regard to compounding.

FOREIGN WORDS.— D. M. W., Vonda, Saskatchewan, Canada, sends us the following: "Last month you printed, or misprinted, *bête noir*. The fact that you printed it in italics shows that you regard it as foreign. But why did you spell it wrongly? It should be *bête noire*, being French and feminine. Had you printed the words without italicizing, it would have given the impression that you regarded the expression as being incorporated into the English language. In this case the spelling would not have mattered, as English adopts foreign words and deliberately spells them differently. I am not grousing about this one case so much, but several times I have noticed in print foreign words italicized and spelled wrongly." *Answer.*— This correspondent says that he does not wish to be misunderstood as writing merely to find fault, and shows that his interest in the matter is general. His letter opens the way to a short discussion of the way to print foreign words, whether in italics or not. His example is a phrase that is generally italicized and often spelled wrong; but in any single instance of such wrong spelling it may be simply accidental — one of the typographical errors that will creep into print occasionally, no matter who reads the proof. Whether the phrase bête noire should be italicized or not is an open question. But, no matter whether it is in italic or roman, it should always have its correct spelling. The doctrine that spelling does not matter if the word or phrase is not italicized is dangerous, and would lead to many errors. English has adopted many foreign words, and sometimes changed the spelling, especially by dropping accents; but these cases of change are not nearly so frequent as our correspondent's statement implies. Many foreign words become sufficiently familiar in English not to call for the use of italics and yet retain their foreign spelling and accents — as régime, débris, protégé or protégée (masculine and feminine). The question when to use italic and when roman is one that never will be answered so determinatively as to secure unanimity in practice, especially now that so much work is done by machine. Undoubtedly machine work is lessening the use of italic, and where it is not carried beyond reason such practice is beneficial. Italicizing is often done too much. The most reasonable rules, as this editor thinks, are these, from the "Vest Pocket Manual of Printing:" "All foreign words plainly used as such should be printed in italic. Familiar foreign words, or those that have become Anglicized or so common that every one knows them, should not be in italic." Various lists have been published in style-books, but no two are exactly alike, and none is exhaustive.



Copied in reduction from the art portfolios published by Gerlach & Wiedling, Vienna, Austria.
The originals are in colors.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

HERBERT PRESTON, foreman of the late Chicago *Chronicle*, is authority for the statement that Herman Boddiker, head Linotype machinist on that paper until its discontinuance, took such good care of the matrices that they did service for eight years and seven months, a record unparalleled, and the *Chronicle* was one of the best printed of Chicago's newspapers.

MATRICES.— N. L. S., Brattleboro, Vermont, writes: "Inclosed you will find a matrix which shows where the distributor back-screw is gradually wearing the lower ear away. Will you please tell me the cause and remedy for this?" *Answer.*— You are mistaken about the distributor screw wearing the matrices away on the lower ear. The matrices are made with the left-hand side of the lower ear of heavy matrices cut away as in the sample sent. The object in doing this is to protect the thin walls opposite the matrix seat from the blow of incoming matrices when assembling a line.

BLOCKING OUT COPY.— G. M. C., Seymour, Indiana, writes: "What is the usual practice in Linotype offices in setting of catalogue work, etc., where a multiplicity of measures are used and cuts of various widths? Are the copy and cuts given to the operator, he to set the stuff and allow for cuts, or is the copy blocked out for him beforehand?" *Answer.*— It is the practice in most offices to lay out the work for the operator, marking the number of lines of every measure on the copy. If this work is properly done there should be no resetting necessary; but there would certainly be a loss of time if the operator had to measure up the cuts and set the matter to correspond.

SOFT METAL.— "Citizen," Centerville, Iowa, writes: "We send several Linotype slugs, the face of which is very poor. It seems to be cold, but if we raise the temperature of the metal, the foot of the slug becomes porous. We use the metal only for stereotyping and in the Linotype." *Answer.*— The metal is altogether too soft, being almost entirely lead. It requires the addition of tin and antimony to bring it to the proper standard. You should order a quantity of new metal and return what you have to the manufacturer for toning. When your metal is of the proper hardness it will stand enough heat to make the base of the slug sharp, and yet give a solid foot. Linotype metal should not be used in stereotyping.

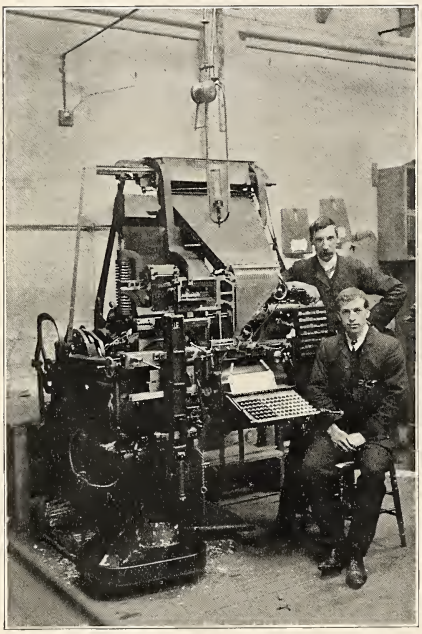
UNEVEN FACE ALIGNMENT.— T. H. H., Jefferson City, Missouri, writes: "One of my machines is giving me a little trouble. If you will notice closely the opposite side of the enclosed proof you will see that the impression is very uneven, some letters punching through the paper, while others do not show up at all. I can not locate the trouble. I have tested the lock-up as taught in your school and it seems perfect to me. The machine runs fine otherwise. Have been holding this position since my return from school with good results. During the months of last December, January, February and part of March we were running three shifts. During all this time the machines were not delayed an hour." *Answer.*— High letters, such as are apparent in the proof sent, are frequently caused by improperly repaired spacebands, the new sleeves being too wide and preventing facewise alignment of the matrices. Only experienced persons should be entrusted with spaceband repair work.

MAGAZINE VERGE-PAWLS.— M. I. O., Chicago, Illinois, writes: "Do the escapement verge-pawls always have to be filed in the manner indicated by the one enclosed herewith before matrices will slip over them? I recently had occasion to replace some old pawls with new ones and the matrices would not pass over them until they were filed in this manner. The rubber rolls and keyboard cams seem to be in perfect condition. Locking rod does not seem to interfere with full stroke of verges, and keyrod rises off the verge when the keys are touched. The machine is a Model 2 double-magazine. The trouble is in the upper magazine." *Answer.*— You have undoubtedly mixed the pawls for the upper and lower magazines. The pawls are not interchangeable; those for the upper magazine (J 352) being longer than those for the lower. The back pawl (J 365) of the lower magazine is longer than the front pawl (J 491) of the same magazine, and they are not interchangeable for this reason. Both front and back pawls of the lower magazine are beveled slightly, so you can distinguish them from the pawls of the upper magazine should they be mixed.

TEACHES 'EM AS HE NEEDS 'EM.— The editor of the Sylvania (Ohio) *Sun* has discovered that the printer's trade is no trade at all, and that Linotype operators can be made out of raw material in a few hours. It's the shortest course yet offered by any school, but perhaps is restricted to "bright typewriter girls." Listen to him: "The printers' union of Toledo will make demand for an increase of wages amounting to 50 cents per day for operators on the Linotype machines. This, we believe, will make the scale $22.50 per week for day work and $25 for the night men per week. This looks like pretty fair wages to pay men who work at a trade that can be taught any one of ordinary education in a few hours. This statement the *Sun* can easily prove, in fact has just completed the feat in its own office. We never look for 'experienced' operators out here. We simply teach 'em as we need them. The editor of this paper could take a bunch of bright typewriter girls, who never saw a Linotype machine, into any newspaper office in Toledo and in a week's time have them setting up all the matter required to get out the paper daily, and so could any other man who knows how to operate the Linotype." But to go further, Brother Samsey, the editor, has also discovered that Linotype operators are born and not made, and offers the evidence of his three sons, Albert, Edwin and John, aged fifteen, twelve and eight years, of whom it is said: "Several months ago Sylvania, which is situated twelve miles from the city of Toledo, was placed under the jurisdiction of the Toledo printers' union, and Samsey's men, one of whom had been with him for five years, the other about three, were called out and Samsey left without an operator. All efforts to secure one proved futile and he was forced to run the machine himself, a thing which, though Samsey is a printer from the case up, he had never learned to do. Samsey's Linotype is no better than any other machine and occasionally would refuse to work, and then is when he discovered that the two older boys knew more about the machine than he did himself, for ofttimes one of them, coming home from school and finding his father perplexed about something that was out of order on the machine,

would say, 'I can fix that, papa,' and help his father out of the difficulty. The boys are fifteen, twelve and eight years old, respectively, and their parent says they know more about the mechanical part of a Linotype than many an operator in Toledo. The eight-year-old boy recently set a 'take' of thirty-three lines, only two of which had to be reset because of errors. The boys have been a great help to their parent in getting out the paper since the strike and he surely has reason to feel proud of them."

THE accompanying illustration represents the only single-machine installation in the colony of New Zealand. It is employed in the production of the Dannevirke *Advocate*,



THE ONLY SINGLE-MACHINE INSTALLATION IN NEW ZEALAND.
Mr. Bateman (standing), expert; Mr. Cox (sitting), learner.

an eight-page daily newspaper published in a town of four thousand inhabitants by Messrs. Buick & Russell. A copy of the *Advocate* shows the skill of the operators, whose portraits are here shown.

GREASY MATRICES.— O. J. B., Nevada, Iowa, writes: "We have had our machine in operation since the first of the month and are having good success with it, but not without a few troubles, one of them as follows: I find it necessary to run out the matrices once a week or oftener so far and clean the ears and the magazine, especially the lower-case matrices, and the channels they run in. The ears of the matrices seem to get dirty in two or three days' use and then the lower-case t, en quad and lower-case e and period are the first ones to bother, the other matrices or some of them commencing to bother some if not cleaned up at this time. It seems to me to be oil or grease, but I have not been able to locate the source, but suspect the ejector, or thereabouts, that the grease gets on the matrices, if this is the cause. The same trouble is experienced with the three sets of matrices, and the three magazines that we have, the same matrices giving first trouble in the three fonts each time. This dirt or grease has also, in the last week or so, worked in on to the rails of the assembler and gives trouble when assembling a line, some of them not going down to their proper place, making it necessary to push down these with the fingers before sending the line in each time. This troubles in thin spacing too; in picking up one space you are apt to get two or three, the 'gum' sticking them together. I send you a lower-case e out of the machine so you can see the dirt that gives the trouble. It will rub off readily on a piece of felt. Should they be cleaned in this way? And where should I look for the source of the trouble? Have wiped out all oil around the ejector and mold-slide sufficiently, so that I would think it could not transfer on the mold and then on the matrices, but the trouble reappears and the matrices will stick in the magazine after use a while. Any information or suggestion you might give in regard to the trouble will be greatly appreciated." *Answer.*— The trouble you have experienced is quite common on new machines. The matrices being new do not run through the channels as freely as they will when used a while. The oil you find on the matrices might have been deposited from the distributor, screws or box, or from the face of the mold. All of these and other parts of contact should be free from oil. The mold and disk when the machine arrives are usually well covered with vaseline, and if it is not all removed and the mold taken apart and cleaned may cause oil to ooze out on the face of the mold, and from there be transferred to the matrices. It may be possible that you have used an excess of graphite when cleaning magazine. This would be a serious error. To clean the magazine, first brush it out dry; then use gasoline; then a small amount of graphite on the brush, which must remove all free graphite. Of course, the front end of the magazine must be free from the dust that cakes there. When matrices are to be cleaned, moisten a clean cloth with gasoline and rub off the ears of the matrices, and use magazine brush to polish them with graphite, but use it sparingly.

GETTING EXPERIENCE.—A recent graduate of the Linotype Department of the Inland Printer Technical School relates the troubles he has experienced since leaving his *alma mater*, and again demonstrates that the training received in these courses is chiefly responsible for the success achieved by many Linotype operators and their final triumph over difficulties. Writing of his first job he says: "First I had the trouble in the cams I told you about. (2) Spacebands wouldn't fall, pawls being uneven and top center plate allowing more than one to be picked up. Spacebands had 'chunk' of metal on sleeves. (3) Second elevator would occasionally strike against distributor-shifts when rising. (4) No pump-stop spring, which caused me trouble. (5) No screw in ejector-guide, which I found afterward on floor, only one at that. (6) Stopping-pawl was not knocked off stop-lever and the pawls were a long way out of position. (7) Cam is loose on shaft. I did not set any matter worth speaking about. That seems to me to be a very poor account of myself, and it was an experience I shall never forget and one which will always make me feel sorry about, although it was an experience which taught me a good deal. Now with regard to the job here. I have set up to about nine hundred to one thousand lines. Some days not so much on account of troubles. That includes baseball score, etc.; it isn't a great deal, but I think I shall soon increase. The first machine I worked on went pretty well, although I got a squirt of metal spreading over back of mold. At first I thought that it was due to the metal being too hot, as there was no gov-

ernor. Then I thoroughly cleaned the plunger, but still there was trouble. I tested the lock-up, which appeared all right. The fellow who has up till recently taken care of the machines (for ten years, since instalment) told me to scrape the well and I did so with the result that the trouble was overcome. The second machine has no bell, which rather bothered me at first. Some of the letters would not fall and the trouble seemed to be mostly a dirty magazine. I cleaned that thoroughly, but I still found that occasionally the cams did not drop, so one night I cleaned and oiled both sets of cams and since that have had very little trouble in that direction, although occasionally a keybar fails to return and I notice that if I strike a key a little hard there is a slight movement on the part of some of the keys on the same row. The distributor was causing trouble, which I was told was from an injury to the distributor bar, and that a new one had been ordered. I had better here state that these machines went through a fire last February, which may possibly account for some things. The new bar arrived and I put it in. It worked all right, except the M quad and such matrices. I watched it and found that they were dropping a trifle late, which caused them to clog. I adjusted the magazine a little sidewise, which remedied matters. The distributor wasn't working very well; two thin mats being lifted at once. I cleaned box and dressed down the lift, and things are going all right. One day the spacebands kept clogging, so I examined them and found that only one ear was being lifted clear. I took off box and cleaned and dressed down pawl and adjusted and that is working all right."

RECENT PATENTS ON TYPESETTING MACHINERY.

Two-letter Junior Linotype.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed March 1, 1907. Issued July 30, 1907. No. 861,770.

Assembler Lift.— E. C. Lampson, Jefferson, Ohio. Filed February 1, 1907. Issued July 30, 1907. No. 861,864.

UTILIZING THE SCRAPS.

The keeping in order of the small lots of paper scraps too valuable to be thrown away is a matter that bothers most printers. The writer has been using a system for the past few years that has saved many a shilling by enabling him to lay his hands immediately on anything he might have of this nature. In the first place, have a cupboard or several shelves on which to keep scraps by themselves, labelling one shelf or section "Book Paper," others "Enameled Book," "Flat Paper," "Bond Paper," "Colored Flats," "Cardboard," "Miscellaneous," etc. Go through the mass of scraps you have, putting each kind and size on its respective shelf, laying aside a sheet of each with quantity marked on it; but be sure to tie up each lot to prevent its being "pied." It is not necessary to wrap it.

When you are through, put these marked sheets in a drawer of your desk, table or some other handy place. When a small job comes in, look through the marked samples you have saved, and you can tell immediately if you have anything suitable. Suppose that you need stock for five hundred envelope slips and any suitable piece of waste you have will cut more than the necessary amount. Pin the marked sheet to your job ticket, or your cutting ticket if you use one, and when you have found the lot represented by the sample, count out enough for the job and mark another sheet with quantity remaining, and put in drawer with your other marked samples. In this way you will always have an up-to-date record of the scraps.

Whenever you cut up a job from full sheets and have a piece of waste worth saving, it will only take a moment to mark a sheet and tie up the waste and put marked sheet in the scrap drawer. You can always tell positively, without leaving your desk, what scraps you have on hand.

Very often a customer will say, "Get me out a thousand of those small slips, tickets, or some other small job." You ask him: "What stock shall I use?" "Oh, anything; suppose you show me something." You can then pick out of your scrap drawer, right at your elbow, any scraps you may have; and in nine cases out of ten he will say: "That's all right, use that."

It takes very little work to keep up this system, and it will repay you a thousand times for your trouble, as it is impossible to remember all the little odds and ends of scrap paper that accumulate in a job office. How often have you cut up full sheets for a small job, and perhaps only the next day, while looking through a mass of scraps for something for another job, found just the thing for that little job you cut from full sheets yesterday? — *The Practical Printer.*



"WHERE IS MR. FAIRBANKS?"
Photo by R. R. Sallows, Goderich, Canada.

GASTRONOMIC ITEM.

An Irishwoman, meeting a neighbor in Fleet street, was glad to see her friend wearing a happier face than usual.

"What do you think, Mrs. Grady? My husband has got a job."

"I am delighted to hear you say so, and what is he doing?"

"Faith, he tells me he is feeding the press in a printing-office."

"Feeding the press? Go on, now; why, Murphy's not been able to feed himself for the last two months. Feeding the press, indeed. I'd teach him to bring the food home to his poor wife." — *Scottish Typographical Circular.*

ADVERTISING

THE Paragon Press, Montgomery, Alabama, has recently issued, on its fourth anniversary, an attractive souvenir of eight pages and cover, printed in three colors and giving an interesting description of its plant and prospects.

A BOOKLET recently sent out by Henry Lindenmeyer & Sons, New York, to further the interests of the Belgrade cover-papers, forms an excellent advertisement. It shows sixteen different shades of the Belgrade covers on which are printed designs in colors, giving a practical demonstration of the covers in actual use.

addition to the calendars for each month contains much information for buyers of printing. Each monthly calendar has an appropriate and suggestive illustration, as will be seen by the pages reproduced herewith. The title-page, the original of which is in blue-gray and black, the type being in black and the decoration in blue-gray, is also shown.

A MOST useful book for printers and others who have to do with printers' ink is the sample-book recently issued by Philip Ruxton, Incorporated, New York and Chicago. Unlike most sample-books, it gives one a practical demonstration of the effect of one color upon another when used in combination. In order to do this each of eleven pages of text is printed in a different color combination to show the colors on type-forms, and opposite each of these eleven pages is printed a page in half-tone in a combination of solid color and tint. In addition to these there are ninety pages printed in solids. The color combinations are excellent, and are guaranteed to be good in the following quotation found in the introduction: "In addition, we guarantee every page free from indigestible combinations, and







Three pages from an attractive booklet issued by the printing-house of Levisson, Gravenhage, Holland.

AN excellent reproduction, on heavy cardboard, of a slate bound in red flannel and corded with a black cord, is used as an advertisement by the Mergenthaler Linotype Company, New York. On the slate appear several convincing arguments as to the superiority and adaptability of the Linotype. It forms an attractive advertisement.

THE Shelly Printing Company, St. Louis, Missouri, has recently been conducting a campaign of advertising by means of circulars, and from the quality and style of printing displayed the campaign should prove profitable. Attractive color arrangements, unique folds and excellent typography and presswork all combine to produce a favorable impression.

THE latest advertising effort of the Woodward & Tiernan Printing Company, St. Louis, Missouri, is in the "something different" class. It consists of eight pages and cover and is devoted to the demonstration of the superiority of the Woodward & Tiernan engravings of machinery subjects. The body of the booklet is printed in two colors on brown market paper, with the half-tones printed on coated paper and tipped on.

INSTEAD of the usual calendar, the printing-house of Levisson, Gravenhage, Holland, has this year issued an attractive booklet. It is in the shape of a year-book, and in if you do not like the taste, we gladly take it back! This offer also applies to our ink. It's good!"

IN an entertaining six-page folder devoted to the booklet as an advertising feature, the Protzman-Farrar Company, Pittsburgh, Pennsylvania, advances, among other good things, the following arguments:

When we say "advertise" to you, Mr. Manufacturer or Mr. Wholesaler, we mean just one thing. We mean *touching each one of your prospective customers on the shoulder* every month with a direct, convincing argument, put up in three-minute form.

If advertising does not gain the actual attention of the man, it is of no earthly use to you. If a certain kind of advertising does gain the actual attention of the man, it then becomes the most powerful factor imaginable for increasing the sale of your goods.

If you make or sell something that is worthy of being pushed and you are ambitious to make your business a bigger and grander success, if you believe your business is really worth while, you are not giving it a square deal if you haven't a desire to learn our whole story and have us learn yours.

Does your catalogue or booklet give reasons? Is it pleasing to the eye — something too good to throw away? Or is it just paper and type and pictures? Think that over!

WE are in receipt of a copy of a valuable booklet entitled "Going to Europe," arranged and printed at The Cheltenham Press, New York, for Brooks Brothers. It is interesting and instructive to prospective travelers, containing information concerning steamship lines, location of piers,

sailing days, nautical terms, customs regulations, and numerous other things of importance. The pages in the rear are devoted to the exploitation of the clothing, etc., handled by Brooks Brothers.

THE Thomson Printing Company, Philadelphia, presents a strong argument in favor of good printing in a recent booklet entitled "Reasons," the cover of which is reproduced herewith. The original is printed in black and red on a blanked panel on light-brown stock, and tied with a brown silk cord, presenting a handsome appearance.

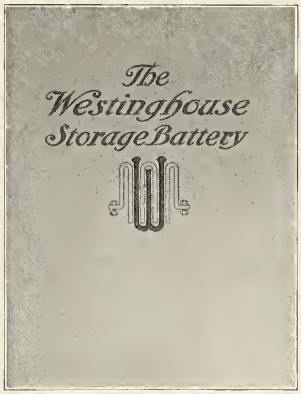
WE have recently received a copy of a booklet entitled the "Kewanee System of Water Supply," issued by the "Kewanee Water Supply Company," Kewanee, Illinois. It bears the imprint of the Binner-Wells Company, Chicago, and is designed and printed in the usual attractive manner of things which come from this firm. The cover, a reproduction of which is shown herewith, is printed in black, white and gold on dark-blue stock, while the body of the booklet is in black and brown on india tint. It consists of some sixty pages of text and half-tones.



Cover of a handsome booklet from the Thomson Printing Company, Philadelphia.



Cover of a high-class booklet printed by the Binner-Wells Company, Chicago, for the Kewanee Water Supply Company.



Attractive cover in dark brown, light brown and orange on light-brown stock. From the publishing department of the Westinghouse Electric & Manufacturing Co.

THAT the advertising literature which comes from the publishing department of the Westinghouse Electric and Manufacturing Company, Pittsburgh, Pennsylvania, is of a high order is evidenced in a booklet descriptive of the Westinghouse Storage Battery. A reproduction of the cover, the original of which is in dark brown, light brown and orange on light-brown stock, is shown herewith.

THE WAYS OF "PUNCH."

The reception given to Mark Twain by Mr. Punch, the famous humorist, and recorded in a congratulatory cartoon, shows that wit and humor may be recognized in spite of hampering traditions. For *Punch*, although by birth Italian, has since July 7, 1841, the date of his first appearance in Great Britain, become a Britisher of Britishers, and sets forth best, perhaps, of any English newspaper, the current views and habits of John Bull.

"Like an old-fashioned restaurant," says R. H. Lomax in *Harper's Weekly*, "*Punch* has a traditional menu, especially of illustrated jokes. Of these the most important is the Political Cartoon or Joke, which, when of international interest, is reproduced the world over. Then there is the Sporting Joke. A hunting or a shooting incident in winter, and in the summer months a cricket or a racing one, with golf, the sporting Frenchman, and 'auto' incidents to fill in gaps. Akin to this last is the Military and Barrack Joke, which, of necessity, deals chiefly with recruits and the Volunteers. Of the Domestic Joke, *Punch* has always made a specialty. Again, *Punch* readers often find an incident which may not be inaptly called the Uneducated Classes Joke. With such material as permanent pictorial matter, but little space is left in any issue for the Extraordinary Illustrated Joke. True, it pops up sometimes in a hope-I-don't-intrude-beg-pardon sort of way. But seemingly it does not thrive in a traditional atmosphere, as its appearances are few."

A DIFFERENCE IN MANAGERS.

The president of a large concern manufacturing a certain kind of metal fixtures told me that in one of his western factories he had employed at one time a foreman whose invariable greeting to the men, as he went about overseeing the work, was a string of abusive profanity. Whenever he came in sight, the operatives worked at top speed; as soon as he was gone they systematically and cheerfully loafed. Later, a new foreman was put in — a quiet, practical man, of decision and firmness, but by nature a leader rather than driver of men. Since his advent a product has been coming from that factory ranging from a quarter to even a half larger than it was possible to squeeze out under his blatherskite predecessor. The gain represented the economic value of a different personality. Specific instances of similar experience might be multiplied.— *Hayes Robbins, in the Atlantic Monthly.*

KEEPING IT QUIET.

The *Press* of Lawrenceburg, Indiana, says: "Every few days one reads in the papers of some couple being 'quietly married.' Isn't this meaningless phrase about worn out? Who ever heard of a couple being noisily married?"

Never heard of being "noisily married." Have heard of being "silently married" when the bride was deaf and dumb.

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

WILLIAM H. TRIMMER, York, Pennsylvania.— One or two of your specimens contain too many type-faces. Otherwise they are very neat and attractive.

NEAT designs and delicate colorings characterize the work of The Ruskin Press, New Orleans, Louisiana. A package of recent specimens contains examples of excellent commercial work.

THAT the printing of T. E. Harper, Corning, California, is of the very best is evidenced in his recent specimens. An excellent use of tint-block effects is the most noticeable feature in his work.

A GREAT improvement is shown in the typography of D. C. Silve, New Orleans, Louisiana. A package of recent specimens contains clever and original designs and excellent color combinations.

A. H. FREEMAN, Hector, Minnesota.— Your commercial specimens are neat and tasty in design, although the combination of modern capitals and text which you have used on the envelope can hardly be commended.

CLEVER conceptions in tint-block arrangements form a striking feature in the printing of E. W. Jobe, St. Louis, Missouri. Good typography and pleasing color combinations also combine to make his commercial specimens of the best.

C. A. MERRILL, Lewiston, Maine.—A more simple arrangement would be preferable for the letter-head. The building of a panel design with a small amount of copy has necessitated the use of type which is too large for work of this kind.

HAWAIIAN GAZETTE COMPANY, LIMITED, Honolulu, Hawaii.— The cover of the booklet is excellent. The same, however, can not be said of the inner pages. Especially objectionable is the idea of putting an extra lead between the first half dozen lines under the headings. This "style" is bad enough when applied to newspaper work, but in a booklet it is abominable. The body matter should have been set one or two picas narrower, as the margins are scant.

WILLIAM B. DAWSON, Washington, D. C.— The decoration which you have used on the bill-head does not harmonize in shape with the type. The use of Lining Gothic type with a delicate flower design can not be productive of pleasing results.

CHARLES B. CARTER, Marion, Alabama.— Your business card is a striking example of the inappropriateness of ornamentation. The combination of text-letter and chap-book ornament is particularly displeasing. Other specimens are neat and attractive.

A PACKAGE of exceptionally artistic specimens has recently been received from B. R. Bowman, Ogden, Utah, containing several attractive conceptions in the well-known Bowman style. Two of them are shown herewith, one a letter-head, the original of which is in deep green and yellow-orange on white stock, the rules being in orange, and the other an admission card. As will be seen by the reproduction, the latter is a model of simple and attractive arrangement. Other equally pleasing specimens show beautiful combinations of colors in shades and tints, in the use of which Mr. Bowman is an adept.

Credit Department

John Scowcroft & Sons Co.

Ogden, Utah

WILLARD SCOWCROFT, *Secretary & Treasurer*

A clever letter-head conception by B. R. Bowman, Ogden, Utah. In the original the rules are in yellow-orange, balance in deep green.

G. W. KERR, New York city.— While your covers show much originality in rulework designs, there is a tendency to allow the reading matter to become secondary to the design. A strengthening of the feature lines at least would help wonderfully.

Popular Choir and Organ Recital

Tabernacle, Monday, February 4th, 8:15 p. m.
Admission Fifty Cents

Mr. John J. McClellan, Organist
& the Ogden Tabernacle Choir
Mr. Joseph Ballantyne, Director
Assisted by Miss Myrtle Ballinger

An unusually simple and effective admission ticket by B. R. Bowman, Ogden, Utah.

E. H. A., Portland, Oregon.— We are rather inclined to agree with your customer who objected to the envelope corner-card set in Cheltenham, Cheltenham Italic and Cheltenham Bold. One series would have been much better. Since the recent popularity of the "family" idea in type-

designing one of the tendencies seems to be a desire to crowd all of the family into each job, and while of course this is not so objectionable as the use of several series which are entirely unrelated, still it is frequently overdone.



Cover of a handsome booklet printed by Rand, McNally & Co., Chicago, for the Rock Island Lines. Original in dark brown, light brown and blue, on brown stock.

One of the most attractive specimens of railroad printing that has reached this department in some time is a booklet, 5 by 7¼ inches in size, used by the Rock Island Lines to advertise the Rocky Mountain Limited. The cover, a reproduction of which is shown herewith, is an artistic conception in dark brown, light brown and blue, on brown stock. The body of the book is printed in two colors. It bears the imprint of Rand, McNally & Co., Chicago, on whom it reflects great credit.

Kiesling Brothers, New York.— The use of more subdued colors would add immensely to the appearance of your blotter. Red and blue do not form a pleasing color combination, and when, in addition to this, the proportion of red is too great, the effect is especially crude and glaring.

Henry L. Murphy, Fayetteville, North Carolina.— Your specimens are good in design, but the rules which you have used have evidently outlived their usefulness. A simple design, devoid of rules, is preferable to an elaborate design — no matter how good it may be — in which the rules do not join as they should.

Neatness and modesty in type-design characterize the products of the printing department of the George Junior Republic, Freeville, New York, in charge of Chester A. Lyle. The letter-head shown herewith gives an excellent idea of the style of typography which prevails throughout the work of this plant. In the original the rules were in light blue, balance in dark blue, on white stock.

Herewith is shown a reproduction of the artistic and pleasing business card of Albert Loose, Dayton, Ohio. It is, as will be readily seen, very attractively hand-lettered, and the original is hand-decorated in tints with water-colors, presenting a handsome appearance.

Among a recent package of high-class specimens from the Gage Printing Company, Limited, Battle Creek, Michigan, an elaborate booklet entitled "Summer at the Battle Creek Sanitarium" stands out most prominently. It is 9 by 10 inches in size, well printed in black and an orange-brown tint, and profusely illustrated and decorated. An idea of the decorative effects may be gained from the page reproduced on next page.

THE CARE OF SPECIMENS.

BY L. A. H., IN "THE PRACTICAL PRINTER."

The loose-leaf device has become a very important factor in every business of to-day and its uses are unlimited. The question of carrying samples of printed matter has caused no end of annoyance to the solicitor of printing, for, when carried about loosely in the pocket, they quickly become soiled and lose their attractiveness.

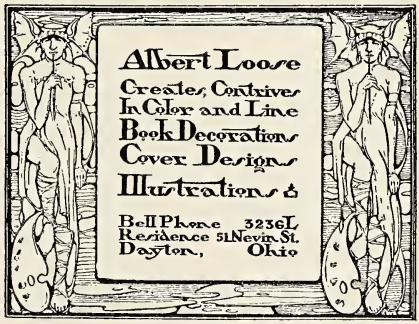
A novel and handy sample-book can be made with a loose-leaf cover, about 4 by 9 inches, a convenient size to carry in the pocket. Sheets of dark cover-paper, cut and punched to fit the cover, with the samples tipped thereon, will produce a very pleasing and harmonious effect. Letter-heads folded twice will fit very nicely, and cards, envelopes, circulars, booklets, etc., can be tipped on, giving the solicitor a nice line of samples, in a convenient form, to carry with him. When samples become soiled they can be

The George Junior Republic Printing Shop

PUBLISHERS OF THE JUNIOR REPUBLIC CITIZEN. A MONTHLY MAGAZINE OF SIXTEEN PAGES WRITTEN, EDITED AND PRINTED BY THE CITIZENS OF THE GEORGE JUNIOR REPUBLIC. A CIRCULATION OF ONE THOUSAND TWO HUNDRED COPIES IS GUARANTEED. AS AN ADVERTISING MEDIUM IT HAS NO SUPERIOR IN ITS CLASS. THE RATE IS SEVENTY-FIVE CENTS AN INCH PER ISSUE, A DOLLAR FOR TWO INCHES. WE DO THE FINEST KIND OF WORK ON LETTER-HEADS, BILL-HEADS, ENVELOPES, STATEMENTS, BUSINESS CARDS, ETC.

Chester A. Lyle, Instructor

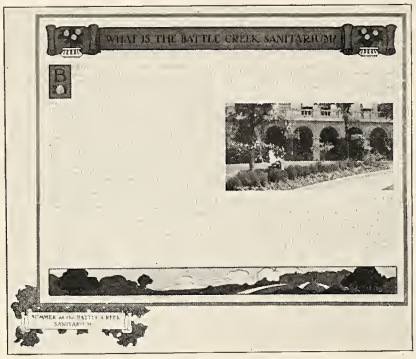
An excellent treatment of a large amount of copy, by Chester A. Lyle, Freeville, New York. Rules in light blue, balance in dark blue, on white stock.



An artistic and attractive hand-lettered business card.

replaced with fresh ones by simply opening the rings in the book and inserting the new sheets. Samples of nice work will convey an idea more directly to the buyer of printing than long, tedious explanation.

A similar but more complete method can be carried out in the office. A small cabinet, filled with samples pasted and grouped in an attractive manner, letter-heads in one drawer, cards in another, invitations and announcements



A page from a handsome booklet entitled, "Summer at the Battle Creek Sanitarium," from the press of the Gage Printing Company, Ltd., Battle Creek, Michigan.

in another, and so on. A label should be on the outside of the drawer indicating the contents therein. A small piece of ribbon glued on the bottom sheet will be of great assistance in lifting out the specimens. Booklets and catalogues should be kept in a separate drawer in the cabinet, as they can be handled more easily that way.

Many of the up-to-date houses are using a method similar to this for keeping their samples, and it has proven very successful. No plant doing high-grade work can afford to overlook this important feature.

The compositor is frequently at a loss to determine quickly how to set some job, whereas if he had specimens to refer to he would see something that would give him an idea and thereby save considerable time. The book of specimens becomes an attractive feature in a short time, and it not only tends to educate the compositor but also acts as a guide for colorwork and the proper selection of type and stock, thereby becoming a valuable book. It also has a tendency to create among the employees in general a more lively interest in their work, thus making them produce better results.

With the many examples of fine printing as displayed by typefoundries and high-class journals, the printer of to-day has exceptional advantages for collecting specimens from these sources and profiting by the experience of the best printers of the country.

ONE OF THE HAPPENINGS.

In a written examination on astronomy one of the questions was, "What happens when there is an eclipse of the moon?"

A student with a good knack of getting out of a difficulty wrote:

"A great many people come out to look at it."—*London Tit-Bits.*

THE CARE OF WASTE STOCK.

Waste stock is often a total loss. Try this method: From each bundle of waste stock take a sheet. Note on it the number of sheets and the price. Paste this sheet on the wall under a large sheet of cover-paper. The cover-paper is merely a protection and adds to the appearance. Tie up the remainder and put it away. Do this with all your waste, filing a sheet with the memorandum of quantity and put the rest away. Now, how does it work? A job comes in. You wonder if you haven't waste stock enough to do it. You go to the wall. You have before you a complete inventory of your waste; the size, the quantity and price. If you find you have something that will do, and you use it up, you tear off the sheet and go to the stock-room and locate the bundle. Rather a nice way to stop a leak, isn't it?—*The Practical Printer.*

FINELY sifted coal ashes with salt and vinegar is an excellent preparation for cleaning corroded brass rule and galleys.—*Practical Printer.*

THE HUMAN FIGURE

By JOHN H. VANDERPOEL

Instructor in Drawing and Painting. Lecturer on the Drawing and Construction of the Human Figure, Art Institute of Chicago

CHICAGO:
THE INLAND PRINTER COMPANY
1907

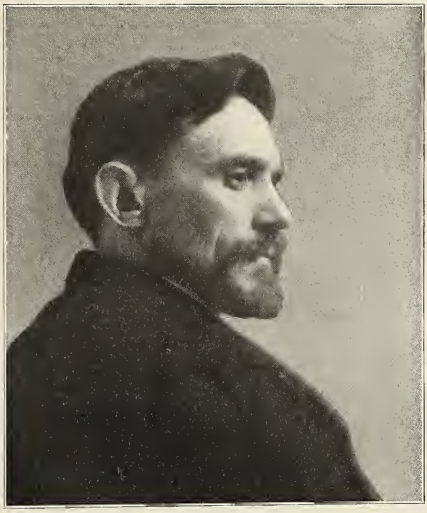
A strong, dignified title-page. From the press of The Henry O. Shepard Company, Chicago.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

THE HUMAN FIGURE; Drawing and Construction. By John H. Vanderpoel. Chicago: The Inland Printer Company. Price $2 net. Postage 15 cents extra.

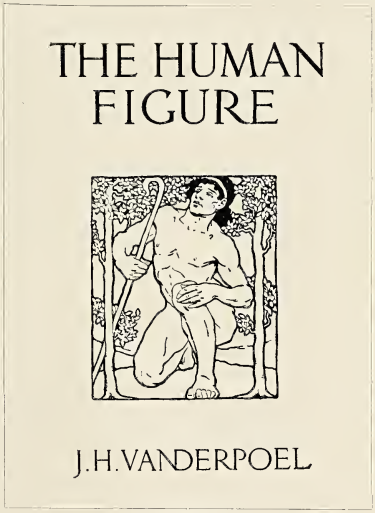
Mr. John H. Vanderpoel has been for nearly thirty years one of the most distinguished teachers of drawing in America; himself a consummate draftsman, he has



JOHN H. VANDERPOEL.

instructed thousands of men and women, so that the list of famous American artists contains a large percentage of those who have been his pupils. His specialty is the drawing and construction of the human figure, and in this he stands high among the world's masters. His knowledge of the nude, and the clear, systematic manner in which he gives it expression, is unsurpassed in modern art instruction. Mr. Vanderpoel's new book is a full and concise exposition of his system. The text is a thorough analysis of the human figure from the artist's standpoint, feature by feature and as a whole. It is illustrated with fifty-four full-page plates, variously reproduced in half-tone, metzograph and tint — all of them masterly drawings of the greatest value to the student. In addition to these it contains 330 marginal sketches, none of which have ever been published, showing parts of the body in various positions and actions. Altogether it is the most complete illustrated work on the subject now extant. To the student and the working artist, as well as to the general public which may use such a book for reference, the publication of Mr. Vanderpoel's life-work is of the utmost importance. Mechanically the book is a beautiful one, finely printed on heavy paper, solidly bound in an artistic manner, and designed to be as convenient for reference as possible. John H. Vanderpoel was born in Haarlemmer-Meer, Holland, 1857; on the site of the old Lake of Haarlem, which has been drained off, and is therefore a Dutchman of Dutchmen. He came to this country a child and once worked a little while in an iron foundry. About 1875 he began to study drawing and painting in the Academy of Design of Chicago, and showed unusual aptitude from the beginning. The school of the old Academy of Design was continued by the Art Institute, which was formed in 1879, and during the same year Mr. Vanderpoel was made an assistant instructor in drawing. He has been a professor of drawing and painting in the Art Institute ever since, although he went abroad to study about 1885 and has been a frequent visitor abroad since that time. He has been a regular exhibitor in the Chicago exhibitions and occasionally in the East. In his specialty of instruction in the drawing of the human head and figure he has no superior. He is in the opinion of those competent to know the best teacher of that subject in the world. His career has been chiefly in teaching, but in late years he has executed some important mural paintings. There is a notice of Mr. Vanderpoel in "Who's Who in America," which is entirely correct. He has certainly been one of the most important influences in art education in the central west. He is happily married and has two children. He enjoys immense popularity among his students and among his neighbors.

"Employing Printer's Estimate Book for Printing and Binding." — This is one of the most convenient pocket companions that the printer can have. It is filled with practical information most conveniently arranged for reference. Renewable estimate blanks so arranged that when they are all filled they may be slipped out and a fresh packet slipped in is an admirable contrivance, and as all the items that go into printing are listed the estimator is in little danger of letting some of the requisites slip his



COVER-DESIGN.
By John H. Vanderpoel.

memory. The book is published by David Ramaley. For sale by The Inland Printer Company. Price, $1.25; postpaid.

"A Hand-book of Illustration," by A. Horsley Hinton, London. Dawbarn & Ward, Limited. Price, 60 cents net. By mail, 10 cents extra. Paper covers. Cloth, $1.50. This second edition of Mr. Hinton's comprehensive work suffers somewhat by comparison with the first edition, as the plates are somewhat worn, but the low price at which the work is now offered will make it attractive to many art students and processworkers. One hundred and twenty pages of text and illustration is one of those bargains which will surely make its appeal. The work may be obtained through The Inland Printer Company.

"The Employing Printer's Price List for Printing and Binding."—This admirable little treatise, by David Ramaley, is now in its eighth edition. The first edition was published in 1873 and Mr. Ramaley has been steadily improving it since that time. While it is admitted that no ready-reference book will meet all the requirements of the printer, there is probably nothing more practical of the kind on the market or more complete than this little work. For sale by The Inland Printer Company. Price, $1.25; postpaid.



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Half-tone reproductions from marginal drawings in "The Human Figure," by John H. Vanderpoel.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

ANNOUNCEMENT is made by Genzsch & Heyse, typefounders, Hamburg, Germany, of the death of the senior partner of the firm, Mr. Emil Julius Genzsch, on July 9, 1907.

C. B. WHITAKER, Plymouth, Indiana, has secured valuable patent claims on a new press designed primarily as a jobbing press, on which several colors may be printed at a single feeding of paper.

J. CECIL NUCKOLS, for the past three years advertising manager of The S. Obermayer Company, Cincinnati, Chicago, Pittsburg, has recently received the additional appointment of advertising manager of The Cincinnati Electrical Tool Company.

ROTH BROTHERS & COMPANY, manufacturers of motors, dynamos and special electrical machinery, Chicago, have opened a branch house in New York city, the Electrical Exchange building, 136 Liberty street. Mr. George F. Schminke is the manager of the new office.

THE editors and reporters of the Cincinnati daily papers have just organized "The Cincinnati Pen and Pencil Club." Its objects are mainly to promote good fellowship and to afford a place for the members to put in their spare time at reading and other pleasures.

THE *Fourth Estate* says: "Cyrus Curtis, publisher of the *Ladies' Home Journal* and the *Saturday Evening Post*, now owns all the land on the block bounded by Walnut, Sansom, Sixth and Seventh streets, Philadelphia, except three lots on Walnut street. It is his purpose to put up an immense printing plant on the land."

THE new officers of the International Printing Pressmen's and Assistants' Union are: President, George L. Berry, of San Francisco; first vice-president, William L. Murphy, of Butte, Montana; second vice-president, John T. Warrington, of St. Louis; third vice-president, Peter J. Breen, of New York city; secretary and treasurer, Patrick McMullen, of Cincinnati. The executive board consists of the above officers, with President Berry as chairman. All the officers are to serve one year.

THE United Typothetæ of America will meet in convention at Niagara Falls during the week of September 9. A large and enthusiastic attendance is promised. *The Master Printer*, the official paper of the Philadelphia Printers' Board of Trade, will advance its date of publication one week and get out a special number for that occasion. *The Master Printer* has been doing valuable educational work in regard to printers' prices and systems of accounting, as the various excerpts from its pages in THE INLAND PRINTER will show.

THE New Castle *News*, New Castle, Pennsylvania, on July 30 announced the twenty-fifth anniversary of Fred L. Rentz' entrance into the employment of that publication. Twenty-five years ago Mr. Rentz was employed by the *News* as a printer's devil. He is now manager and part owner of the News Company, one of the most progressive dailies in Pennsylvania, with fine mechanical equipment. Mr. Rentz has evidently taken Mark Twain's advice, "to place all his eggs in one basket, and then watch the basket."

ANDREWS & MARSH have bought out Mr. Pittman's interest in the business of Andrews, Pittman & Marsh, 286 Greenwich street, New York. They have incorporated under the name of Andrews-Marsh Manufacturing Company, and will continue the manufacture of the popular ideal iron grooved block, Kent power paper-cutters and diecutting presses and supplies for printers generally. Two or three new machines for printers and binders will be placed on the market by them in the next few months, and the business will be increased and enlarged as rapidly as facilities can be obtained for doing so.

LAWRENCE & VAN BUREN PRINTING COMPANY, Lansing, Michigan, make the following announcement: "The success attained in the printing business of Lawrence & Van Buren Printing Company (a copartnership formed in 1897) has justified the formation of a stock company, incorporated in July, 1907; the new company purchasing all the assets of the copartnership, and will do business under the above name and at the same location, Ottawa street, east. At the election of directors Mr. Fred S. Lawrence was chosen president and manager, J. G. Van Buren vice-president, and Henry N. Lawrence secretary-treasurer."



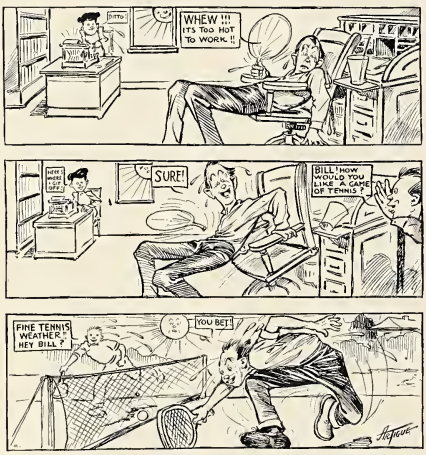
ELEVEN O'CLOCK.
Photo by R. R. Sallows, Goderich, Canada.

ANNOUNCEMENT has been made by the Chemical Engraving Company, artists, designers, photo-retouchers, line, half-tone and colorplate makers, 18-20 Oak street, New York, that they have bought the stock, plant, good-will,

accounts, leaseholds, etc., of the Photoengraving Company located at 9-15 Murray street. The two plants have been consolidated at the Murray street location, which gives the Chemical Engraving Company one of the largest engraving plants in the city of New York. The Chemical Engraving Company was established in December, 1901, at 18-20 Oak street, and has gradually built up a business of very large proportions. The half-tone engraving company business, which they have purchased, has been noted for high-class work, and the plant is a very complete one.

THE Cleveland branch of the Manz Engraving Company, The Hollister Press, under date of July 31, issues the following announcement: "You are respectfully advised that we have transferred to Messrs. Corday & Gross the engraving business we have hitherto conducted at Cleveland. Our extensive engraving and printing interests at Chicago and New York now require our undivided energy and attention, and while we fully appreciate the patronage bestowed upon our Cleveland house, have deemed it necessary to make the transfer above mentioned. We will pay, from our general offices at Chicago, all claims against our Cleveland branch, and request that all moneys due us be forwarded to 950 East Ravenswood Park, Chicago. Correspondence relating to work under contemplation or in process may be addressed to Messrs. Corday & Gross, Cleveland."

POSTMASTER-GENERAL MEYER has promulgated an order, effective August 1, 1907, providing that the face side of a postal card may be divided by a vertical line placed approximately one-third of the distance from the left end of the card, the space to the left of the line to be used for a message, etc., the portion to the right to be used for the address only. A very thin sheet of paper may be attached if it completely adheres to the card and such a paster may bear both writing and printing. Advertisements, illustrations or writing may appear on the back of the card and on the left third of the front. Postal cards bearing particles of glass, metal, mica, sand, tinsel or other such substances are declared to be unmailable, except when inclosed in envelopes with proper postage affixed, or when treated in such a manner as will prevent the objectionable materials from being rubbed off or injuring the hands of persons handling the mails.



Pierre Artigue, in the Kansas City *Star*, Kansas City, Missouri.

THE International Brotherhood of Bookbinders is flooding the United States and Canada with appeals for an eight-hour day in the form of circular letters to employers setting forth reasons for trimming one hour off the present working day. In these letters the recipients see veiled threats to strike and it is pretty well indicated that those to whom the communications are addressed will be prepared to resent such action, and the outcome is hard to guess. The union leaders deny any intent to strike if their demands are not granted, but assert they will take the matter up for a referendum vote if the reply is not satisfactory. In the United States and Canada there are eighteen thousand bookbinders, and the union claims to control ninety per cent of the men. The wage-scale ranges from $18 to $21 for nine hours' work. A few years ago it was twelve hours work for from $15 to $18.

AN UP-TO-DATE ROAST IN EFFETE DRESS.

The number of obsolete words that are to be found in a complete dictionary of the English language is considerably larger than the people have any idea of. The following letter, written by an alleged poet to an editor who had treated his poetry with derision, furnishes some idea of them:

"*Sir*,— You have behaved like an impetiginous scrogle — like those who, envious of any moral celsitude, carry their unglicity to the height of creating symposiacally the fecund words which my polymathic genius uses with uberty to abligate the tongues of the weetless! Sir, you have crassly parodied my own pet words, though they were trangams!

"I will not coascervate reproaches. I will oduce a veil over the atramental ingratitude which has chamfered even my indiscerptible heart. I am silent on the focillation which my coadjuvancy must have given when I offered to become your fantor and adminicle. I will not speak of the lippitude, the oblepsy you have shown in exacerbating me, one whose genius you should have approached with mental discalceation. So I tell you, without supervacaneaus words, nothing will render ignoscible your conduct to me.

"I warn you that I would vellicate your nose if I thought that any moral diarthrosis thereby could be performed — if I thought I should not impignorate my reputation. Go, tachygraphic scrogle, with your crass, inquinate fantors! Draw oblectations from the thought if you can of having synchronically lost the existimation of the greatest poet since Milton."

And yet all these words are to be found in the dictionary.— *New York Telegraph.*

HER MAIDEN EFFORT.

A certain judge had been away from his native city for several years, and upon his return found it difficult sometimes to recognize former acquaintances. One morning a youngish woman, accompanied by a tall boy, entered the trolley car and sat down next the judge.

"How do you do, Judge?" she said cordially. "I don't believe you remember me? I am Mrs. X."

"Why, so it is! Mrs. X., I am delighted to meet you again. How do you do? And who is this with you? It can't be your son! Bless me, I would not believe you had a son so big."

"Oh, yes," replied the guileless Mrs. X., flattered by his cordiality. "He is my first-born — my maiden effort, Judge."— *Lippincott's.*

YOU may have observed that some men make a specialty of melancholy observations.— *Record-Herald.*

THE LORD BALTIMORE PRESS.

THE accompanying illustrations are views of the plant of The Lord Baltimore Press, Incorporated, located at Greenmount avenue and Oliver street, Baltimore, Maryland. This company was formerly known as The Friedenwald Company, and has been in business for the past thirty-two years. The growth of its business is well shown by the relative floor space occupied at former locations as follows:

1875 — Fayette street ..... 5,000 square feet.
1886 — Paca street ..... 18,000 square feet.
1891 — Baltimore and Eutaw streets..... 32,000 square feet.
1906 — Present location .....100,000 square feet.

Ground was broken for the structure that The Lord Baltimore Press now occupies on May 8, 1906, and the building was completed and occupied by about January 1, 1907. Representing as it does the most approved of modern methods of construction and protection against fire damage, as well as being especially designed for the most advantageous handling of an extensive printing and lithographing business, this building and plant is receiving at present much attention at the hands of builders and fire-insurance interests as well as printers and publishers.

The building, which consists of three floors and a basement of about the area of two-thirds of a floor, affords a floor space of approximately one hundred thousand square feet. It is of reinforced concrete throughout. The floors, with the exception of the basement, are of maple laid on stringers set in cinder concrete, which in turn is laid on the regular concrete floors. As will be seen by the illustrations, the building is exceptionally well lighted, three-quarters of the exposed area of the four sides being glass, in addition to which the top floor has the further advantage of four saw-tooth skylights each 7 by 100 feet. Even the basement is so well exposed to the direct light of the sun that the need for artificial light here is reduced to the minimum.

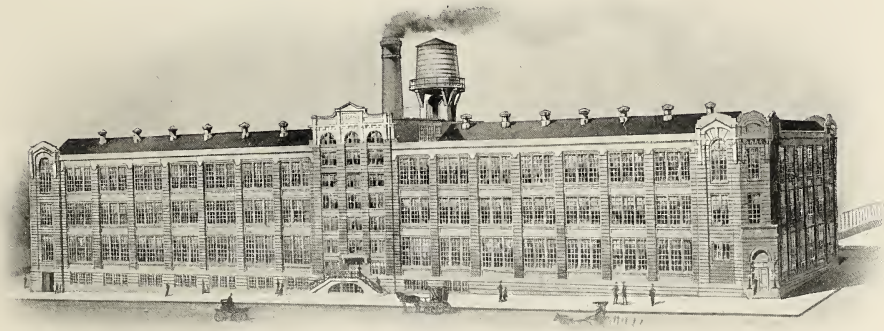
The power plant consists of two 175 horse-power boilers supplying steam to a 175 horse-power and a 100 horse-power engine, with direct connected generators for furnishing the current to individual motors, which, with a few minor exceptions, are utilized throughout the plant. These generators also furnish current for lighting, for which both incandescent and arc lights are used.

The heating system, which utilizes the exhaust from the engines, is controlled by a mechanism which is designed to automatically maintain whatever temperature may be desired throughout the building.

A unique feature of the construction of the building is the double-threaded rectangular stairway in the center of the Oliver street side of the building. Here are located five excellently ventilated toilet and wash rooms, each twenty feet square, for the employees. These rooms are equipped with the best sanitary and up-to-date plumbing, the floors are of cement, and the walls glazed with "porcelite" and arranged so that each room can be flushed with a hose and thus kept thoroughly cleansed. An enclosed fire-escape of ample dimensions is located at the extreme northwestern corner of the building.

An electric elevator with platform 10 by 12 feet with a capacity of five thousand pounds is located at the rear of the center of the building, where it opens on a receiving and shipping platform, as well as at the regular doors on each floor.

Each floor is divided into two rooms of equal size. The top floor at the eastern end is occupied by the book composing-room, stereotyping department (in an enclosed room to itself), job composition and job press department. The western end is occupied by the lithographic department. The eastern end of the second floor is utilized for offices, which are finished in mahogany. The remaining space on this floor is used by the bookbindery and the department for mounting maps.



THE LORD BALTIMORE PRESS.

The eastern end of the first floor is devoted to the cylinder press department, the western end being used by the department for the manufacture of folding boxes. Here also is located the receiving and shipping department.

The basement is used for storing paper stock. Adjoining the engine-room is the machine-shop equipped with lathes, drill presses, milling machine, power hack saw, emery wheels, etc. At the rear of the engine-room is a large switchboard with automatic circuit-breakers. The boiler-room adjoins the engine-room.

The building is protected throughout by the automatic sprinkler system, which is connected with a thirty-thousand-gallon tank.

The excellent lighting, the large area of space on each floor, making the handling of goods and supervision easy, together with the well-planned arrangement of both the



COMPOSING-ROOM.



CYLINDER PRESSROOM, NORTH SIDE.



LITHOGRAPHIC TRANSFER AND PRESS ROOM.



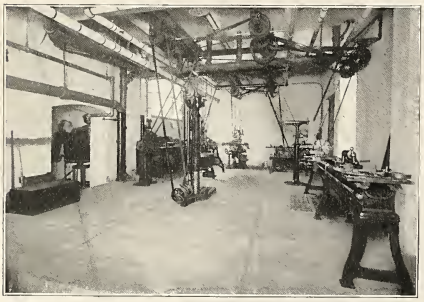
STEREOTYPING-ROOM.



BOOKBINDERY.



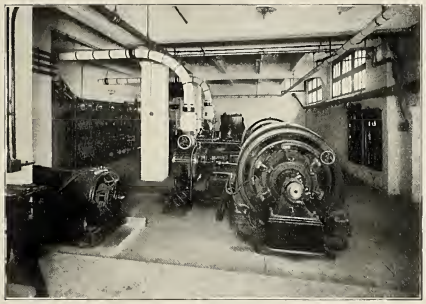
FOLDING-BOX DEPARTMENT.



MACHINE SHOP.



ONE OF THE SIX WASH AND TOILET ROOMS.



POWER PLANT.



BOILER-ROOM.

building and mechanical features, place this plant in a class by itself for the most economical production and the highest grade of quality of its products.

The business of The Lord Baltimore Press consists of printing, bookbinding — mainly pamphlet and edition binding in cloth and leather; lithographing — principally color-work, and the manufacture of high-grade folding boxes.

Mr. Simon Dalsheimer, the president of the company, planned the construction of the building, which was worked out and erected under the supervision of Ballinger & Perrot, architects, of Philadelphia.

The power, heating, lighting and all the mechanical features of the building, such as elevators, etc., were installed under the directions of Mr. Charles Reeder, Electrical Engineer, of Baltimore.

The officers of the corporation are: President, Simon Dalsheimer; vice-president, Dr. Aaron M. Billstein; treasurer, Nathan Billstein; secretary, Roger W. Cull.

THE PRESIDENT AND THE NEWSPAPERS.

We learn from a source that we hesitate to pronounce authoritative that the next move of the administration in the direction of federal control of industries will bear directly upon the newspapers published in this town. It is well known that the Chief Magistrate has been dissatisfied with the conduct of several of them for some time. The *Evening Post*, peevish still despite the highly developed conscientiousness of Mr. Oswald Garrison Villard and the charming urbanity of Mr. Rollo Ogden, was, as might have been anticipated, the first to offend, but a very close second in the few intervals not given to scientific analysis of the moral expansion of a bowwowing railway president, was Mr. William Makepeace Laflin's *Sun*. Then, at about the beginning of dullness in the advertising season, the Ochs-Miller-Reich *Times* indulged in many obnoxious reflections. After a while even Mr. James Gordon Bennett began to cable double-leaded peeps to the *Herald*, and finally Mr. Ralph reluctantly yielded to the earnest solicitations of the intermittently retiring Mr. Joseph Pulitzer, and indicated a sense of resentment at interference with the *World's* general direction of the universe.

Such manifestations were naturally displeasing to the President from their commencement, but with characteristic patience he withheld the heavy hand in the hope that the great worldly editors might be led by the gentle ministrations of Mr. Silas McBee in the *Churchman* to perceive the error of their ways and duly repent. But, we are informed, the President has now become convinced that Sile can not deliver the goods, and, more in sorrow than in anger, he has determined to adopt more drastic measures. The first suggestion, said to have emanated from the Interstate Commerce Commission, aided and abetted by Mr. Jacob Riis, was to attack the octopal Associated Press as monopolistic, but piteous appeals from Newport to leave undisturbed its most shining ornament in the person of Mr. Melville E. Stone ultimately touched the heart that has been cruelly supposed to know no brother, and another method was demanded. Happily, an assistant attorney-general had a few minutes to spare, and with the usual deftness and ease presented the solution which is now receiving favorable consideration.

The chief points in the indictment we understand to be: (1) that the newspapers, like the railways, are servants of the public, and therefore properly subject to governmental regulation; (2) that this fact need not be established by evidence since the journals themselves admit and even brag of it; (3) that they circulate in New Jersey, Connecticut and other commonwealths, and consequently fall within the provisions of the useful Interstate Commerce Act; (4) that they make no public reports of their business and



OFFICE ENTRANCE.

widows and orphans desirous of investing in their shares are unable to acquire information to which clearly they are entitled; (5) that in several instances stock has been issued for good-will, or, speaking plainly, shamelessly watered; (6) that great abuses have arisen in connection with advertising rates, the downtrodden servant girl being compelled to pay more per agate line than the opulent merchant, more favorable terms invariably being granted to the larger advertiser; and (7) that in seventeen million, nine hundred and thirty-three thousand, two hundred and ten specific instances *rebates* have been granted to customers.

The assistant attorney-general is said to have figured out that the fines that can be imposed for these outrageous offenses and clear violations of the law amount to $36,893,712,206.23. Of the department's ability to obtain the imposition of those fines the assistant attorney-general has no doubt whatever. The President also is said to have personally confirmed the law and the interpretation thereof. The only difficulty lies in the application. Once it was feared that the whole plan would have to be abandoned on account of the *Tribune*, whose sphere of usefulness, it was apprehended, would be seriously restricted by snatching eight hundred odd millions from its annual net revenue. The versatile assistant attorney-general, however, is said to have rendered an opinion that the *Tribune* is exempt because of its removal from the realm of journalism to that of diplomacy, and is, therefore, in no sense a public servant. The President, it is understood, coincides only to the extent of the service not now rendered, but this is considered sufficient by the assistant attorney-general, and consequently may for the present be considered a fixed principle in law. Doubt, however, is expressed regarding the status of Mr. Henry Loyal Stoddard's faithful *Evening Mail*, Doctor Sleicher's Jasperian *Leslie's*, Doctor Mabie's charitable *Outlook*, and Doctor Shaw's too-previous *Review of Reviews*. The assistant attorney-general is now hunting loopholes for them.

Opinion in the inner cabinet respecting penalties is said to be divided. Secretary Straus is convinced that all purposes would be served by conferring upon his department the power of fixing all advertising rates, while Commissioner Garfield sternly demands vigorous criminal prosecutions by a young anti-Foraker lawyer in Ohio, who feels that he ought to have a square chance. The President has rejected this proposal absolutely, announcing firmly that he will not touch it with a ten-foot hay-fork. The reason why has not yet been stated authoritatively, but it is suspected that he is worried about Sile.—*Harper's Weekly.*



REAR VIEW OF BUILDING.

NEWS WANTED.

My friend, help the editor in his wild-eyed search for news. When your friends come to see you, if you are not ashamed of it, tell him; when your wife gives a tea party, if you have recovered from the effects of the gossip, drop in with the news; when a baby arrives fill your pockets with cigars and call; if you go to a party steal some of the good things and leave 'em with the item in our sanctum. If your wife licks you come in and let us see your scars and tender sympathy through the paper. If your mother-in-law has died, don't be bashful about it. Give in all the commonplace news. In short, whatever makes you feel proud, sad, lonesome or glad submit it to our twenty-four carat wisdom and see our matted locks stand upon ends with gratitude, which will pour from every pore like moisture from the dew-besprinkled earth.—*Tekma (Okla.) Times.*

A PRINTER'S DISPLAY COUNTER.

Otto C. Botz, of Botz & Sons, publishers and printers, of Sedalia, Missouri, give the following interesting description of a "display counter," an illustration of which appears herewith.

"Up to about three years ago we published a German weekly newspaper on a side street and did only an occasional small job. At that time I had just returned from a tramp through the greater part of the United States and Europe, studying the printing trade from all its standpoints, and as Sedalia at that time was just in the beginning of a prospective boom, I found it a good time to try and put into operation a theory that a printing-office could and should occupy just as good a location and be fitted up as neat and attractive as any retail store in town, and in a short time we had secured a lot next door to the post-office on one of the principal streets and erected a building of our own to avoid the high rents. Before moving into our new building we began experimenting with a window display and at first used two frames in which were placed samples of printing under glass and set in the window. Passers-by soon noticed this small display and an occasional one would drop in with an order. New series of type were added and by trying to improve our samples with every job, we had quite a few to make a showing and were fully convinced that there was a lot in "showing" the passers-by. After moving into our new building, we enlarged our window display and have been experimenting with it, until now we think we have solved this problem.

"As business picked up we soon found that the handling of samples was a difficult problem, and besides taking up a large amount of time the samples soon became soiled, and a soiled sample is worse than none. After considerable study, we concluded that the "framed-samples" idea was the most practical and at the same time would save space and act as a counter.

"The counter is built of weathered quarter-sawed oak, 42 inches high, 26 inches wide, and covers the entire width of the office, one end being taken up by the gate, with a latch on the inside. The front consists of six removable frames each 25¾ by 31½ inches, with the glass measuring 22 by 28, so as to show a full sheet cardboard for a background when a change is desired from the black-felt backing. The top is divided into eight 17 by 22-inch spaces, covered with heavy plate glass, which is lifted up from below to allow changing of samples, which are laid on the black-felt backing. The back of the counter is hollow, and across the top are five 22 by 28-inch drawers, 2½ inches deep, and one small cash-drawer in the center. The space under the counter is taken up with the safe, a cabinet for our business stationery, half-tones belonging to customers, a shelf for jobs ready for delivery and three rows of drawers for job samples and job tickets, etc. One row of drawers contains five 9¾ by 22 by 4¾-inch drawers, which will hold a No. 10 envelope for job ticket. The other two rows each have seven 9 by 22 by 3-inch drawers, with table pulls, for samples, and there still remains room enough to add drawers of this kind as they are needed. The whole counter completed at a local furniture factory cost us $61, but although we have had it only eleven months, we figure that it has paid for itself not only directly but indirectly as an advertisement.



SHOW COUNTER OF BOTZ & SONS, SEDALIA, MISSOURI.

"The different kinds of standard commercial work and the different kinds of type are shown as well as a few special jobs. We also try and get as many different firms represented in the display, as this is not only an advertisement for our customers but helps prospective customers to have confidence in our work. As we have no regular office man and we come into the room direct from the case without having extra clean hands, we need not handle the samples at all. Then again, some people come in with either no intention of placing an order, or if such is the case, think of only one thing and then will invariably look over the entire display and sometimes find several things they could need and thus we sometimes get three and four orders instead of one or none.

"As we were fully convinced that first impressions last, we made our first improvements in the business office and find that every cent invested in these was just as important as new type and materials. Cleanliness and neatness is what we have striven for, as we believe that a printing-office should be just as inviting as any man's parlor. We are carrying out this idea in the rest of our plant, which, although small, is being equipped with the idea of saving time and worry by having only the best of machinery, etc. Our workrooms are well lighted and ventilated and this makes work a pleasure. We have just installed a Monotype plant and will no longer be worried with sorts, etc.

"We have no complete system of cost accounting as yet, but are working on the same and would be thankful for any further advice we could get through your columns from some longer established firms. We are just beginning to feel the lack of this system, as heretofore this was always known to me, as I did the composition and bookkeeping myself and knew the balance of the time. But of late work is getting too heavy for this simple way and we expect to arrive at a systematic basis of accounting. Estimating we have always done along the lines as outlined in the columns of your valuable journal and have always found that we came out all right. As the firm is composed of father and four sons and no outside help has been required, we work when we have the same (which of late has been overtime for a long time) and are not afraid of losing a job because some other printer underbids us.

"We make a price and stick to it regardless of what any or all the others are doing. Figuring here has been something ridiculous and we never fail to be the highest bidder. By giving every job our personal attention and trying to do each one a little better than the last one, or better than required, and in being prompt and on time with all our orders, we manage to get plenty of work and at a better price than the balance.

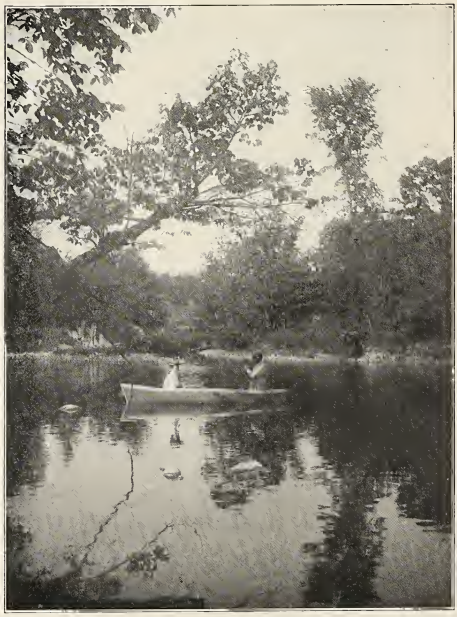
"I trust that the above description of our display counter will be of some benefit to some of your readers, who realize that the first cost of an improvement that will save both time and money, as well as sell goods, is of no consequence when compared with the returns. My advice is to make a show and keep it before the public."

A NEW THREE-COLOR CAMERA.

In a recent number of the *Photographische Korrespondenz*, Hans Schmidt describes a new one-exposure camera, an abstract of which appeared in the *Photographic Monthly* of London. The scheme contemplates using three separate lenses, with their axes placed horizontally at the apexes of a vertical triangle whose two vertical sides measure 27 millimeters, or 10.6 inches, and the other, or horizontal side, 24 millimeters, or 9.45 inches. By placing the lenses so close together images would overlap if no provision was made for obviating the difficulty. This tendency is overcome by the use of two special shaped prisms, which receive the images of the lower lenses and reflect them respectively to the right and to the left, while the upper lens projects its image straight to the rear of the camera. One advantage claimed for the new plan is the possibility of working the upper lens with a much larger diaphragm than the other two, thus compensating for the slowness of exposure through the red or orange filter for the blue printing-plate. The green and violet filters for the red and yellow printing-plates are placed at the sides of the camera, in the path of the reflected images that come from the special prisms. It is of course obvious that all lenses must have the same focus.

Many attempts have been made to produce a one-exposure, three-color camera, which when successfully accomplished will do much to shorten the time of three-color half-tone production, and in this way enable the operator to secure more uniform work, because of the fact that the exposure would be of uniform duration for each of the three plates, proper compensation being made for the difference in speed of the different colors by specially placed filters and sizes of diaphragms.

The construction is quite novel in that upper portions of the prisms are cut away sufficiently to allow the image rays to diverge from the upper lens, thus making possible the use of a larger diaphragm because of the extension of the lens beyond the inner plane of the two lower lenses, which have the prisms secured directly against the lens casings.



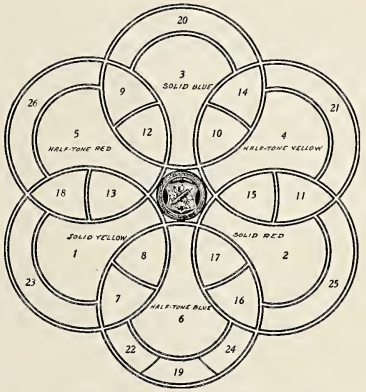
IDLE HOURS.
Photo by R. R. Sallows, Goderich, Canada.

SOME men are so smart in a business way that people do not care to do business with them a second time.—*Record-Herald.*

PRIMARY COLORS COMBINATION CHART.

A very attractive and intensively practical chart showing twenty-six variations in shade produced by the combination of three primary solid colors and three uniform tint half-tones of red, yellow and blue has been devised by Charles Hellmuth, to illustrate how practical color effects are produced by the use of three-color inks.

An outline diagram of the color scheme is shown in the accompanying Fig. 1 and the key to the numerals is reproduced below the same. The tonal value of the half-tone impression of the red plate has sixty-three per cent of unit



1. Yellow Solid
2. Red Solid
3. Blue Solid
4. Yellow Halftone
5. Red Halftone
6. Blue Halftone
7. Yellow Solid, Red Solid
8. Yellow Solid, Red Halftone
9. Yellow Solid, Blue Solid
10. Yellow Solid, Blue Halftone
11. Red Solid, Blue Solid
12. Red Solid, Blue Halftone
13. Yellow Halftone, Red Solid
14. Yellow Halftone, Red Halftone
15. Yellow Halftone, Blue Solid
16. Yellow Halftone, Blue Halftone
17. Red Halftone, Blue Solid
18. Red Halftone, Blue Halftone
19. Yellow Solid, Red Solid, Blue Solid
20. Yellow Solid, Red Solid, Blue Halftone
21. Yellow Solid, Red Halftone, Blue Solid
22. Yellow Solid, Red Halftone, Blue Halftone
23. Yellow Halftone, Red Solid, Blue Solid
24. Yellow Halftone, Red Solid, Blue Halftone
25. Yellow Halftone, Red Halftone, Blue Solid
26. Yellow Halftone, Red Halftone, Blue Halftone

FIG. 1.— KEY TO HELLMUTH'S COLOR CHART.

area covered with color at one hundred and fifty lines per inch. This plate shows a large amount of ink spreading, as can be seen from the diagram Fig. 2, wherein the darker shading represents the squashed-out portion. The half-tone effect is produced with connected dots running at thirty degrees to the horizontal rising toward the right hand; thus the squashed-out portion forms serrated bordered lines which have diamond-shaped white dots between that aggregate about thirty-seven per cent of white. The side angles of the diamond-shaped dots are approximately sixty degrees to the axis of the lines.

The blue plate shows less side action of the ink, its lines trend upward toward the left at thirty degrees to the horizontal and the white lines between blue ones are about the same in area, thus showing a percentage of about fifty each of colored surface and uncolored or white area. The lines are serrated similarly to the red ones. The ink depletion from off the printing area is, however, more noticeable than in the case of the red, but the squashing-out action is less. Contiguous red lines sometimes join each other, but not very frequently. The yellow plate has about the same area of color as the blue and its lines run vertically and show practically no ink-spreading. With less squashing action on the red the covering power would be about fifty per cent, physically, not optically, considered. All the measurements made have to do wholly with the purely physical dimensions of the areas that are covered with color without going into the matter of the Fechner law or the physiological effect of various color-sensation stimuli.

In passing it should, however, be stated that under ordinary unaided eye observation the red half-tone effect seems to represent about one-half of the tone value that the solid red shows; but the blue to different observers appears less than half of the solid blue value, and the yellow effect is even less pronounced than the blue. Combining the effect of the depleted printing area of the red plate with the full-color density found in the squashed-out borders shown by means of the darker shading of Fig. 2, there is found sixty-three per cent of the white-paper surface covered with color, though not of a uniform character. The actual printing area forms about one-half of the whole surface covered with ink, and the density is about one-half of the maximum value, so that if there was no squashing action and ink depletion the area actually covered would be about thirty-two per cent, leaving sixty-eight per cent pure white, or thirty-one per cent more than is found in the specimen referred to.

The relative dimensions of the white and colored diamond-shaped lines of the blue and yellow impressions show them to be practically the same. The opaque yellow, however, does not indicate the squashing action to the same extent as is found in the red and blue, neither does the blue show as much of this effect as the red. These remarks are not intended to draw invidious distinctions, but to commend the originator of the chart for the very complete and practical representation of solid and half-tone color combination impressions that form a serviceable medium of reference for the printer, etcher and photographer.

The significant point brought out in these notes is found in the discrepancies which exist between the printing areas of the half-tone plates and the actual areas covered with ink in the impressions as is also found in general three-

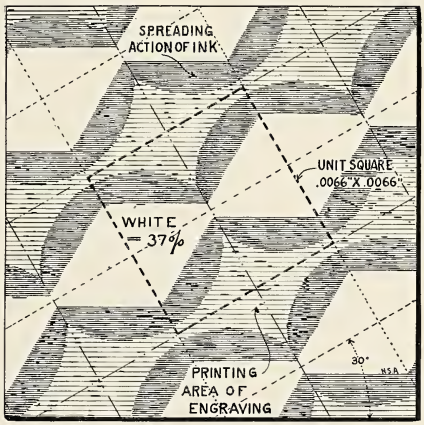


FIG. 2.— DIAGRAM OF RED-PLATE HALF-TONE LINES.

color work. There should be a closer coördination between these two conditions, for so long as there is found this large variation there can not be realized the degree of uniformity that would otherwise attend the combined efforts of the photographer, etcher and color-printer; of course the more transparent the ink is, other things being equal, the more the ink will spread; and since this seems to be an

inherent quality of the ink, proper allowance should be made in the etching to compensate for it.

When the existing discrepancies are noted it is a source of no little surprise that the general average of colorwork is of such a high practical order. This being the case, one is sure to conclude that there is close supervision somewhere and in consequence a desire is born to "look behind the scenes" and note the percentage of "spoils" that are produced by running one color or the other out of balance.

These troubles are recognized and pressmen are no doubt putting forth their best efforts to correct them. The very artistic results that they do produce under many difficulties, however, entitle them to unstinted praise.

BLUE-BLACK TWO-COLOR PROCESS.

In the July, 1907, number of the *Printer and Publisher*, of Toronto, Canada, a very fine two-color specimen by the Toronto Engraving Company is shown on page 23. It is an ornamental bordered plaque, entitled "Love's Heralds Should Be Thoughts," by W. Hounsom Byles.

The effect is quite novel and pleasing. The tint is first printed in a peacock blue at one hundred and fifty lines per inch, with elongated dots joined one way at an angle of about twenty-two degrees to the horizontal, leading from the left to right in a downward direction. The high-light blue dots are etched down so as to be about one-half of the distance the lines are apart in diameter, or about .003 inch, and the "shadows" are printed solid blue.

In the three-quarter whites a very pleasing gray is found by the black dots being of about the same size as the blue ones. The black plate is made at one hundred and fifty lines per inch, with dots of symmetrical shape in both directions at thirty and sixty degrees from the blue line. In the high lights the black dots are reduced to about one-fourth of the spacing of the lines, or .0017 inch in diameter, while beyond the deepest shadows the black becomes solid. In these days of duotones, duplex half-tones, and various and sundry two-color combinations, it is of interest to processworkers to learn how many of the beautiful specimens are produced, in so far as their physical features are concerned. This specimen shows a remarkable freedom from ink-spreading defects in both colors. The desirability of attaining some reasonable avoidance of this somewhat common defect is becoming more and more insistent as the interrelated values of colorplate dot delicacy is recognized at its proper importance.



TAILPIECE.

— *Deutsche Kunst und Dekoration.*

ON THE DARK PLUTONIAN SHORE.

The latest arrival had come aboard the ferryboat to cross the Styx. As he gazed about him, Charon, the grim ferryman, came by.

"I don't see any advertising cards around," he said to Charon.

"No," smiled the ferryman, "advertisers don't seem to come in this direction. I guess they go somewhere else."

Thereupon the latest arrival insisted upon going right back home.— *Fame.*

TWO-FILAMENT INCANDESCENT LAMPS.

One of the standing objections made to the use of incandescent lamps is frequently encountered in the following words: "One must either use the entire candle-power of the lamp or none at all." But this objection has to a degree been eliminated by the introduction of what are called "Turndown Lamps," in which a small rheostat is used to reduce the amount of illumination. This, however, is not an economical or withal a practical arrangement.

Among other forms is one known as the Hylo lamp, which has two filaments, but one is only enabled to secure the normal sixteen candle-power or a reduced two candle-power. These serve principally for residence lighting purposes in the shape of "night lights." In many instances around printing-shops, binderies, engraving establishments, etc., it would be a great economy to have a lamp such as was recently described in the *London Electrician* of June 14, abstracted in the *Electrical World* of July 13. In this lamp two filaments are provided, and by simply turning the lamp in its socket to different positions the connections are automatically made so that a light of three different candle-powers can be secured. The range of candle-power runs from five, sixteen to twenty-one. In the one case the small filament is used alone, in the other case the large filament is used alone, and in the third case both filaments are used simultaneously, the connections being in parallel. By the use of incandescent lamps of this form considerable economy in current consumption can be brought about, and in addition a very healthy stimulus given to employees in the direction of acquiring habits of forethought.

TWO MILES A MINUTE.

Twomilesaminute
Geehowwefly!
Swiftasameteor
Streakingthesky.

Whatisthatblur?
Onlythetrees,
Lookatthemwave.
Mywhatabreeze!

Ahonkandarush,
Aflashandasmell —
Whatdidwehit?
Didsomebodyyell?

Ajarandascream —
Itlookedlikeahorse;
Notellingnow,
Keeptothecourse.

Outoftheroad!
Giveusashow!
Twomilesaminute,
Geehowwego!— *Newark News.*

THE MAKING OF TIN-FOIL.

Tin-foil, which is extensively used for wrapping tobacco, certain food products and many articles of commerce, is a composite structure of lead with a thin coating of tin on each side. First a tin pipe is made of a thickness proportionate to its diameter. This pipe is then filled with molten lead and flattened out by rolling or beating to the extreme thinness required. The tin coating spreads simultaneously with the spreading of the lead core, and through the cohesion of the lead and tin particle maintains a thin, even coating of tin on each side of the lead center even though it may be reduced to a thickness of less than .001 inch.— *The American Inventor.*

ONE opportunity is enough for the man who knows how to take advantage of it.— *Record-Herald.*

Written for The Inland Printer.

"SELF"-DEVELOPING PLATES.

IN recent years there has come about radical changes in the methods of plate or film development in ordinary photography, which has found its widest scope in machine and tank development methods. These have materially reduced the labor and eliminated many of the uncertainties of amateur photographic work.

Recently there has been produced in Europe what is known as the Watalu water developing plate, which consists of the ordinary dry plate having affixed on its back a film which is soluble in water and which carries the developing agent in proper proportion for the size of the plate used. All that is necessary to do is to place the plate in a suitable tray, and supply a given measured quantity of water at a certain working temperature, allowing the same to remain therein for a certain length of time. To be precise the exposure requires to be reasonably correct, though there are great latitudes which will still give a printable negative. The exactness as to the quantity of water (two ounces) is rather important, though a large error can be allowed with no worse result than a lengthening of the time of development. The temperature should be kept near to 65° F. If these conditions are made it is very difficult to see how anything can go wrong, and in any event the person who will go astray with a self-developing plate is likely to go much farther afield with the ordinary.



A TEST FOR GRADATION.
Negative on a Watalu Speedy plate and Watalu treatment.
By Catharine Weed Ward.

The prices of Watalu plates are as low as the price of any ultra-rapid, backed, color-sensitive plates. There is no money consideration standing against their use, and all the other factors are decidedly in their favor, when the matter of developer and extra convenience combined with certainty of result are "thrown in."

Mr. H. Snowden Ward and Mrs. Catharine Weed Ward, editors of the *Photographic Monthly*, London, have made exhaustive tests of these plates, and their results show a remarkable scope and interpreting value as to the holding of details in the high lights and shadows, showing thorough gradation throughout. We reproduce herewith one of the specimens photographed by Mrs. Ward, showing a critical test for gradation for a group of eight figures, having a range from white satin in the sunlight to scarlet and crimson in the shadows. The negative was made on a Watalu speedy plate, and Watalu treatment. The reproduction from the half-tone, five inches wide, from the *Photographic Monthly* of June, 1907, of necessity loses much of the finer gradation. Mr. Ward, writing in the June number, among other things, says: "To form a correct estimate of the plates and their development method, I have looked out for their weak points, both in my own work and by inquiry amongst photographers and dealers, and up to the present have found very few alleged difficulties. One complaint is that 'they take such a terribly long time to develop, and when they are finished the images are such mere ghosts.' The trouble proved to be exactly what one might expect — gross underexposure. As regards rapidity of development, my wife has just developed thirty-one exposures, including those from which the illustrations are to be made, in less than four hours, though they included some considerably underexposed examples, and were developed singly, finishing one before starting the next.

"Another difficulty alleged is halation, and — knowing something of how to secure this defect — I have succeeded in getting bad halation of Watalu plates. This is not surprising in view of the fact that some of the worst cases of halation I have ever seen were on plates well backed with caramel. The Watalu developer is a useful backing when the plates are properly used, but no backing will prevent halation if gross underexposure and forced or prolonged development are given to a subject with terrible contrasts of light and shade.

"The immediate and great appeal of the Watalu plate is to the tourist photographer. He need only carry a celluloid or ebonite developing dish, marked to show the amount of water needed for one plate, and a supply of hypo. Any dark cupboard in an inn will serve as a darkroom; the plate can be transferred from plateholder to developing dish by feel, development can be judged entirely by time, and fixing can be done in the washbowl. With a changing bag and a little ingenuity, it is possible to develop and fix in the open, even during the mid-day rest on a cycling tour, though this has its disadvantages in the matter of drying the negatives. It seems likely, however, that improvement in tanks for development, and in racks which will carry the negatives with their films supported to allow for drying, will enable the Watalu plates to open a new field for cycling and press photographers, who will develop by the roadside, or even while on the wheel, or in the train, and complete the work before reaching home.

"Even without these advances in detail, the water-developing system has distinct advantages, and, so far as I have been able to find, no drawbacks. Hence it seems certain that it will steadily grow in favor, and the wise photographer will test it at an early opportunity."

It will be of interest to the general reader to know the composition of these self-developing plates, and to satisfy this curiosity the following extract from the patent of W. F. C. Kelly and J. A. Benthan will make the matter clear: "A concentrated developing mixture in a thick or semi-fluid condition, and containing as a preservative and alkaline constituent borax, boracic acid, or a soluble borate." The patentees claim the application of such a coating to the back of a photographic plate or film, and it should be stated that the fact that the method is patented would make illegal the production of plates in this manner. They give the following as a suitable mixture for the coating:

Metol	2 grains, 16 parts.
Hydrokinone	5 grains, 40 parts.
Potass. metabisulphite	½ to 1 grain, 4 to 8 parts.
Potass. bromid	⅛ grain, 1 part.
Borax	10 to 20 grains, 80 to 160 parts.
Gum or other suitable colloid	¼ grain or 2 parts.
Water to make a thin paste.	

The developer may all be mixed together and spread evenly over the back of the plate, or the reducer and the accelerator may be made into separate pastes and one spread on one-half, the other on the other; and a varnish or gum may be spread over the whole, to meet trying conditions of atmosphere.

A "light-absorptive medium" may be introduced to prevent halation, and these patentees suggest as suitable:

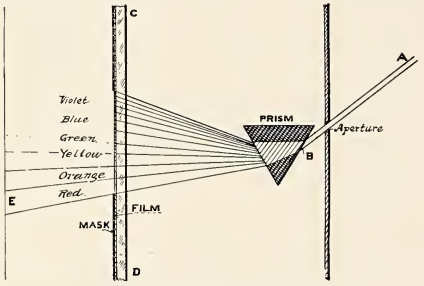
Gelatin	1 ounce
Water	16 ounces
Croceine scarlet, 3B	5 grains

But they point out other vehicles (e. g. collodion), other dyes or pigments, such as lampblack, may be used.

In view of the thorough tests given to these plates by Mr. and Mrs. Ward there will no doubt be a speedy introduction of them, especially so since the great convenience will appeal so very strongly to the practical photographer.

SPECTRUM DARKROOM LAMP.

A novel form of "safe-light" for darkroom purposes has been proposed by Sidney L. Young in the March, 1907, *Photographic Monthly* of London. The proposal involves thorough scientific principles. Its features will be easily understood by reference to the accompanying diagram, in which A B is a parallel beam of light passing through the aperture into the prism shown where it is decomposed into its prismatic colors and received on a dry plate, C D. The most actinic rays will cause the silver of the dry plate to be affected first and those not so strong least, from which the violet will be the densest and the red the most transparent part of the negative. If the exposure is made long enough to give a good density on development and the negative is placed back into the same position with a suitable mask, if



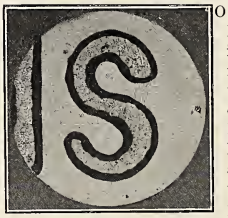
SPECTRUM DARKROOM LIGHT.

found necessary, all the rays that would fog the specific brand of plate used will be prevented from entering the darkroom by reason of the opacity of the negative, and those rays which, for safe periods of time, will not affect the plate can pass through unhindered.

If now a separate negative is made for each brand of plate, properly labeled, and a slide-way made in the darkroom to receive them, a "safe light" will be available for every change of plate commonly used. The precaution should be taken to see that the source of light is sufficiently intense, so that when the short, wave-length portion of the spectrum is cut off there will be ample illumination for whatever purpose the light is required. There is a material advantage in such an arrangement, because the illumination is specifically adapted to the characteristics of the plate from which the cut-out negative is made without the use of filters of any kind.

The prism can be placed in a box that at one side has the aperture formed, and on the other a suitable pair of grooves into which the negatives can be slid. The whole is easily secured to the darkroom wall where it will form an ingenious device for the purpose designed.

RESEARCH WORK IN TRADE JOURNALS.



SOLELY to THE INLAND PRINTER belongs the honor of inaugurating a departure from the ordinary work of the trade journal. This is the establishing of a Research Department for the very laudable purpose of securing a deeper insight into what takes place in the various processes of printing, with a view toward placing the art of printing on a more practical basis. Mr. N. S. Amstutz, member of the Royal Photographic Society and associate member of the American Institute of Electrical Engineers, is in direct charge of this work and has already collected some valuable data in keeping with the purpose of his department.

That the aim of the Department of Research may be better understood and the value of its work better appreciated, we are printing in connection with this article a cut from a photograph made by Mr. Amstutz. His description of this photograph, which follows, needs no explanation.

"Let us illustrate: Here is a small illustration of a largely magnified lower-case letter 's,' impression made with printers' ink and platen press on celluloid sheet, which shows one phase of research work and the existence of a peculiar phenomenon, not unknown, but little understood. This microscopic enlargement at a magnification of about twenty-one diameters shows the extremes of ink-spreading, as found in the practice of the printing art, due to the impervious glossy and hard surface on which the impression was made. The spreading has increased the whole depth of the letter to twenty-three diameters because of the squashing action between the celluloid and type form, which has produced a dead black border around the whole letter and practically robbed the actual printing surface of its full quota of ink. As the porosity of the material increases, the spreading action decreases, but a point is soon reached where the texture of the paper will obtrude itself and produce a fuzzy letter.

"The advantage of the specimen is, of course, more applicable to the printing of three-color half-tones in which the proper distribution of each color in its required density is absolutely vital to the preservation of the color relations as defined and established by the three record negatives made through the necessary color filters. If one or more impressions are false ones on account of the denuded printing areas, the harmony of the whole is destroyed and the results are but meager approximations of the subtilties of color gradation existent in the engraved plates themselves. This is a case in point where the possession of the necessary enlarging and photographic apparatus has made possible a detailed study of the most minute phases of color production, disclosing the existence of a possible source of disturbance that to the unaided eye or small magnifier is non-existent or its effect wrongly minimized."—*Pure White.*

PLANNING A PRINTING OFFICE.

HOW to make a composing-room pay has been a problem which has troubled the printer for years. Usually the task has been given up in despair, and the printer has gone on in the old way, believing that it is a hopeless effort. It has only been recently that the progressive printer has found a solution to the worn-out problem, and the losing composing-room of the past is rapidly being transformed into a profitable, systematic time-and-money saver.

A new departure, the architecture of the printing-office, has brought the change. The haphazard, self-made



T. W. SUDDARD.

office that was "good enough as it is" is giving place to the systematic, scientifically arranged office that turns loss into profit and time and space into use. The printer who said "What's the use of changing things?" with disgust in his voice, is beginning to wake up, and realizes that it means money in his pocket to fall in line with his more progressive competitors.

Some of the largest printers in the country have taken the lead in refitting their offices upon modern lines, and printers in all parts of the United States are hastening to follow their example. A notable instance of the largest and finest modern equipment ever installed in America was when the composing-room of the Federal Printing Company of New York, one of the largest printing concerns in the country, was entirely refitted by A. F. Wanner & Co., 340-342 Dearborn street, Chicago.

Original money-saving departures from the old, out-of-date equipments formed the principal features of the fitting out of the mammoth printing establishment on Thirty-ninth street, just west of Broadway. Nearly every piece of furniture was especially designed by experts, new attachments and improvements being added to give ease and rapidity to the workmen, and to fit in the general scheme to save time and labor and utilize space. Thomas W. Suddard, secretary of A. F. Wanner & Co., designed the plans for the new devices and arranged the placing of the various departments in a systematic, harmonizing scheme. He has practically created a new part of the printing business, the architect of the printing-office.

The refitting of the immense plant, which will mean a saving of thousands of dollars in time and labor, and the success of the plan were due to the intelligent initiative of A. F. Whitman, general manager of the Federal Printing Company. He conceived the idea that if the same common-sense system of big business houses in utilizing every possible improvement were adopted in the printing-office, the composing-room could be operated at a profit instead of a loss. He personally supervised the big task, and the result was that a model composing-room was created.

The entire office is fitted out in weathered oak, the nearest approach to dirt color, which has proved the cleanest appearing, most easily cleaned and most harmonizing material for a printing establishment. The furniture was manufactured by the Tubbs Manufacturing Company of Ludington, Michigan, many of the pieces being specially made by expert workmen. The designs of the printing architect were followed closely and carefully, and many new things were given to the printing world.

Every piece of furniture in the big composing-room was made with a maximum height of fifty-three inches, giving an almost unobstructed view of every part of the room. The foreman's desk is arranged on a raised platform in the middle of the room, and every man in the place can be seen from this point. Special brackets have been designed for the case-racks, reducing the over-all height of the stands twelve inches and permitting the cases to be removed with great ease.

The compositor works on the panel side, or back of the stand, which leaves him free from interruptions by other workmen. The cases are directly behind him, and by merely swinging around in his place he is able to reach the various types he is using. The alleys are wide enough for two workmen and each can work separately without causing the least interference with the other. Copy-drawers, special dumps and places for extra cases make the stands a "compositor's dream."

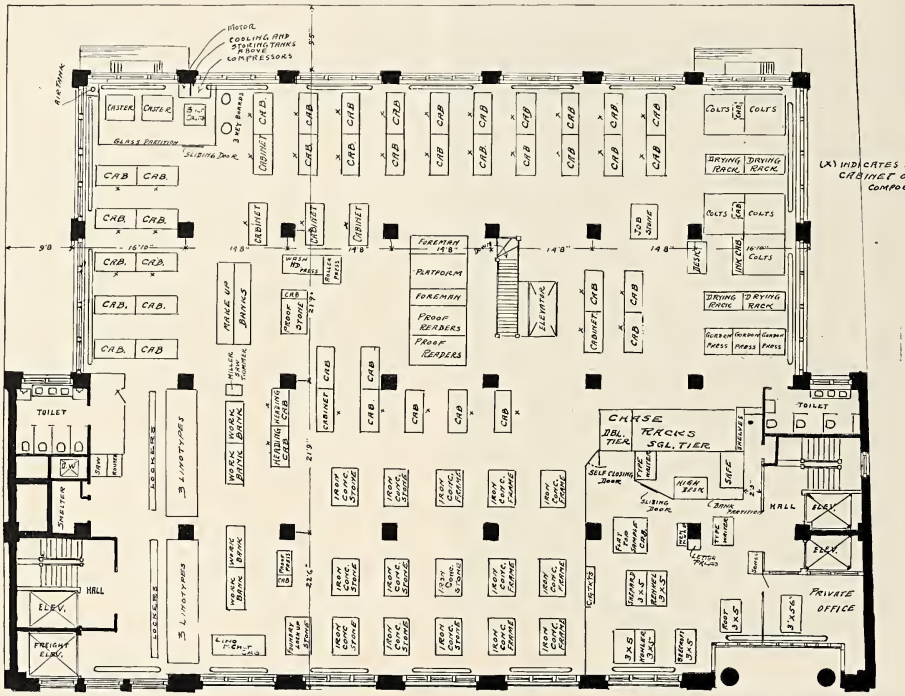
Iron concentrated stones, which have proved the most satisfactory, are placed in a separate compartment near the composing stands. The stones are erected flush with the floor, with a convenient groove at the bottom for the workmen's feet, permitting him to lean over the stone without tiring his back. Special copy cabinets, with drawer compartments for the Linotype operators, galley banks, make-up banks, ink cabinets with drawers for storing waste sheets placed compactly between the Gordon presses, special drying racks with jogging surfaces, roller cabinets, and everything for the comfort, convenience and time-saving of every employee is considered in the general plan.

The pressroom for the larger presses and the bindery were also rearranged. In the former, the principal idea was to reduce the time for the make-ready and to have everything so conveniently arranged that the waiting time of the presses is reduced to a minimum. The bindery is also arranged with the idea that nothing should interfere with the saving of time and labor. Special stitching tables, at which the girls work without moving from their seats, have been devised.

The whole general scheme, as seen in the accompanying illustration, is one evolved after considerable study by Mr.

Suddard, a young man who has made a specialty of this class of work. He has studied architecture and designing, is an expert mechanic, and has had a good technical training. His original ideas, coupled with inventive tendencies, have advanced him rapidly in his chosen field to the front rank in his specialty.

In the arrangement of composing-rooms everything is placed systematically where it can be most easily reached without interfering with any other department. Each division is separated so that a rush in one department does not affect the other, yet they are all bound together in a systematic chain so that the course of the work, from the time the copy is received to the time it leaves the presses,



Arrangement by W. F. Whitman.

COMPOSING-ROOM PLAN, FEDERAL PRINTING COMPANY.
Thirty-ninth street building, New York, N. Y.

Designs and equipment furnished complete by A. F. Wanner & Co., Chicago.

goes from department to department without retracing the steps of one employee or losing a minute of time. Every piece of furniture is numbered so that anything can be found in an instant without searching for it.

Economy of space and modern appliances, the value of footsteps, the convenience and comfort of the workmen and the needs of the future have all been carefully considered. The change from chaos to order, and from the usual loss in the composing-room to profit has awakened many large printers to the possibilities of intelligent, scientific study of the needs of their offices. The cost, compared with the economy of time, labor and space, is so small that printers are wondering how they ever got along in the old way.

It's easy to dress a profitable business in the garb of respectability.— *Record-Herald.*

GET UP STEAM.

Before water generates steam it must register 212 degrees of heat. Two hundred degrees will not do it. Two hundred and ten will not do it. The water must boil before it will generate enough steam to move an engine to run a train. Lukewarm water will not run anything. A great many people are trying to move their life trains with lukewarm water or water that is almost boiling, and they are wondering why they are stalled, why they can not get ahead. They are trying to run a boiler with two hundred or two hundred and ten degrees of heat, and they can't understand why they do not get anywhere. There is an infinite distance between the wishers and the doers. A mere desire is lukewarm water which never will take a train to its destination. The purpose must boil, must be hot enough to make steam.— *Success.*

THE USUAL "ENVELOPE."

A Kansas editor mentioned that he sometimes received a letter "with a 'V' in it" after the paper has contained a painstaking wedding notice or obituary. "We sometimes receive envelopes on such occasions ourselves," says the Herrington *Sun*. "They usually contain a note saying: 'Enclosed find 2 cents postage, for which send us four copies which has the notice of our daughter's wedding. We are sorry you made such a mistake as to say "the bride was dressed in pink chiffon"; it wasn't chiffon at all, it was tulle. Yours respectfully, etc.'" — *Kansas City Star.*

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

IMPROVED IMPERIAL ART PRESS.

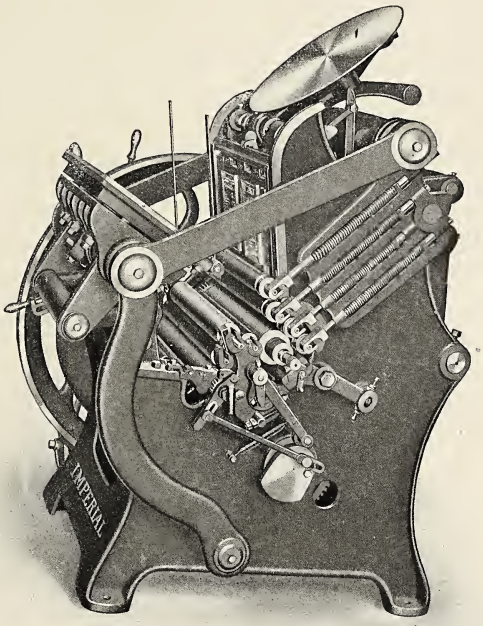
The Imperial Art Press Company, 77 Summer street, Boston, Massachusetts, manufacture the Imperial Art Press, which is sold exclusively by them. This new and improved press has many advantages over their former machine.

The Imperial Art Press is constructed on new lines, which embody all the advantages of the standard presses of to-day, and at the same time it contains points of advantage possessed by none of the other machines. These presses are particularly adapted for use in offices producing a varying class of printing, as they will turn out easily the highest grade of half-tone or color work, while on the lighter or commercial work their speed is limited only by the capacity of the feeder. For ink distribution and strength of impression they are not only unsurpassed but unequaled by any machine in the market to-day, while they are equipped with every time-saving device which practical experience and the best mechanical thought can devise.

The frame is made in one solid casting, the power applied through double gears, thus dividing the strain equally between the two sides of the press. Bearings are long, and are adapted to stand up to their work indefinitely.

The impression is not taken direct from the gears, but is taken through a knuckle-joint, greatly increasing the power, giving a slow impression; this allows the ink to assimilate perfectly with the paper, thus producing exceptionally clear and sharp work.

The platen approaches the type in a parallel line, giving a perfectly square impression, equal on all parts of the form. This motion is obtained without the use of cams or tracks, and is of such construction that it can not get out of order from wear, nor can it get out of adjustment.



THE IMPROVED IMPERIAL ART PRESS.

The platen adjusting screws are of novel construction and are supplemented by an entirely new patented device which enables the pressman, by the turn of a single screw, to increase or diminish the amount of pressure (equally all over the platen) at will, without disturbing the level adjustment of the platen. This device has a variation of from a tissue paper to five-sixteenths of an inch.

By an entirely new and very simple movement the platen is allowed to rest perfectly still during almost one full revolution of the fly-wheel, during which time, if

desired, the form-rollers make several complete revolutions in contact with the distributing cylinder below the form.

The ink distribution is unrivaled and is obtained by the use of a fountain with ink-cylinder and complete distributing mechanism placed below the form, in combination with a rotating disk and ink-fountain placed above the form. The arrangement of the distributing rolls and fountains is such that the heaviest cuts can be printed without difficulty, and work be perfectly done with a single inking, which on other presses requires two or even three inkings to produce.

Both the lower fountain and distributing cylinder can be drawn from the press independently of each other, and the extra distributing rolls and vibrators can be used in connection with either the upper or lower fountains, or with both together, thus saving much time in changing colors, it being possible to carry a different colored ink in each fountain; while by a very simple device the rotating disk at the top can instantly be changed to a stationary table, a feature which will be appreciated by pressmen who desire to work two colors at one impression, or to print a heavy form at one end of the chase and a light form at the other.

Every part of the inking mechanism can be instantly removed for cleaning, or in case its use is not required on the class of work being run at the time. The construction is exceedingly simple but very effective.

The grippers are noiseless and are positive in their movement, but can be dropped to the platen to set, and if forgotten are automatically restored to position by the movement of the press.

All danger of the chase falling out from careless locking in is obviated by a new chase latch, which can not be forgotten by the pressman and which can not loosen up no matter how fast the press is run.

Being without complicated movements, without springs to balance the platen, and constructed on the best mechanical principles, it can be run as fast as the ink can be taken from the type.

Plenty of iron has been used in the construction of this machine. The best workmanship, which with skilled labor combined with abundant facilities, places on the market to-day a durable, high-grade press. To those interested a catalogue giving complete information will be mailed from their Boston office.

REGENSTEINER COLORTYPE COMPANY.

The Regensteiner Colortype Company was organized under the laws of the State of Illinois in June, 1907. This new company bids fair to become one of the most notable in the country owing to the great experience and the prestige of its personnel. Theodore Regensteiner, president, has been in business in Chicago since 1890, and has been daily in contact with the printing arts. In 1890 he established the Columbian Engraving Company. In 1893 he branched out into the colortype work, and later organized the American Three Color Company, of which he was president. After the consolidation of this company with several others under the style of the American Colortype Company, he became vice-president of the latter company. He retired from the American Colortype Company last winter. His experience is therefore thorough in every respect. He is surrounded with the best experts, who take charge of the different mechanical departments.

The plant is situated on the top floor of the Curtis building, a reënforced, concrete construction of the best type. The photograph gallery is one of the most practical in Chicago for colortype work.

PHOTOGRAPHIC LENSES.

There has recently come to hand from the Bausch & Lomb Optical Company, of Rochester, New York, a fifty-three-page treatise on lens construction, with some splendid reproductions in the shape of full-page half-tones and metzographs, also many smaller-sized specimens of the actual work of the different series of lenses illustrated in the treatise. The contents are a revelation. It is seldom that so carefully prepared a work for commercial distribution is brought out, and one which so clearly shows the actual practical work-a-day qualities of lenses as this one does. Notably among these specimens shown is one illustrating the effects of a bright noon-day sun with a cloudy sky. Another, showing "The Beating of the Surf on a Rocky Shore," is a very good representation of water activity. Two views shown on opposite pages made with a No. 2 Convertible Protar, series 7a, seven-inch open lens, used for one of them, and for the other the same lens with the rear combination only. The difference in results is quite striking. The use of such illustrations, in this case, emphasizes the great help that this method of presentation will always be to interested persons in work of this class.

A very fine cloud effect is shown on page 19, and under a short theoretical treatise on the optical qualities of lenses, two valuable plates are shown, which at once indicate the equivalent focal length in inches or millimeters for various scales of reduction and distances from camera, as well as the various angles of views conformable to different focal lengths in millimeters or inches adaptable to different sizes of plates. Another noteworthy specimen is "The Lion in Lincoln Park Zoo," by H. W. Menke, of Chicago, Illinois, but the most notable reproduction is a four-color frontispiece entitled, "The Connoisseur," reproduced from the original painting by the American Colortype Company, with a No. 1 Bausch & Lomb Zeiss apochromatic tessar, and Bausch & Lomb precision ray filters.

UNIVERSAL PASTING MACHINE.

A machine which fills a long-felt want and should meet with a ready sale is the Universal Pasting Machine, devised by the Charles Beck Paper Company, of Philadelphia.

How often it is that a large corporation or company, in a desire to be economical in its printing, have been called upon to have printed labels or "pasters" to be attached to a catalogue or other piece of printed matter.

In the handling of such "pasters" it is quite a tedious job for a person to moisten the average "stickers," and if the work is not done neatly, it ofttimes is a mess of some fine piece of printed matter.

When dealers are sent several thousand pieces of high-grade catalogues without the agent's name thereon, usually one of the first things the dealer does is to have a "rubber stamp" impression placed on the most accommodating place for such, and the entire art work and the good impression that the catalogue was intended to make has been lost, due to the unsightly "rubber stamp."

How much better it would be for the agent to have some "labels" printed of a proper size and in colors to match the printing, and then have these placed automatically on the catalogues by machine. There certainly is a difference in the two processes, and the extra outlay is worth the expense.

The "Universal Gummer" automatically handles pasters, small sheets, pieces of paper or other loose leaves, to be applied to or affixed on other pieces of paper, booklet, catalogue or poster, whether it be made of paper or cardboard. It gums an ordinary shipping label or the finest surface coated stock without injury and can be made to

drive from an electric light socket or by hand. The whole arrangement is portable so that it can be moved from place to place.

The same machine is furnished with attachments that will do "edging work," such as for inserts, or the application of photo mounts to mountings.

Prices and details as to sizes will be sent upon request.

AN EFFICIENT AND ECONOMICAL PASTE SOAP.

The grease and grime which the printer acquires on hands and face in Linotype-machinists' work, stonework and presswork sticks closer than a brother, and is not easily moved. In fact most printers have to carry some of it home for a more leisurely and thorough removal. Howard & Scudder, two practical printers, 120-130 Sherman street, Chicago, recognizing a good thing, have secured the exclusive agency for Chicago and vicinity for "Vanco" paste soap. This soap is in the form of a stiff paste in pint cans and retails at 10 cents per can. It contains a fine grit in combination with solvent chemicals whereby it removes grease, paint, stove-polish, acids, inks, stains, etc., quickly and thoroughly, and leaves the hands soft and white. It is in addition antiseptic. Its popularity is shown by the fact that working printers buy it for their own convenience, and one of the large Chicago newspaper offices uses in the neighborhood of one hundred cans per week. For home use its value is equaled by no other soap. "Vanco" is manufactured by J. T. Robertson Company, Manchester, Connecticut.

THE CHANDLER & PRICE COMPANY'S NEW ADDITION.

Among the many industrial plants which have during this era of prosperity made additional investments in building and equipment to meet the increased demand of the times, The Chandler & Price Company probably stand first among manufacturers of machines for printers. Their new addition gives them a factory having more than two and a half acres of floor space (113,778 square feet) equipped with over four hundred machine tools of modern design. A complete Gordon press is finished for shipment every forty minutes of each working day; and, in addition, they build lever paper-cutters, proof presses, hand-lever presses and smaller tools in abundance, placing this factory first in its line in the world in quantity as well as quality of product. In addition they have perfected and are about to place on the market a new power paper-cutter, which, on account of its simplicity of design and application of power, they are confident will meet with immediate success. On another page of this issue is shown a correct picture of this great plant.

In this age of industrial changes, new machines may quickly become obsolete and unsalable if their manufacture be discontinued and parts impossible to obtain. The investment which The Chandler & Price Company have made in real estate, buildings and machinery is a guarantee of the permanency of the business, as well as the high standard of the product. Though there are now thirty thousand Chandler & Price jobbers in use, the demand is greater to-day than ever, for it is an acknowledged fact that no other machine in the printing-office earns a percentage of profit that compares favorably with the Chandler & Price Gordon press. Next month will appear an announcement of sale of this press for the twenty-one years it has been on the market. What the future has in store for the printing trade no man can foretell, but certainly the Chandler & Price Company by their large additional investment have shown their faith in the continued development of the demand for good printing all the world around.

MARVELOUS REGISTER.

Between pages 824 and 825 of this issue of THE INLAND PRINTER will be found an inserted sheet showing the perfect register secured by the use of Duke's Perfect Registering Side Guide. Concerning this insert sheet Mr. William Duke makes the following affidavit:

STATE OF PENNSYLVANIA, }
COUNTY OF PHILADELPHIA, } ss.

Be it known, that on the day of the date hereof, before me, the undersigned, a Notary Public for the Commonwealth of Pennsylvania, residing in the City of Philadelphia, personally appeared William Duke of No. 2933 Diamond street, Philadelphia, who being duly sworn, according to law, did depose and say that he hand-fed the thirty thousand one hundred inserts for THE INLAND PRINTER, *Printing Art*, and *American Printer* at a speed of one thousand and twenty impressions per hour, and he further says, that not a single sheet was spoiled through any fault of Duke's Perfect Registering Side Guide, and he also says, that the entire spoilage caused by misfeeding was one hundred and fifty sheets — less than five to each thousand.

WILLIAM DUKE.

Sworn and subscribed before me this third day of August, A. D. 1907.

MICHAEL MAGOUN,
Notary Public.

[SEAL]

Commission expires January 16, 1911. 2935 Diamond street, Philadelphia, Pennsylvania.

Before placing these guides on the market they were given four years' practical test on everything in the job line, and the first failure has yet to be recorded. In a package of work done with this guide are sheets fed through the press from three to ten times, and in each case the printing is as clear and sharp as though but one impression had been made. Several of the samples were printed twenty-five times and show little or no evidence of more than one printing. It can not be questioned that the use of these guides will greatly increase the speed at which platen presswork may be done and reduce the spoilage from careless feeding to the minimum. Duke & Duke, 2933 Diamond street, Philadelphia, state that orders are being booked for shipment September 20, 1907. As the demand is bound to be large, orders should be sent at once.

PRINTING FROM RELIEF SURFACES.

A method of inkless printing from relief surfaces is patented by the Neue Photographic Company of Germany. A printing medium is applied to a surface on which the parts in relief and the parts not in relief are of different material and have a different effect on the printing medium, so that the printing medium is retained on the relief parts only. The differential effect may be on rate of evaporation, using a volatile printing medium such as a solution of hydrogen peroxid in ether or the like, formaldehyde, ammonia, formic acid, or acetic acid. For example, a gelatin line or half-tone relief on glass or other material is flooded with hydrogen-peroxid solution, which is absorbed by the gelatin and quickly evaporates from the glass, etc., so that a print can be made on gelatinized paper, satin paper, or textile fabric, and developed in known manner. The differential effect may be due to catalysis, so that the printing medium is destroyed on the parts not in relief, but remains unchanged on the parts in relief. For example, a chromo-gelatin relief is transferred to a catalytic surface such as gelatinized paper treated with potassium permanganate solution, and hydrogen-peroxid solution is applied.— *The British and Colonial Printer and Stationer.*

AN OBJECT LESSON.

Professor (lecturing on hygiene) — Tobacco, gentlemen, makes men ugly, short-winded, idiotic, paralytic; and I can tell you this from experience, for I have smoked for many years.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

INLAND PRINTER back numbers wanted: November, 1883; July and September, 1884; January, 1886; October and December, 1894; August and September, 1897; October, November and December, 1905; January and February, 1906; April, 1906. If you have any of these write us for an offer. THE INLAND PRINTER COMPANY, 120-130 Sherman st., Chicago.

INLAND PRINTERS for sale: 16 volumes, unbound; volumes 23 to 39. Address ARTHUR L. LANG, 573 Chestnut st., Lynn, Mass.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by Wm. J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions, full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5⅜, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A COMPLETE ELECTROTYPING PLANT for sale; price right; for full particulars address BECKER BROS., 51 Terminal Way, Pittsburg, Pa.

FOR SALE — First-class printing business in Hot Springs, Ark.; $4,000 takes complete outfit; must change climate. J 535.

FOR SALE — Job printing office: inventory $2,000; sell for $1,000, or half interest for $500. F. R. GANSCHOW, Saginaw, Mich.

FOR SALE — One-third or two-thirds interest in Linotype plant on Pacific Coast; chance for proofreader or operator. J 509.

FOR SALE — Weekly newspaper and job plant in town of three thousand at a sacrifice, owing to owner's ill health; a bargain for practical printer. Address MOHR PUB. CO., Birdsboro, Pa.

FOR SALE AT SACRIFICE to settle estate: first-class paying Linotype printing-plant; easy terms. 202 Cooper bldg., Denver, Colo.

NEWSPAPER PROPERTY FOR SALE — An old-established, flourishing, up-to-date weekly newspaper and job printing office and building with steam-power, is offered for sale at a big sacrifice, for little money and on easy terms; situated at most beautiful seashore resort in America; 120 trains daily; 2½ miles south of Asbury Park; only paper and printing-plant in field; owner retiring; unusual opportunity; fullest investigation invited. For full particulars address CONRAD PINCHES, Belmar, N. J.

OLD-ESTABLISHED printing business in Chicago for sale, on account of death of owner; price reasonable. J 533.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

3 Hickok 36-inch Faint-Line Ruling Machines with and without layboy.
1 Sanborn No. 5 2-rod Lever Embossing Press.
1 each styles A, C and No. 7 Perfection Wire Stitcher.
1 No. 2½ Latham Wire Stitcher.
1 No. 4 Boston Wire Stitcher.
1 White combination foot and steam-power Paging and Numbering Machine.
1 Champion foot-power Paging and Numbering Machine.
1 each foot and steam-power 28-inch Rosback Perforator.
All machines guaranteed in good working order. Write Gane Bros. & Co., St. Louis, Mo.

FOR SALE — A No. 1 thoroughly rebuilt Linotype, guaranteed practically good as new by the Mergenthaler Company; boxed and ready for immediate shipment; at a bargain and reasonable price. Wire FRANK B. WILSON, Kenton, Ohio.

FOR SALE — Complete printing-plant; 1 Bullock and 1 Goss press, combined to print and fold 16-page newspaper at 16,000 copies per hour; 1 10 by 15 Gordon press, 1 Mergenthaler Linotype machine, 3 stereotype outfits, about 100 cases of assorted type with stands, etc.; will sell entire plant or in parcels, for cash or easy payments. A. OLSZEWSKI, 3252 S. Halsted st., Chicago.

FOR SALE — Dexter automatic pressfeeder, 62 inch, in first-class condition; will sell cheap. FELDBUSH-BOWMAN PRINTING COMPANY, 915 Lucas ave., St. Louis, Mo.

FOR SALE — Monotype and caster, with good equipment, at a bargain; will trade for Linotype in good condition. J 508.

FOR SALE — One secondhand Chambers double 16-page point folder, single or inserted; takes sheet from 14½ by 22 to 22 by 32; good as new; will sell at a bargain. J 520.

FOR SALE — Simplex machine in excellent condition; 10-point magazine; now in operation. Address EVENING NEWS, Peekskill, N. Y.

MONOTYPE EQUIPMENT — For sale: An exceptionally complete Monotype equipment, consisting of 1 caster, 2 keyboards, matrices and cases for 11 fonts of 6, 8, 10 and 12-point faces, molds for 6, 8, 10 and 12-point, wedges and justifying scales for 6, 6½, 8, 10 and 12-set, motors, water tank, etc.; totals about $5,000; will be sold at a bargain. Address THE TYPESETTING MACHINERY CO., 1241 State st., Chicago.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

Bookbinders.

WANTED — A first-class binder to take charge of a department of about 25 employees; must be thoroughly familiar with blank-book, cloth and pamphlet binding; must have good references; state salary desired; the position is offered by an out-of-town establishment; union shop. J 543.

Compositors.

PRINTERS — Two A-1 job compositors and one Linotype operator; steady work, open shop, highest wages. MEYER-ROTIER PRINTING CO., Milwaukee.

WANTED — Beginners who would learn printing trade and learn it right to enter SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis. Best instruction, fine equipment, easy terms. Particulars on application.

WANTED — First-class job compositor; non-union. WRIGHT & JOYS CO., Milwaukee, Wis.

Engravers.

PHOTOENGRAVERS WANTED — Positions open for 4 zinc etchers, 3 half-tone operators; steady jobs, best pay, open shops, no strike; give full particulars, wages expected, etc. EMPLOYING PHOTOENGRAVERS' ASSOCIATION, Milwaukee, Wis.

Steel Die
Embossing and Copperplate Engraving for the trade. Engraving only for concerns who do their own embossing or printing. Prompt service.
AMERICAN EMBOSSING CO., BUFFALO, NEW YORK

Knife Grinders
For wet or dry grinding. Made in four styles and fifteen sizes. 1,500 sold.
BLACKHALL MFG. CO., Buffalo, N.Y.

HELP WANTED.

Foremen, Managers and Superintendents.

A well-known publishing house, issuing a number of class publications, and whose entire printing is done in an adjacent printing establishment under contract, desires the services of a first-class man with experience and executive ability to oversee the getting out of their product; he must be a thoroughly modern and up-to-date printer, understanding every phase of the business, active and energetic and capable of overseeing all the work in his department, including estimating of costs, time corrections, the making up of forms, correcting and criticizing and suggesting improvements in printing and presswork, and generally supervising the services rendered. Address giving experience, J 513.

FOREMAN WANTED for moderate-sized job printing plant; state experience, age and wages desired. J 47.

UP-TO-DATE FOREMAN, with $500 cash to invest in good and long-established Central Missouri job office; thorough investigation solicited. MISSOURI PRINTING CO., Mexico, Mo.

WANTED — A thoroughly competent man for position of superintendent of an up-to-date printing and lithographing plant. Must be able to take some stock in company. Address, giving age, experience, etc., J 396.

WANTED — Superintendent for printing-office in large southern city; 3 cylinders and 6 jobbers; must be able to estimate cost, and be familiar with every branch of the business. Write, stating experience, J 514.

WANTED — Working foreman for job composing-room working 6 men; union shop; must be quick and sober; married man preferred. J 424.

WORKING FOREMAN and superintendent wanted in fair-sized modern plant employing 20 people; a good man can get an interest; large and paying business. J 545.

Operators and Machinists.

WANTED — Machinist-operators may learn the Linotype in 8 weeks at SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis; now is the time, for the demand for operators grows heavier every day; instruction given women. Write for full information.

Pressmen.

WANTED — Pressmen turned into specialists by high-grade instruction in make-ready and colorwork; we can show you how to increase your ability and how to earn more money. SCHOOL OF PRINTING, Winona Technical Institute, Indianapolis.

Proofreaders.

WANTED — A first-class, sober, reliable and competent proofreader for southern daily newspaper; must be strictly union man; state salary. J 548.

Salesmen and Solicitors.

INK SALESMAN who can furnish very best references. J 370.

PAPER SALESMAN who can furnish very best references; none other need apply; salary and percentage. J 544.

WANTED — City salesman for one of the largest and best equipped printing and bookbinding establishments in the Northwest. KIMBALL-STORER CO., Minneapolis, Minn.

Miscellaneous.

WANTED — Assistant in purchasing department of a large New York printing and engraving house; must be thoroughly familiar with printing papers, their relative merits and value, and competent to select and purchase such papers to the best advantage; must also have experience in high-class printing; state age, qualifications, and salary expected. Address P. O. Box 781, New York city.

SITUATIONS WANTED.

Compositors.

COMPOSITOR of exceptional ability and artistic taste, skillful jobber, original and versatile designer, long experience at the trade, capable of laying out work and handling the highest grade of printing — commercial or general advertising matter, desires correspondence with a reliable firm that would appreciate the services of a mechanic who CAN DO THINGS; only first-class proposition considered. J 546, New York Office Inland Printer.

GOOD JOB PRINTER, young man, desires position in a first-class printing establishment; capable of handling high-grade work; union. J 523.

JOB COMPOSITOR, accustomed to best class jobwork, make-up and ad. display; non-smoker, non-drinker, union. J 519.

PRACTICAL PRINTER — First-class, up-to-date, all-round man desires change October 1; familiar with highest classes of work; strictly temperate, unmarried. J 542.

WANTED — Young married man, age 23, sober and reliable, desires position as job compositor; please state hours of work and wages. J 517.

Foremen, Managers and Superintendents.

FOREMAN of medium-sized pressroom, half-tone and three-color; all-around pressman, 15 years' experience, union; South. J 510.

FOREMAN — COMPOSING-ROOM, competent, reliable man, experienced on publication and general job work, desires position in medium-sized office about October 1; eastern or New England States preferred. J 477.

PLATEN PRESS foreman, 11 years' experience, wants change; expert on half-tone colorwork, experienced on pony; married and sober, union. J 529.

PRESSMAN FOREMAN desires a position in some southern seacoast city; up-to-date on all classes of first-class work; can furnish A-1 references as to ability, and a reliable man. J 485.

SITUATION WANTED by a pressroom foreman of 13 years' experience in managing large pressrooms; strictly up-to-date and aggressive; temperate and reliable. J 524.

SITUATION WANTED — Manager or superintendent bindery and printing department, by one with reputation for results; now employed; over 300 people under my supervision; practical, good disciplinarian, methodizer, experience in buying and office management; under 40. J 536.

SUPERINTENDENT — Am open to engagement, lithograph, printing, blank-book, loose-leaf, copperplate, diework, county, bank and commercial work; practical man, energetic, accustomed to handling large force, accurate estimator and close buyer. J 537.

SUPERINTENDENT-FOREMAN — Young man, 16 years' experience, 7 years foreman, desires change; best of references from present employers. J 539.

WANTED — A practical man of large experience wishes situation as superintendent or manager of printing-plant; would not locate in West or South. J 531.

WANTED — Position as foreman of plate-printing and embossing department; have had 8 years' experience as plate-printer and embosser, and 4 years as script engraver; samples and references furnished. J 505.

Operators and Machinists.

COMPETENT non-union Linotype operator-machinist, single or double machine, desires change; can edit copy and produce results. J 527.

SITUATION WANTED as Linotype machinist; nothing under $30 considered; reference, Mergenthaler Agency, 521 Wabash ave., Chicago. J 521.

TWO thoroughly competent Linotype men, with 10 years' experience; looking for contract to take over management of large or small plant; if your machines are not giving satisfaction write us. J 553.

Pressmen.

A-1 color and half-tone pressman; in charge past 10 years; union, married, sober, A-1 references; can produce results; only shops doing first-class work need answer. J 281.

HALF-TONE cylinder pressman desires position; 18 years' experience, reliable, sober; New York State preferred; union man. J 534.

PRESSMAN, cylinder or job; first class on half-tone, color or commercial printing. J 414.

PRESSMAN AND FOREMAN — Up-to-date on catalogue, half-tone, and colorwork; capable of handling large work and pressroom. J 238.

Proofreaders.

WANTED — Situation as proofreader by young woman of good education; has had considerable experience in reading proof. J 522.

Miscellaneous.

AD.-WRITER — A Page-Davis graduate desires position as ad.-writer; is a practical printer, and thoroughly understands type, display, etc.; can furnish best of references; present position, foreman of daily newspaper and job office. R. V. FELLHAUER, Clinton, Mo.

PAPER-STOCK man and cutter; first-class references. J 540.

PURCHASING AGENT of large printing and binding concern desires similar position elsewhere; outside Chicago preferred; also qualified to handle stores-keeping or stock-cutting departments. J 532.

WANTED TO PURCHASE.

WANTED — Good secondhand modern 2-revolution 4-roller press to take sheet 35 by 48 inches; must be in first-class condition; give full description and lowest spot-cash price. REPUBLICAN, Columbus, Ind.

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WANTED — To buy an electrotyping plant, to locate it in connection with an engraving business; will buy or make a deal to establish the plant in business; must be an up-to-date plant and capable of doing business. J 516.

WANTED — To purchase for cash one small-size Harris press; state condition and lowest price. W. A. WARD, 6133 State st., Chicago.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets $1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

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HOW to start a mail-order business without capital; may be started at home during spare hours; experience unnecessary; many new novel ways to make money by mail and through agents; how, with $2, I started a business which turned gross profits of more than $2,000 the first year and more than $10,000 the second year; more than 1,000 ideas and suggestions; most practical work of its kind ever written; in book form entitled "Corbin's Business Book." Price, $2, by mail prepaid. Money refunded if not satisfactory. Circular free. Send $2 for the book, or a postal for the circular. Do it now. HOLLIS CORBIN, 938 Real Estate Trust bldg., Philadelphia.

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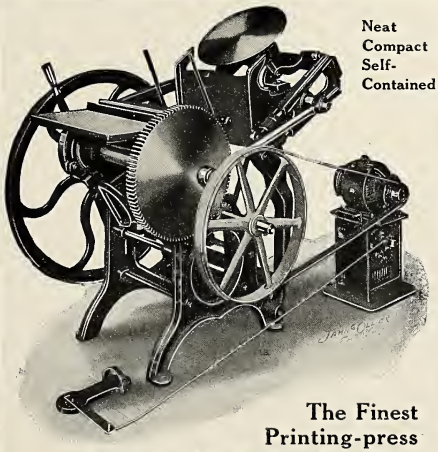
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Dear Sir:-

Form Letters, printed in Imitation of typewriting, are becoming so popular and are proving so successful that it behooves all printers to learn how to print them. The profit for this class of work is larger than from job printing and seldom is there any outlay for stock as the stationery is usually furnished by the customers. Where it is not, however, it is often possible to get the order for it, also special enclosures - circulars, booklets, envelope slips, etc., all of which adds to the income and profit of the printer equipped to handle the job complete.

Form Letters are used by all progressive manufacturers, wholesalers and retailers and are conceded to be the most direct and productive form of advertising. They are used in all departments of the business - to open new territory - win new customers - hold the old trade - help the salesman - collect accounts, etc., for there is no business building effort so certain of consideration - so sure of profitable returns as a well worded written appeal - the interesting, forceful diplomatic business letter.

But the effectiveness of a Form Letter counts for naught if the printed body and fill in do not match and the unusual demand for high class Form Letters has opened a new department in the printing business. A Form Letter to be successful must be an actual reproduction of the original typewritten letter embodying all of the points of the original yet printed by our Special Process, so that the name and address may be filled in on the typewriter to match the body perfectly. Form Letters on which the name and address do not match weaken rather than strengthen, the proposition - so it is up to you, MR. PRINTER, to know how to print letters that will get the results your trade demands - results in increased sales - profit - money.

Having for years experimented in the best method of printing these letters - having made a specialty of the manufacture of inks for printing the body and typewriter ribbons to match the work, we feel competent to give instructions so that any intelligent person can be successful in printing Form Letters, regardless of the fact that those who specialize in the printing of Form Letters have always guarded their process closely so that no one could learn the secret.

We are in position to thoroughly explain our process and install it in any print shop in the country and with ordinary care on the pressman's part success is sure to crown his efforts. Our process is simplicity itself and our instruction book covers every point fully, but in addition to this we maintain a correspondence department and are pleased to have our customers write us regarding their work, so that we may assist them in overcoming any difficulty they may have or aid them in improving the output from their Form Letter Department.

The greatest difficulty experienced by those who have attempted this work in the past has been that they have been unable to match the printed part with the typewriter ribbon - they have attempted to "doctor" and "dope" their ink to get the shade of the ribbon used on their customers machine. This difficulty is entirely overcome by the use of our product as the ink used on the press and the typewriter ribbon we furnish matches absolutely as the latter are inked in the identical ink used on the press. This letter is printed by our process in the various colors, set in Reproducing type. Could you tell it from an individually typewritten letter?

Now, MR. PRINTER, what do you say? We can help you increase your business - your sales - your profits. Send us a trial order which we will return by first express with complete instructions for operation, etc. Don't delay. Let us hear from you at once while the matter is before you.

Yours for more and better business,

THE TYPERIBBON MANUFACTURING CO.,

H. M. Van Hoesen

President.

Every Printer a Specialist

A Kalamazoo, Mich. Printer says:---

"Replying to your favor of the 25th inst., we advise that we found your inks and ribbons very satisfactory and will be pleased to give you our future orders whenever we require anything in your line.

Trusting your goods are meeting with the success that they deserve and thanking you for past favors, we remain."

From Kansas City, Mo.:--

"We are using your process successfully."

From Toronto, Canada:--

"Kindly send us by return mail one pound of Green Typewriter Ink also two Typewriter Ribbons to match, Green Oliver.

The writer wishes again to express his indebtedness to you for kindness shown when visiting your city, and it will please you to know that he has improved the letter work about fifty per cent from observation lessons taken in your office."

A Columbus, Ohio, printer tried others and writes:--

"We like your inks and ribbons ever so much better than anything we have ever had. We have had very poor success with -------- & -------- & ---------- goods. Please send us two more instruction books."

Capable of printing Form Letters equal to those printed any place in the country.

That's exactly what we mean.

Install our process---give it a few minutes careful thought and success is yours---WE GUARANTEE IT.

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A success wherever installed.

No special training required.

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No special apparatus to buy.

Simple---convenient---inexpensive.

SIXTY NINE PRINTERS INSTALLED OUR PROCESS IN JULY---OVER FOUR HUNDRED ARE NOW USING IT SUCCESSFULLY---ARE YOU ONE OF THEM?

If not, its time to get in the Band Wagon and stop the orders leaving your town for Form Letters.

Write us to-day mentioning color ink desired and typewriter used. Complete instructions with each order.

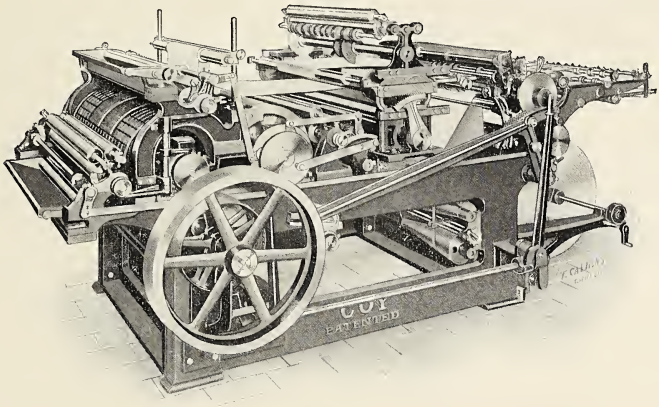
The Typeribbon Manufacturing Co.

114 SHERMAN STREET CHICAGO, ILLINOIS

THE COY COMBINATION ROTARY PRESS

(12 x 36 Inches)

TWO COLORS, BOTH SIDES, "ALL-SIZE"
HIGH SPEED
LOW COST OF PRODUCTION



The original of this cut is now printing both sides and numbering 450 folded sales-books per hour. It will make 18,000 triplicate freight receipts per hour in three colors and perforated.

THESE PRESSES WEAR OUT ON TYPE
AND
STEREOTYPE PLATES ARE CHEAP

Manufactured by

CHICAGO PNEUMATIC TOOL CO.

FISHER BUILDING **CHICAGO**

Fairfield Covers

It is a good deal easier to sell a paper that looks good on first sight than it is to convince a customer the paper you are showing is a good sheet

FAIRFIELD COVERS not only look good on account of the beautiful two-tone fabric finish, but look better the more you see them, and they are just as good in texture as they look.

FAIRFIELD COVERS are carried in six practical and desirable colors, three weights and two sizes in each, and owing to this variety as well as their perfect adaptability for a great many kinds of printed matter, it is a line that can be used in big and little shops with profit to the shop and its customers.

You better send for a sample-book, if you haven't one. These may be obtained from dealers in the various centers, or ourselves.



Woronoco Paper Company

WORONOCO, MASS., U. S. A.

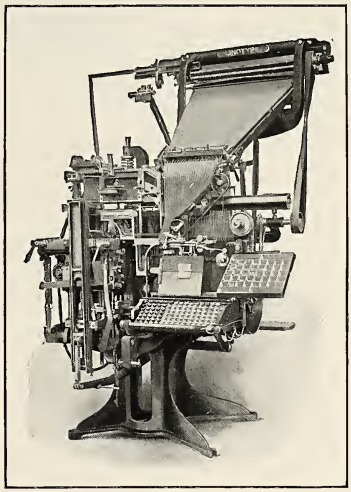
Where "QUALITY COUNTS" the year around

Linotype Machines

Model No. 1 *Two-letter* Linotypes. **$1,900.00**

Easy Terms
F.O.B. Boston

Immediate Delivery



Each and every machine has been fully rebuilt from the base up, and any part showing wear has been replaced with a new one. Our absolute guarantee goes with each machine.

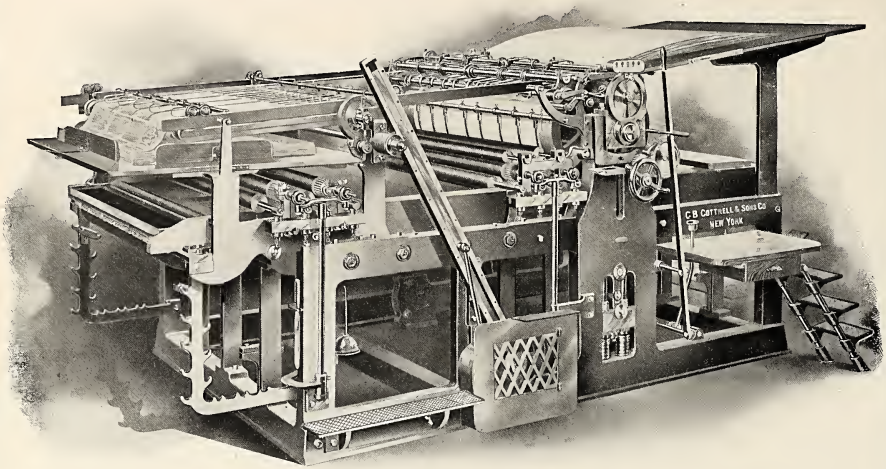
Each machine fitted with *new* two-letter matrices (face and style of your own selection).

Each machine fitted with *new* space-bands, universal mold, and guaranteed to turn out as good slugs as a new machine from the factory.

Don't wait indefinitely for a machine. Buy ours and get immediate delivery.

C. W. Seaward Company

251 Causeway Street, Boston, Mass.



THE COTTRELL

High-Speed Two-Revolution Press

Is especially designed to print the most difficult photo-color reproductions and is the ideal machine for three and four color work

IT EXCELS IN THE FOLLOWING IMPORTANT FEATURES:

SPEED—The speed of the Cottrell Press is greater than that of any other Two-revolution Press of like size in the market.

DISTRIBUTION—Distribution of ink is unequaled on account of the perfect arrangement and number of rollers, which are vibrated and geared. The ink-fountain is easily adjusted for any class of form.

DELIVERY—The Convertible Delivery, perfect in its working, can be set to deliver the sheet printed side up or changed to fly delivery in three minutes.

REGISTER—Absolute register guaranteed, and on this account the Cottrell Press is best adapted for the exacting demands of three-color and catalogue printing.

ECONOMY—The Cottrell Press is capable of making the longest runs without wearing the plates.

C. B. COTTRELL & SONS COMPANY

CONSTRUCTORS OF HIGH-CLASS PRINTING MACHINERY

41 Park Row	Works	279 Dearborn St.
NEW YORK, N. Y.	WESTERLY, R. I.	CHICAGO, ILL.
U	S.	A.

Representative in Mexico:
U. S. PAPER EXPORT ASSOCIATION
440 Coliseo Nueva
Mexico City

Representative in Cuba:
HOURCADE CREWS Y CA.
Muralla 39, Havana

"Investigate thoroughly and it will be a Cottrell."

Reducol Compound

Prevents offsetting and eliminates slip-sheeting. Prevents pulling and picking on coated paper. Keeps your rollers from heating. Can be used with Press or Litho Inks.

MANUFACTURED BY

INDIANA CHEMICAL COMPANY

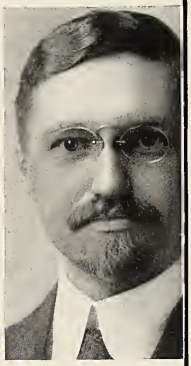
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FOR SALE BY

AMERICAN TYPE FOUNDERS CO.	ALL BRANCHES
J. E. LINDE PAPER CO.	NEW YORK CITY, NEWARK
CHAS. BECK PAPER CO.	PHILADELPHIA, PA.
ALLING & CORY	BUFFALO, ROCHESTER, PITTSBURG
E. TUCKERS & SONS	HARTFORD, CONN.
LOUISVILLE PAPER CO.	LOUISVILLE, KY.
H. & W. B. DREW CO.	JACKSONVILLE, FLA.
BARNHART BROS. & SPINDLER	CHICAGO, ILL.
A. F. WANNER & CO.	CHICAGO, ILL.
CRESCENT TYPE FOUNDRY CO.	CHICAGO, ILL.
G. C. DOM SUPPLY CO.	CINCINNATI, OHIO
GREAT WESTERN TYPE FOUNDRY	KANSAS CITY AND OMAHA
C. R. GETHER CO.	MILWAUKEE, WIS.
JOHN LESLIE PAPER CO.	MINNEAPOLIS, MINN.
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S. M. WOOD	BIRMINGHAM, ALA.

"How to Promote a Printing Business"

is the title of a little book I have just published.



THE BOOK TELLS:

(1) How to raise money to extend your present business or for establishing a new business.

(2) How I built up a profitable printing business by mail (in four months) extending throughout four States.

(3) How to avoid some of the most common mistakes made by job printers.

(4) How some little differences in methods make big differences in results.

(5) How I raised $10,000 in cash to use as working capital for a Philadelphia real estate company of which I am now president; how $12,000 was raised for a Philadelphia automobile company of which I am now vice-president and treasurer; how I raised $15,000 for a Boston clock manufacturing company of which I am now vice-president; etc.

(6) How I have raised tens of thousands of dollars for various other enterprises (one a publishing business) during the past three years.

(7) How I would have applied the same methods to the raising of capital for my printing business some years ago if I had then possessed the information which this book contains.

(8) How you may apply these methods to the raising of capital for a newspaper, or job printing, or bookbinding, or most any other business.

The price of my book is $1—cash with order.

Send a one dollar bill (at my risk) or your personal check on your local bank, or a postoffice or express money order.

This book is copyrighted, and can be had from no other source. It contains only forty-one pages. It will not satisfy the man who wants the largest possible quantity of reading matter for his money, but I believe it will be worth thousands of times its cost to each one of a number of INLAND PRINTER readers. Send me $1 to-day—now—while you have the matter in mind. This book will go to you by return mail.

HOLLIS CORBIN, 938 Real Estate Trust Bldg., PHILADELPHIA, PA.

THE FEDERAL PRINTING CO.

PROPRIETORS OF THE

ECONOMIST PRESS,

TELEPHONE 3077 SPRING. 200 GREENE ST.

ORIGINAL DRAWINGS, DESIGNS, PHOTOGRAPHS AND ENGRAVINGS OF SAME MADE BY US REMAIN OUR PROPERTY UNLESS OTHERWISE ARRANGED.

New York, August 7, 190 7.

Thos. W. Suddard,

Sec'y A. F. Wanner & Co.,

Dear Sir:

It affords me pleasure to express to you my appreciation of the work you have done, and the quality of the goods you have furnished for the Federal Printing Company of New York. You have shown a practical knowledge of the details of printing office furnishing that has made your suggestions very valuable. You have been able, without delays incident to investigation, to name practically all the styles of manufacture in any given line, with their list and net prices, and in most cases their dimensions, and have brought to bear exhaustive information that has expedited and elucidated the work of installation, without which assistance my work would have been increased.

Proprietors need such helps as you can give probably more than they realize.

To sum it up, you have been able to "Take the message to Garcia."

Yours very truly,

THE FEDERAL PRINTING CO.

Wm. L. Wilkinson

Mgr.

Exclamations of Pleasure

from all our customers

They say our work is well done. It's because we have spent years of study on the composing-room.

We make composing-rooms pay.

Are you satisfied with your composition cost?

We Can Help You!

A. F. Wanner & Co.

340-342 Dearborn Street

CHICAGO - - ILLINOIS

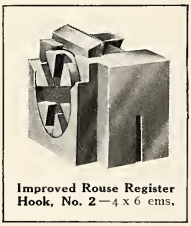
Star Black

The best all-round Book and Cut Ink on the market to-day. Made in three grades—Regular, Long and Q. D., all the same high quality.

Use the Star Brand of Printing Inks.

Red Star Label.

F. A. BARNARD & SON
349 Dearborn Street, Chicago, Ill.



Improved Rouse Register Hook, No. 2—4 x 6 ems.

The Improved Rouse Register Hook

Is the *simplest, strongest* and *best* Register Hook yet devised

Extreme simplicity and correct construction make it the ***most durable,*** surest in operation, easiest to clean (can be taken apart and reassembled in a jiffy) and ***lowest in price.***

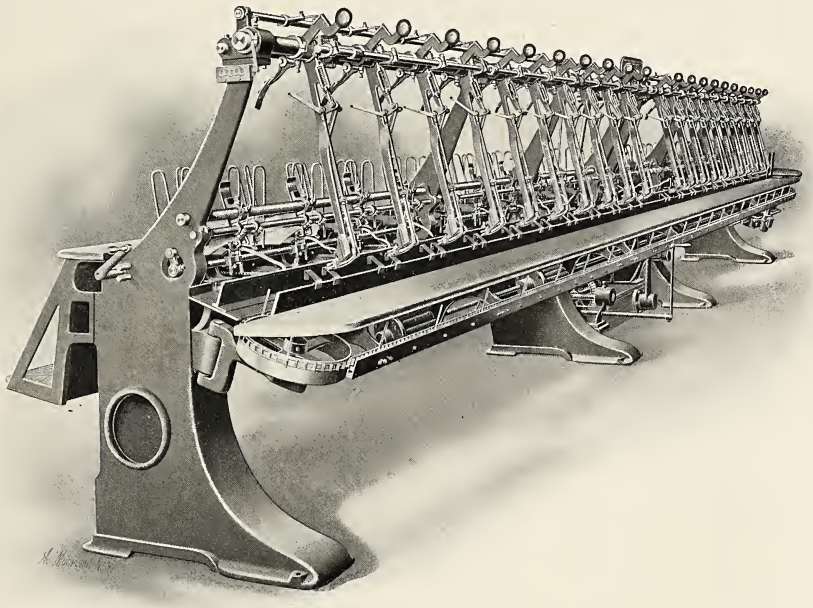
A midget in size, a giant in strength and performance. No matter what hook you are now using, you can not afford to overlook this one. Better ***investigate it to-day.***

MADE ONLY BY

H. B. ROUSE & COMPANY
61-63 WARD STREET, CHICAGO, U. S. A.

The Original Point-System Base People

The Juengst Gatherer Collator *and* Jogger



The only Gathering Machine
which detects imperfect signatures

Built in all sizes, with or without the Stitcher attached
See next issue for full description

GEO. JUENGST & SONS

CROTON FALLS, N. Y.

CONTINUOUS SUCCESS

A PARTIAL LIST OF ORDERS AND SHIPMENTS OF CROSS CONTINUOUS FEEDERS FOR THE FIRST SIX MONTHS OF 1907:

HENRY ALTEMUS Co., Philadelphia, Pa..... 2
AMERICAN LABEL MFG. Co., Baltimore, Md..... 1
Previous Equipments, 14
F. P. BENNETT & Co., Boston, Mass..... 2
BRETHREN PUB. Co., Elgin, Ill..... 2
D. S. BRASSIL BINDERY, New York city..... 1
BROCK & RANKIN, Chicago, Ill..... 3
BRAUNWORTH & Co., Brooklyn, N. Y..... 4
Previous Equipments, 4
J. BIBBY & SONS, London, Eng..... 3
WILLIAM B. BURFORD, Indianapolis, Ind..... 2
BERWICK & SMITH, Norwood, Mass..... 1
Previous Equipments, 3
BAKER, JONES & Co., Buffalo, N. Y..... 2
BUSHONG & Co., Portland, Ore..... 3
CURTIS PUB. Co., Philadelphia, Pa..... 6
Previous Equipments, 10
CURTISS-WAY Co., Meriden, Conn..... 1
Previous Equipments, 1
CANNON PRINTING Co., Milwaukee, Wis..... 1
Previous Equipments, 1
R. R. DONNELLEY & SONS Co., Chicago, Ill..... 2
J. M. DENT & Co., London, Eng..... 2
GEORGE E. DUNBAR, Malden, Mass..... 1
FEDERAL PRINTING Co., New York city..... 4
E. FLEMING & Co., Norwood, Mass..... 1
Previous Equipments, 1
CHARLES FRANCIS PRESS, New York city..... 1
WILLIAM F. FELL Co., Philadelphia, Pa..... 1
Previous Equipments, 2
FRANKLIN PRINTING Co., Philadelphia, Pa..... 1
Previous Equipments, 5
FORMAN & SON, Nottingham, Eng..... 1
R. HOE & Co., New York city..... 2
Previous Equipments, 2
A. HOEN & Co., Baltimore, Md..... 1
KETTERLINUS LITHO. MFG. Co., Philadelphia, Pa. 6
A. H. KELLOGG Co., New York city..... 1
KIMBALL & STORER, Minneapolis, Minn..... 2
LORING, AXTELL Co., Springfield, Mass..... 1
METROPOLITAN LIFE INS. Co., New York city... 2
Previous Equipments, 1
J. P. MORTON & Co., Louisville, Ky..... 1
MARSHALL & BRUCE Co., Nashville, Tenn..... 2
MAQUA Co., Schenectady, N. Y..... 1
MARYLAND COLOR PRINTING Co., Baltimore, Md. 2
MACCALLA & Co., Philadelphia, Pa..... 1
MAIL & EXPRESS JOB PRINT, New York city.... 2
NATIONAL LABEL Co., Cincinnati, Ohio..... 1
NATIONAL PRINTING Co., Omaha, Neb..... 1
THOMAS NELSON & SON, Edinburgh, Scotland.. 1

PHILADELPHIA BINDERY, Philadelphia, Pa..... 1
F. M. PREUCIL PRINTING Co., Chicago, Ill..... 4
H. M. PLIMPTON & Co., Norwood, Mass..... 1
Previous Equipments, 4
PARKE, DAVIS & Co., Detroit, Mich..... 1
PUBLISHERS' PRINTING Co., New York city.... 1
ROGERS & HALL, Chicago, Ill..... 2
ROCKWELL & CHURCHILL, Boston, Mass..... 1
Previous Equipments, 3
TOBY RUBOVITS, Chicago, Ill..... 2
RICHARDSON PRESS, New York city..... 1
REPORT PUBLISHING Co., Lebanon, Pa..... 1
THE ROYCROFTERS, E. Aurora, N. Y..... 1
Previous Equipments, 3
T. M. ROYAL PAPER Co., Philadelphia, Pa..... 1
C. G. ROEDER, Leipsic, Germany..... 1
Previous Equipments, 1
R. M. RIGBY PRINTING Co., Kansas City, Mo... 1
STEARNS BROTHERS, Chicago, Ill..... 2
Previous Equipments, 2
SILVIUS & SCHOENBACKLER, Sacramento, Cal.... 1
SULLIVAN PRINTING WORKS, Cincinnati, O..... 3
Previous Equipments, 1
STEWART-SCOTT PRESSROOM Co., St. Louis, Mo.. 1
TIMES-MIRROR PRINTING Co., Los Angeles, Cal.. 1
TOLMAN JOB PRINT, Brockton, Mass..... 1
TILLOTSON & SON, Bolton, Eng..... 2
UNION & ADVERTISER Co., Rochester, N. Y..... 1
Previous Equipments, 1
WYMAN & SONS, LTD., London, Eng..... 2
WARWICK BROTHERS & RUTTER, Toronto, Can.. 2
WALTON & SPENCER Co., Chicago, Ill..... 2
HOUSEKEEPER CORPORATION, Minneapolis, Minn. 2
Previous Equipments, 2
WOODWARD & TIERNAN PTG. Co., St. Louis, Mo. 3
Previous Equipments, 1
S. E. & M. VERNON, New York city..... 1
Previous Equipments, 1
BRYANT PRESS, Toronto, Canada..... 1
Previous Equipments, 1
GEORGE F. LASHER, Philadelphia, Pa..... 6
Previous Equipments, 2
WINONA TECHNICAL SCHOOL, Indianapolis, Ind.. 1
MACLEAN PUBLISHING Co., Toronto, Canada.... 1
R. CLAY & SONS, LTD., London, Eng..... 3
MACK PRINTING HOUSE, Detroit, Mich..... 1
WILLIAM MANN & Co., Philadelphia, Pa..... 2
L. MIDDLEDITCH Co., New York, N. Y..... 2
HERBICK & HELD, Pittsburg, Pa..... 1
PUBLISHERS PRESS, Boston, Mass..... 2

Continuous Feeders are made and sold exclusively by the

CROSS PAPER FEEDER COMPANY

185 Summer Street, BOSTON, MASS., U. S. A.

NEW YORK CHICAGO LONDON PARIS LEIPZIG

Say! Look *all* through the papers and magazines and count on your fingers the secondhand

"For Sale"

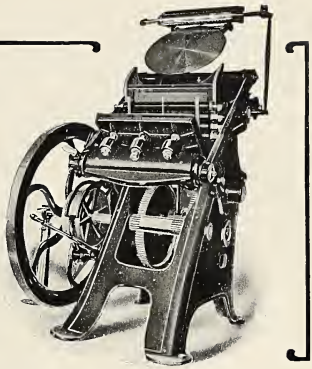
"Perfected" Prouty Presses

See August "Inland"

MANUFACTURED ONLY BY

Boston Printing Press & Machinery Co.

176 Federal Street, - - - - - - BOSTON, MASS.



RELIANCE BLDG. 32 UNION SQUARE. NEW YORK.

GILBERT, HARRIS, and COMPANY

MAIN OFFICE & FACTORY
158–164 E. HARRISON ST CHICAGO.

PATENT METALLIC OVERLAYS

ADJUSTABLE
TEMPORARY
CROSS BAR

CHICAGO & NEW YORK

GET BEST RESULTS FOR GOOD PRINTERS.

RELIANCE BLDG, 32 UNION SQUARE, NEW YORK.

Labor-Savers to the Printer

CHAMPLIN

Type & Machinery Co.

121 Plymouth Ct., Chicago

All Printers' Necessities

Specialties:

Patent Combination Chases
American Press Seat
Electricity and Slip-Sheet Device
Miller Saw-Trimmer

Rosenthal's (PATENT APPLIED FOR) Roller Adjuster

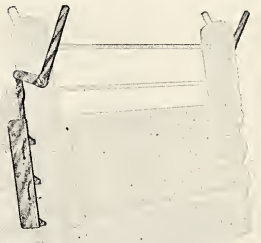
For Universal and Colt's Armory Presses.

ACKNOWLEDGED BY ALL USERS A SUCCESS!

Raises all the form rollers from the supply cylinders at one time.
No need of putting reglets on each side of roller carriage or take rollers out of press to wash up or take a sheet off rollers.
Spoiled sheet can be taken off form rollers without stopping press, thereby saving time in stopping and starting. Does not interfere with vibrator or trip. It is very simple and can not get out of order.
Any machinist can put it on in an hour. Sent on 30 days' trial.

Write to-day — **HERMAN ROSENTHAL,** Patentee and Manufacturer.
Price, per pair, $8.50. 168-170 S. Clinton St., CHICAGO, ILL.

THERE IT IS





Copyright, 1907, by The Herrick Press

400 ADVERTISING CUTS

In one and two colors shown in THE HERRICK CUT BOOKS. They'll help you to make up attractive dummies for all kinds of printing—and these "land" orders.

FOUR numbers of "THE HERRICK CUT BOOK" are now ready and will be sent to business firms upon receipt of 25 cents.

If you find that "The Herrick Cut Books" are of no real value to you, we'll send back your money. It isn't just the 25 cents we want, but your orders for cuts.

Send 25 cents to-day

THE HERRICK PRESS

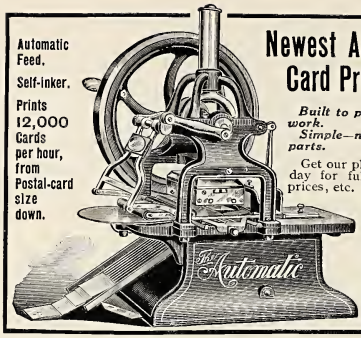
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981 Fine Arts Building **CHICAGO**

Automatic Feed.

Self-Inker.

Prints 12,000 Cards per hour, from Postal-card size down.



Newest Automatic Card Press IT'S A WONDER

Built to produce quick work.

Simple—no complicated parts.

Get our plans. Write to-day for full description, prices, etc.

MINIATURE PRINTING PRESS CO.

153-159 S. Jefferson St. CHICAGO, ILL.

A SACRIFICE

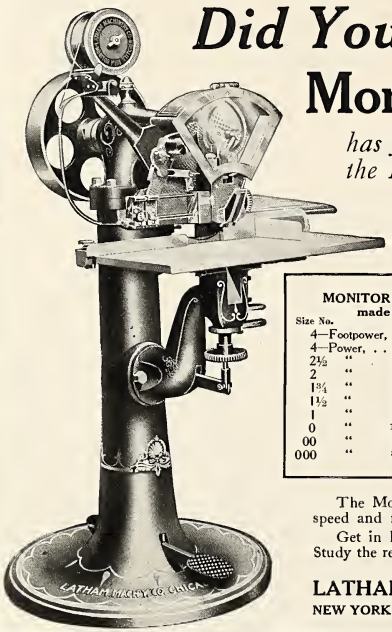
One Hoe Stop Cylinder Press
32 x 46½ inches.

One Cranston Drum Cylinder Press
24½ x 30 inches.

One Universal Wire Stitcher, 2 bars.

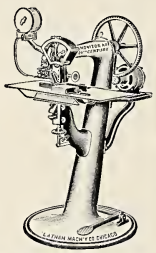
Write for details to

CHAS. E. DUSTIN CO., 11 Broadway, NEW YORK



Did You Know that Monitor Machinery

has forced many other makes into the Has-Been Class?



Get wise to the Monitor as it is built to-day, before you try an experiment—buy an out-of-date machine, or a cheap machine.

MONITOR STITCHERS
made in sizes:

Size No.			Capacity.
4—Footpower,	2 sheets to		⅛ inch
4—Power, . .	2	"	⅛ "
2½ "	2	"	¼ "
2 "	2	"	⅜ "
1¾ "	2	"	½ "
1½ "	2	"	⅝ "
1 "	2	"	⅞ "
0 "	¼ inch to		1⅜ "
00 "	2 sheets to		1⅜ "
000 "	⅜ inch to	2	"

Don't judge the Monitor Wire Stitcher by an old one, or a misused machine.

Improvements have been constant on the Monitor in order to meet changing conditions.

Among other advantages of the Monitor Stitcher is the number of sizes in which it is made—*a complete battery*, adapted to every variety of work.

With all one kind of machines operators may change from one machine to another without delay.

To move with a machine becomes a habit, and as the Monitor is the swiftest wire stitcher made, the Monitor habit is profitable to the employer.

The range of sizes enables you to buy just what you demand, neither too large nor too small.

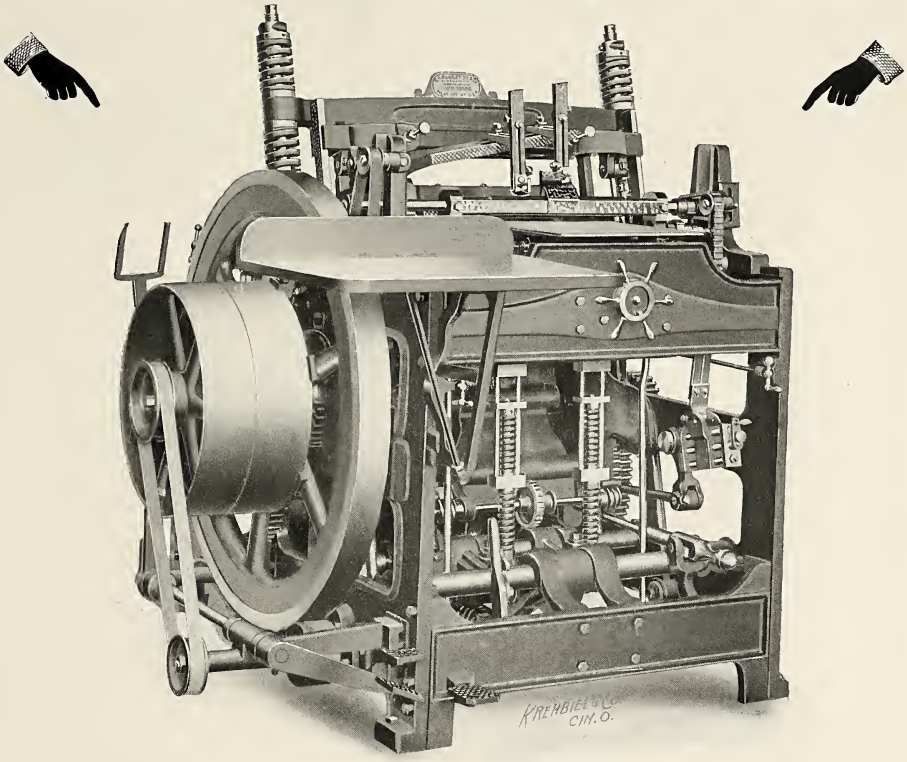
The Monitor represents the highest of mechanical perfection—a stitcher for life, speed and range of work.

Get in line with the largest plants and most conservative buyers in the country. Study the returns. BUY A MONITOR. Made in Chicago by

LATHAM MACHINERY CO., 197-201 S. Canal St., CHICAGO

NEW YORK STORE, 8 Reade Street **BOSTON STORE, 220 Devonshire Street**

Successful Competition!



If you edition binders don't have to "watch your corners," and incidentally your competitors, who does? You are in business to make money, hence your estimates must include profits.

You must put out as **good work** and do it as **cheaply** as your competitors. You can do neither if they have the Crawley Rounder and Backer and you have not. Better think about this; it may explain why you "lost out" when you expected to get some good job you bid on.

We can give you interesting information; write for it.

MADE AND SOLD BY

THE CRAWLEY BOOK MACHINERY CO., Newport, Ky., U. S. A.

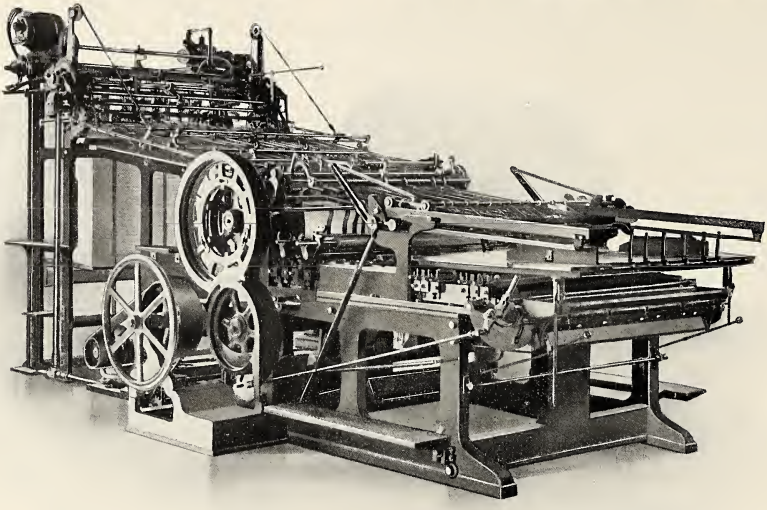
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E. C. FULLER CO., Agents in the Americas,
NEW YORK and CHICAGO, U. S. A.

HOBBS MANUFACTURING CO., Sole Agents for British Isles,
37 Featherstone Street, LONDON, E. C.

T. W. & C. B. SHERIDAN CO., Sole Agents for Continental Europe,
Salisbury Square, LONDON, E. C.

DEXTER FEEDING MACHINES



The Dexter Automatic Printing-press Feeder.

A pile of 12,000 to 15,000 sheets can be put into a Dexter Pile Feeder by the truck-loading system in five minutes. Thus the time required for loading is not a matter of serious consideration.

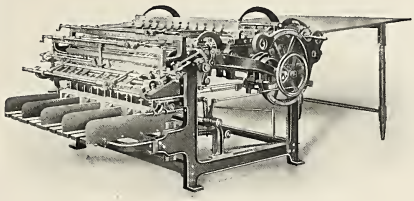
A material increase in output guaranteed.

NEW YORK
CHICAGO

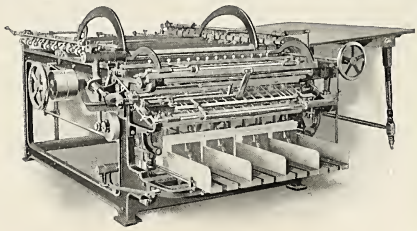
DEXTER FOLDER CO.

BOSTON
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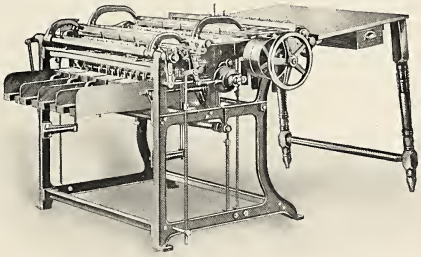
Dexter Folding Machines



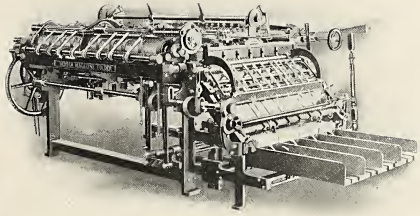
Dexter 3-fold Parallel Folder
First fold through long way of sheet



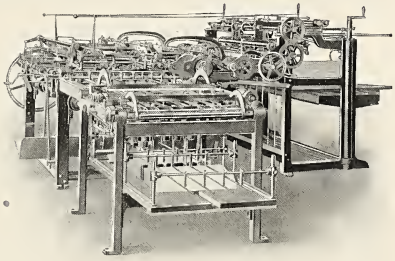
Dexter 3-fold Parallel Folder
First fold through narrow way of sheet



Dexter Pony Parallel Folder
Makes two parallel folds



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Delivers quadruple 8's and 16's, with edges cut open



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Per L. R. Wolf, Jr.

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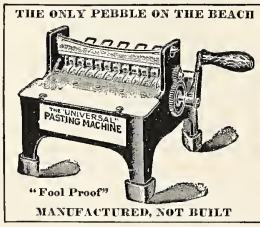
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Over Ten Thousand in use.

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Wetmore Patent Glue Heater



Shipped on Trial. No Expense.

If it don't convince you it will pay for itself *once* per year for twenty years

It Won't Cost You a Cent!

No Scum—No Crust—No Dirt—No Sour Glue—No Glue on Floor—No Bad Work.

Prepares glue in one-quarter and enables you to handle it in one-tenth the time of other heaters. *Over 200 styles, ALL sizes*

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We advise the use of Malley's Glueine Padding Cement in Binding Pads or in place of glue for every purpose. "It is better than the best," being stronger, more flexible and more durable than any other cement on the market. Write for Points on Pads.

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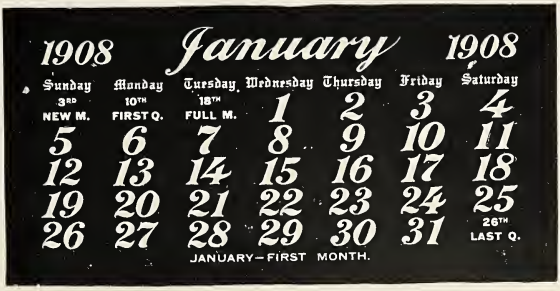
¶ We not only wish to send you our catalogue, but we invite a more intimate and personal correspondence upon this subject.

¶ "PRISM" IS A LITTLE MAGAZINE we publish monthly. Not a mere advertisement, but a beautifully made and printed little publication about that world of wonder and beauty seen by the lens. Send us your name and we will enter your subscription FREE.

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The Best Paper-Cutting Knife for All Kinds of Work

SWEET TEMPER
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The Roth Embossed Printing Press

Automatically and simultaneously embosses and prints from a steel die or plate

IS A REVOLUTION IN POWER EMBOSSING PRESSES

All classes and kinds of work possible to be done on a power press, including hot or dry work

GUARANTEED to be perfect and to excel all other makes of presses in every feature.

Occupies one-half the floor space, is about one-half the weight, is four times as strong and will exert four times as much pressure on the die with one-half the motor power as any other make of press.

Is the most efficient, durable, compact and rigid.

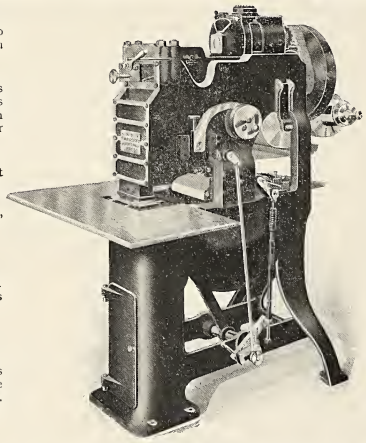
Is the fastest and smoothest-running, and runs without vibration or jar.

Is a triumph of simplicity.

The body, or frame, is composed of a single carbonized steel casting which is eight times the strength of cast iron.

We claim originality in every detail.

Our No. 0 Pony Press will take dies as large as 2½ x 5 and will bring up 5 square inches of solid ruled work; weight, 750 lbs.



OUR No. 3 will emboss in the center of 30-inch sheets; no limit to the length.

Will take a die or plate 7 x 10 inches on regular work and steel-plate effect, and bring up 50 square inches of solid ruled work. 20 x 20 inch dies on hot or dry work.

Built in five sizes; the smallest is operated by hand. The large sizes are built to receive our seven different automatic attachments for the various purposes and varieties of work.

Instructions complimentary, personal, typewritten and otherwise.

The variety of work that can be done on it is so great that the smallest printing concern can easily secure sufficient work to keep at least one press running steadily.

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Send for descriptive pamphlet, etc. Correspondence solicited. No payments required until all guarantees and representations are fulfilled; everything we write or say to be considered as such, including circular matter.

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The Wetter Numbering Machine

Model 125

Five-wheel Machine to automatically number from 1 to 99999.

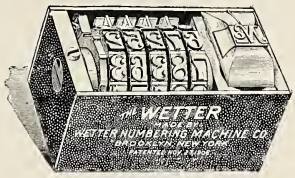
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Size, ⅞ x 1½ inches.

Machines to Number Backwards made to order without extra charge.

Has by merit created and fulfilled the demand for the best for the past twenty-two years.



All Type Founders and Dealers carry in stock and recommend the Wetter

WETTER NUMBERING MACHINE COMPANY
331-341 Classon Avenue, Brooklyn, New York, U. S. A.

Model 130

Five-wheel Machine to automatically number from 1 to 99999.

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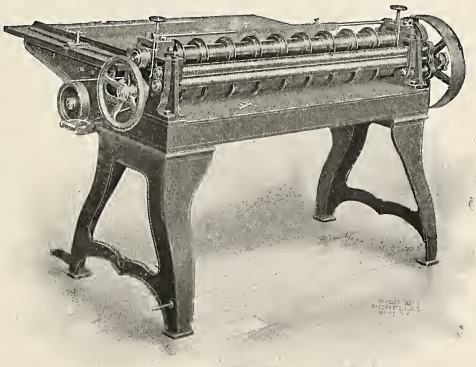
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For slitting all kinds of paper, cardboard and sheet fabrics

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It is a product full of solid value, the best on the market, and it happens we make it cheaper than some one else.

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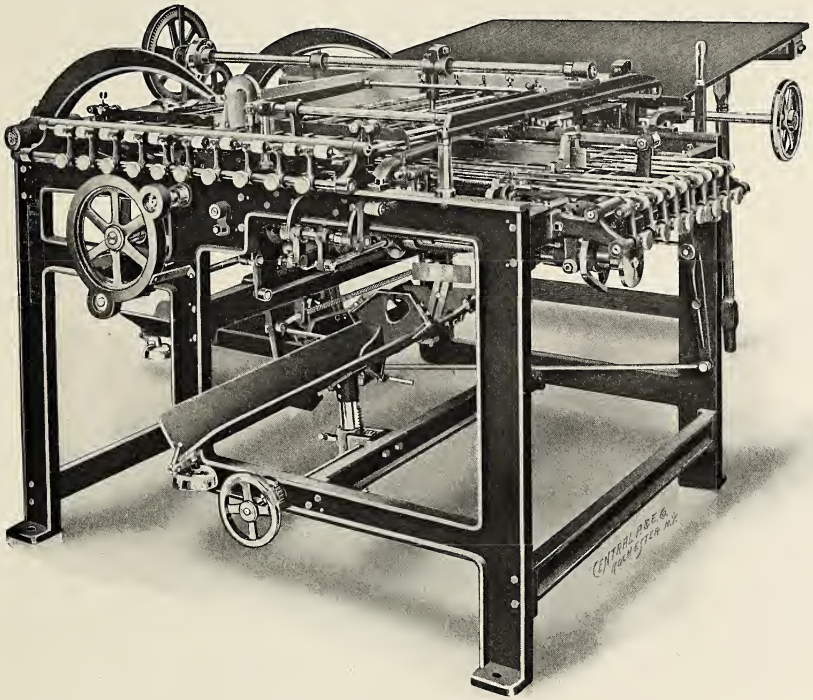
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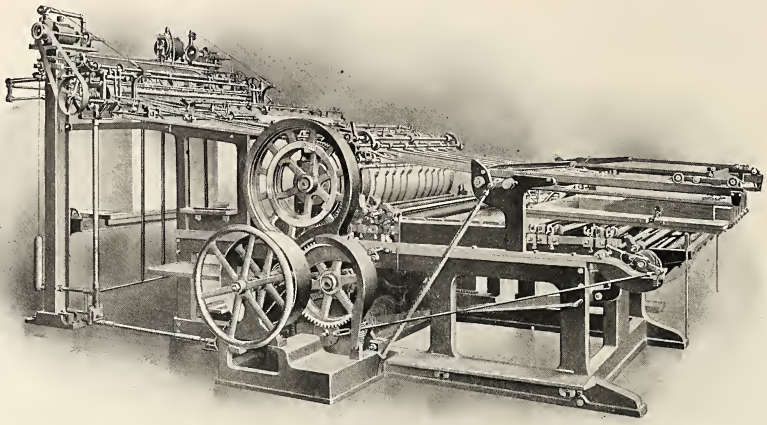
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Fuller Folders *and* Feeders

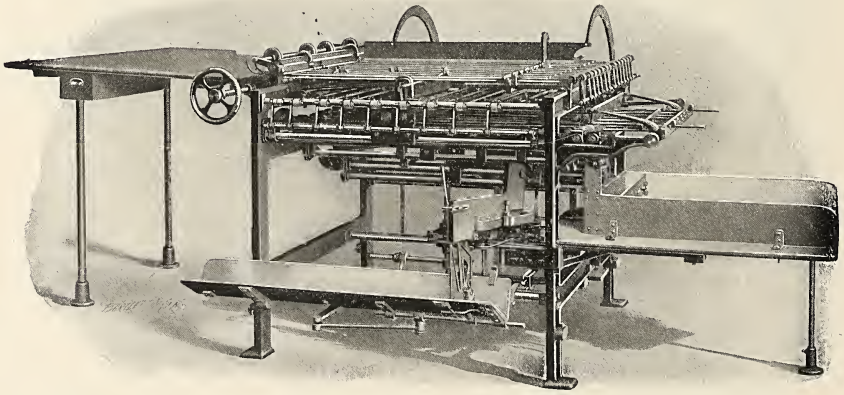


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

THOUSANDS IN SUCCESSFUL OPERATION.



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Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

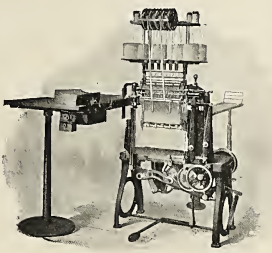
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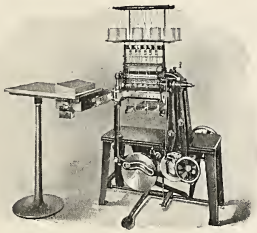
Smyth Manufacturing Company's Specialties



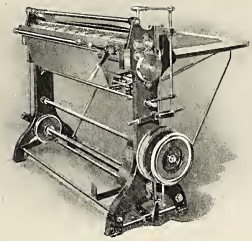
No. 3 Sewing Machine



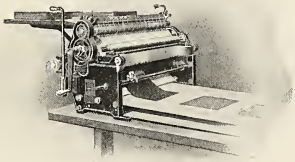
No. 4 Sewing Machine



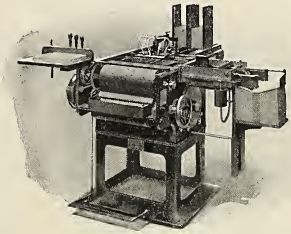
No. 7 Sewing Machine



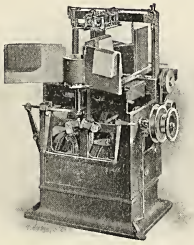
Cloth-cutting Machine



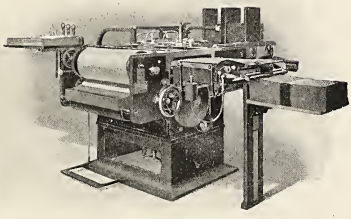
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No. 1 Case Machine



Casing-in Machine



No. 2 Case Machine

THE **best constructed,** the **most satisfactory** and the **most profitable** machines for the purposes for which they are designed.

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IS A MONEY-EARNING PRESS

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The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

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The Inland has the faces that will please your old patrons and make new ones. Specimens are yours for the asking.

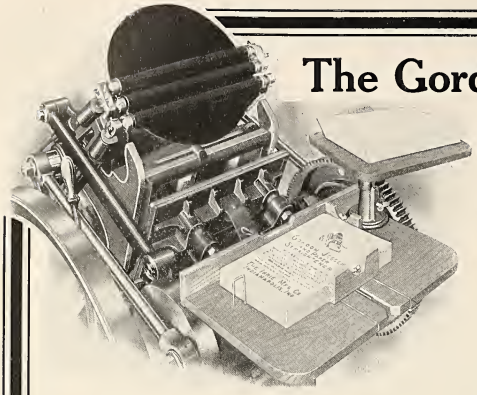
Tell us what line of work you do and we will gladly give you our suggestions as to the best faces to add.

No delay in filling orders for Standard Line Type

Inland Type Foundry

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Set in Condensed Caslon and New Caslon Italic. Border Nos. 1258, 1858, 2458



The Gordon JOGGER

On Thirty Days' Trial!

JUST SAY YOU WANT TO TRY IT. Tell us *make* and *style* of your press. We'll send the Jogger. At the end of thirty days, *if you are willing to part with it*, SEND IT BACK. *We'll pay all the charges.*

Important Facts about the Gordon Jogger

Clamps to flange of platen as shown in cut—is *not* bolted or screwed on. *On and off in a jiffy.* Jogging mechanism can be detached in twenty seconds, *leaving board flat.*

Can be attached to ANY platen press. Can be changed *instantly* to fit any size sheet. Has no parts that get out of order.

Prevents offsetting by even distribution of weight of paper. Makes it possible to deliver rush work immediately. *Does not damage edge of stock, which hand jogging always does.*

Further information on request.

Prices

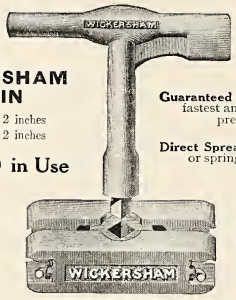
Charged by Manufacturers and by Dealers everywhere

7 x 11 . . .	$8.50
8 x 12 . . .	8.50
10 x 15 . . .	8.50
12 x 18 . . .	9.00
14 x 20 . . .	9.50
14½ x 22 . .	10.00

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INDIANAPOLIS, INDIANA

POWERFUL LOCKING DEVICES



WICKERSHAM QUOIN

No. 1—⅝ x 2 inches
No. 2—¾ x 2 inches

2,000,000 in Use

Guaranteed to hold on the fastest and shakiest presses.

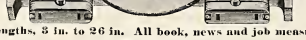
Direct Spread—No skew or spring of form.

Regular Keys
Minikin Keys
Pressman's Keys

ONE KEY FITS ALL THREE DEVICES

MORTON LOCK-UP

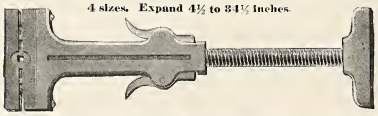
Foot or Side Stick and Quoins in one piece.



41 lengths, 3 in. to 26 in. All book, news and job measures.

STEPHENS EXPANSION LOCK

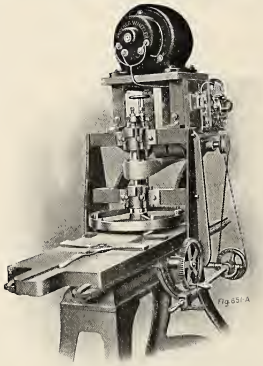
4 sizes. Expand 4½ to 34½ inches.



WICKERSHAM QUOIN COMPANY

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C-W MOTOR DRIVING A PLANER



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CROCKER-WHEELER

MANUFACTURERS AND ELECTRICAL ENGINEERS

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Worth While taking a Chance

when it only costs little!

Spoil a set of rollers and it will cost you $3.00.
Use *poor* rollers and the job is *poor!*
Use *good* rollers and print a *good job* for about the *cost* of a *set* of *rollers*, by using

McNamara Perforating Gripper

For sale by all dealers, or by

J. F. McNAMARA, Far Rockaway, N. Y.

Use it three ways: FOR PERFORATING
FOR SCORING
AS A SKELETON GRIPPER

8 x 12 Press . . .	**$3.50**
10 x 15 Press . . .	**4.00**
14 x 22 Press . . .	**5.00**



Try the *Worth* of this

ADDING MACHINE

For TWO WEEKS *FREE*

Prove at our expense that it will do everything that any $150 to $375 Adding Machine **can** do (except print) and do it **Quicker.** It adds, subtracts, multiplies, divides, etc., up to 999,999,999—the full capacity of any machine.

Why Pay $150 to $375

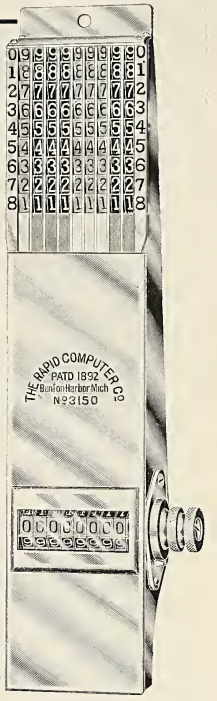
for an Adding Machine when the Rapid Computer—at **only $25**—is built of the same **high-class materials** and expert **workmanship** and is sold under an **equally strong guarantee?**

The Rapid Computer

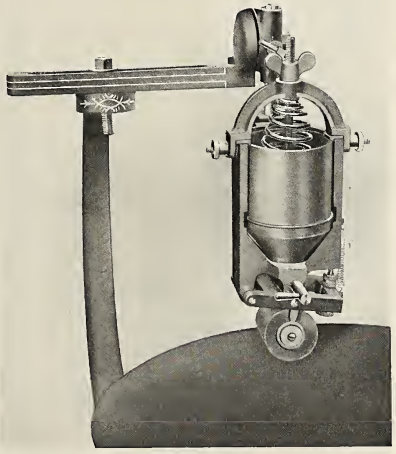
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A PERFECT MECHANICAL DEVICE

Dust-proof, Air-tight, Self-cleaning
Perfect Distribution, Absolute Adjustment
Changeable Tubes for Color Work
Saves Time, Ink and Labor

Especially adapted to fine color and half-tone work because of perfect distribution. A powerful automatic spring controlling feed insures uniform color. Can be adjusted to light or heavy work instantly. Each tube holds one pound ink.

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All Sizes
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Spaces and Quads

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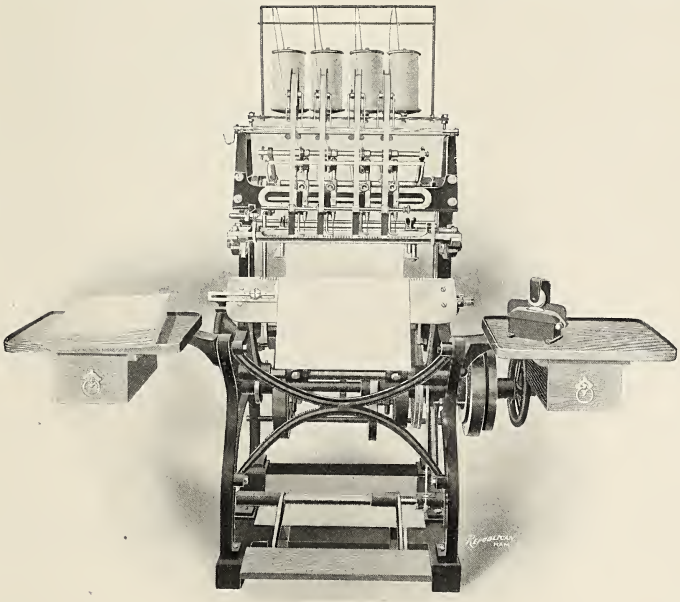
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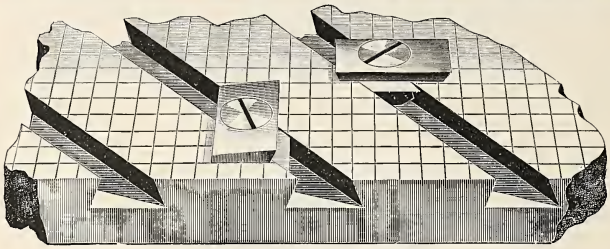
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WESEL Patent Iron Grooved BLOCK

THE ONLY SAFE BLOCK



THE ONLY SAFE HOOK

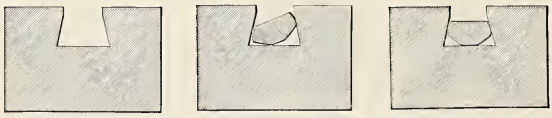
Sectional view of Wesel Patent Iron Grooved Block showing Hooks in position.

With Wesel Patent Hook and Drop-in Nut

Nearly 900 Blocks in use.

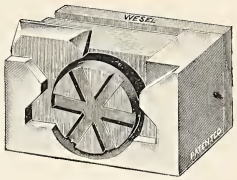


Wesel Patent Hook with Drop-in Nut.



Sectional view showing how Drop-in Nut is inserted into the Grooves.

The only Block which successfully meets all the requirements of those who print from plates. This is proven by the repeat orders we are constantly receiving. Those who have tried out the block by actual experience will not be satisfied by any other device. Its use will save labor in making-up and make-ready, and save wear of plates. Every consideration which should be given weight by the manufacturing printer is in favor of the Wesel Patent Iron Grooved Block. We will be pleased to estimate on a block equipment to fit your press. Hooks for every purpose can be provided.



Narrow Margin Dittman Register Hook.

THE DITTMAN HOOK

FOR REGISTER WORK

used in connection with our Metal or Iron Sectional Blocks, is especially adapted for work demanding fine register and printed in two or more colors. The Dittman Hooks are used by all the best three and four color printers. They are reasonable in price, are practically indestructible, and are guaranteed accurate in height and body.

WE WOULD BE PLEASED TO ESTIMATE ON YOUR REQUIREMENTS.

Send for "WESEL'S SPECIALTIES FOR COLOR PRINTERS," free upon request.

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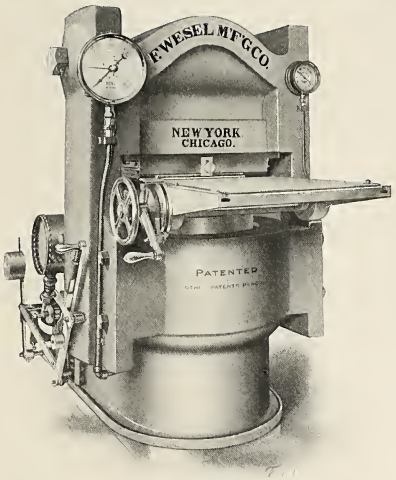
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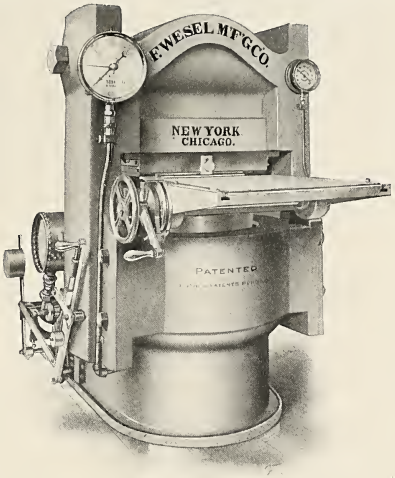
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PERFECT ELECTROTYPES

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Mould is made in cold metal.
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Absolute perfect register assured for color plates.
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Much quicker deposit, and copper of a quality as hard as rolled copper.
Considerable saving in time and money.

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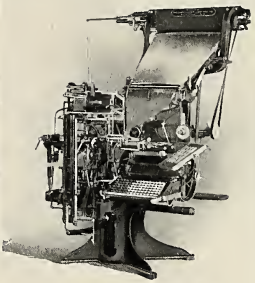
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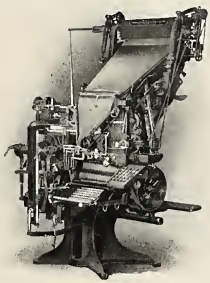
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Quick-Change Model 5
Single Magazine

Orders tell the story



Quick-Change Model 4
Double Magazine

Orders for

378 Linotypes

were entered during the months of
May, June and July

This is an average of 126 machines a month and is a far greater number than has ever been sold of any other composing machine in this country in One Entire Year

Book and Job Printers will be interested to note that the large majority of these orders are for one and two machines and are going into book and job printing-offices.

We take pride in the fact that no commission was paid the "right inside man," no secondhand machines were taken in part payment, and *no stock given away*, to secure these orders.

An increasing number of Linotypes are being sold each year solely because an increasing number of job-printers and country newspaper publishers are realizing that we play no favorites, have but one price, give every one a square deal, and despite plausible arguments to the contrary, that

The "Linotype Way" is the only way

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"LONGER, HIGHER AND WIDER BERTHS"

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This railway owns and operates the sleeping, dining, library and other cars on its passenger trains, thereby offering an excellence in service and equipment not obtainable elsewhere.

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These excellent trains suggest the choice of routes offered for your vacation trip. Low rates in effect make such trips inexpensive. Interesting books and folders will be sent to any one for the asking.

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Remember we are strictly Artists and Engravers — not Printers. One quality only. Our artists and designers plan dummies for catalogues and booklets prepared specially for your customer, thus giving you a chance to compete for good jobs. A reasonable charge is made for their services, based strictly on the time consumed on your work. Modern Commercial Art sent free to those writing on their letter-head. No postals.

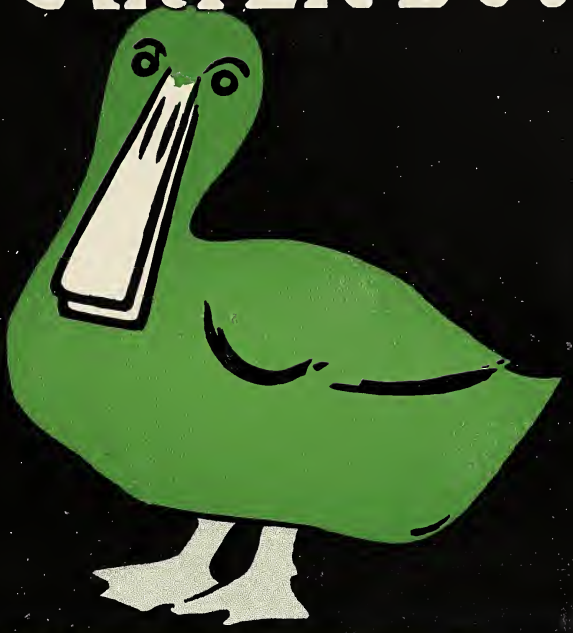
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The Carter Green Duck

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THE CARTER PRINTING INK COMPANY
Incorporated
CLEVELAND, OHIO, U. S. A.



SATISFIED CUSTOMERS

The Carter Printing Ink Company

believes in the "show me" plan of doing business. We do not ask the Printer to send us an order for Ink, if he questions our statements as to quality.

THE ONLY WAY TO KNOW A THING IS TO TRY IT

We want you to test our Inks by a sample can that we will ship you by express, charges prepaid, for the asking. Can we do more?

First—we want to satisfy you—then you will deal with us thereafter as a "satisfied customer"—one that we have "shown."

On the reverse side you will see our Milori Green, made and designed to stand out, a pronounced and striking color for fancy and high grade color work.

Let us send you samples. A test will do more to prove our statements.

The Carter Printing Ink Co.

Incorporated

Cleveland, Ohio, U. S. A.

Have you seen our Colored Pamphlet, showing an actual test of our Half Tone Black, No. 430, and Geranium Lake, No. 86? Drop us a request for it.

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged $7 per year for two lines; more than 2 lines, $2 per additional line.

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ADVERTISING NOVELTIES.

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ADVERTISING NOVELTIES OF WOOD.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y. Rulers and adv. thermometers.

NORTH-WESTERN NOVELTY CO., Geneva, Ill.

AIR BRUSH.

THAYER & CHANDLER, fountain air brush, 160 W.



Jackson blvd., Chicago. Send for catalogue.

BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

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THE DOWNING does the work of six girls. Makes bronze work a pleasure. Cleans any paper perfectly. No dust. Write Downing Duster Co., Box 758, Milwaukee.

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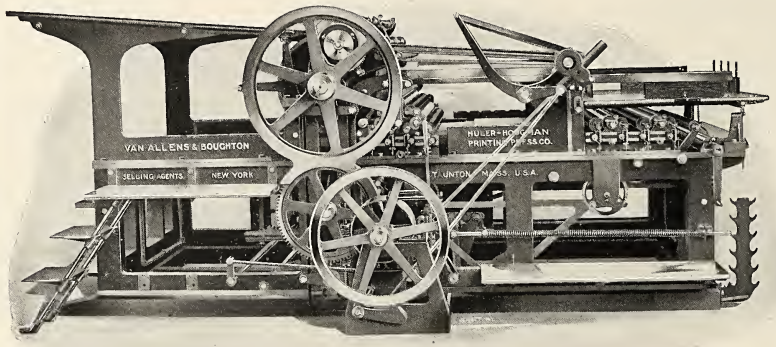
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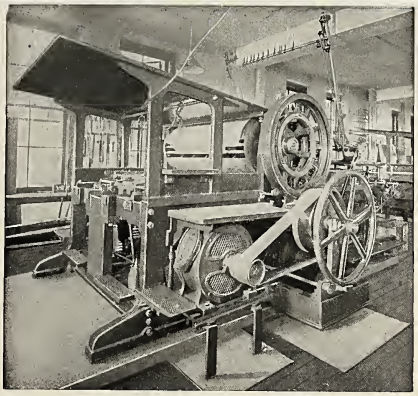
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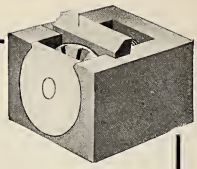
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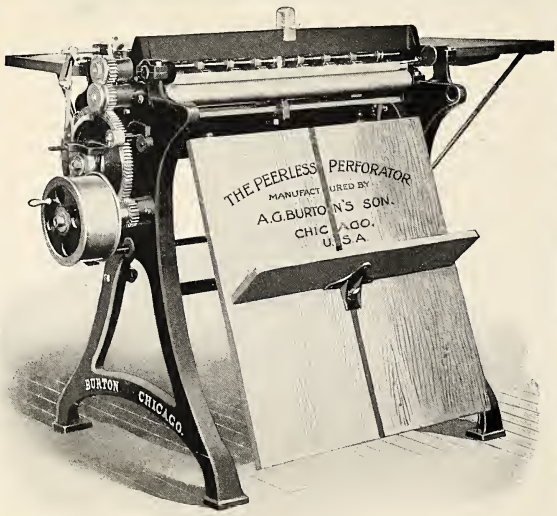
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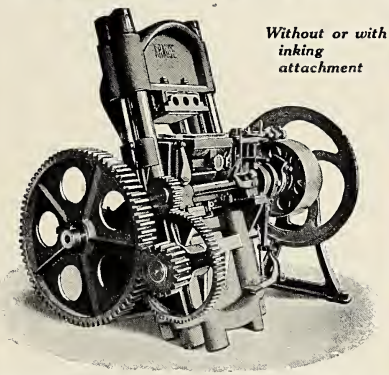
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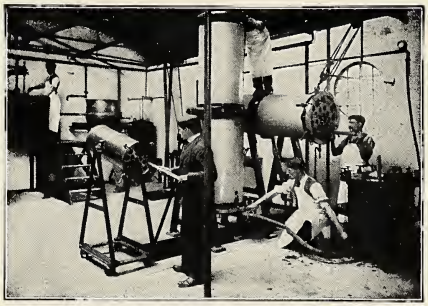
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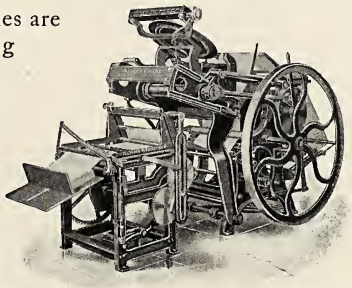
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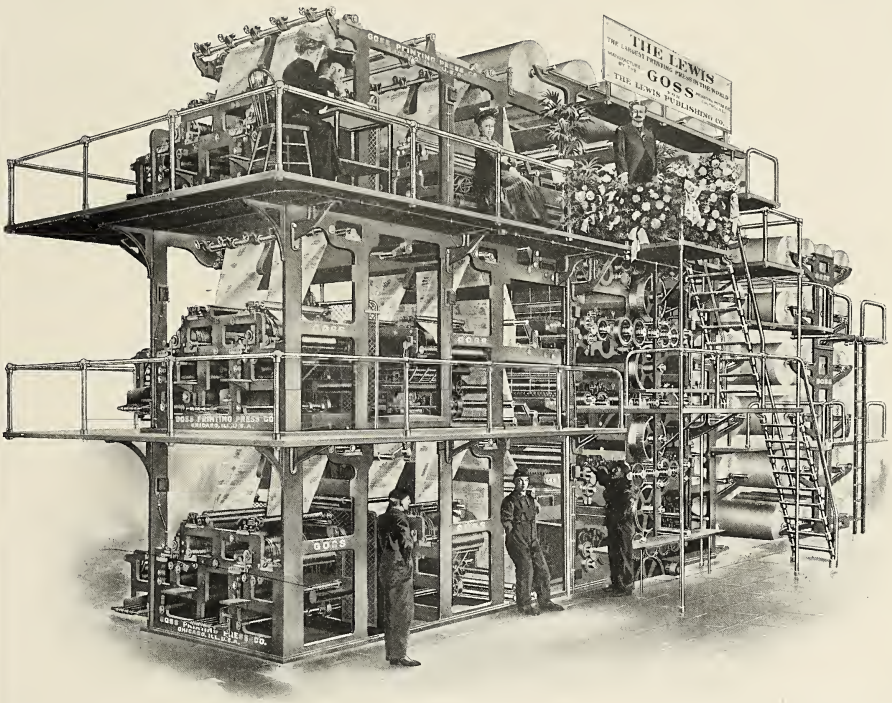
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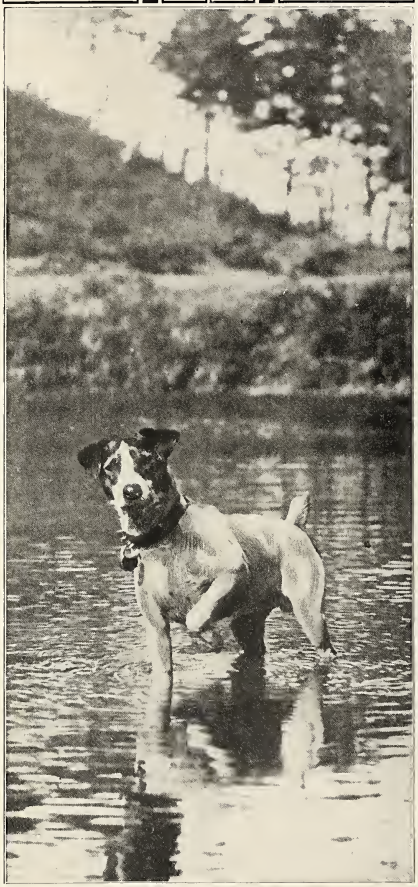
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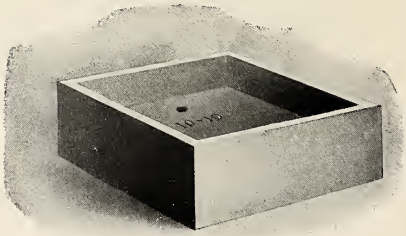
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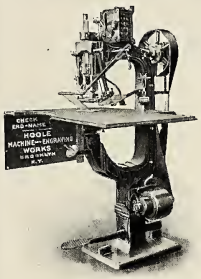
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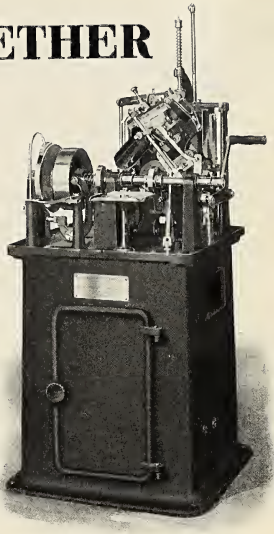
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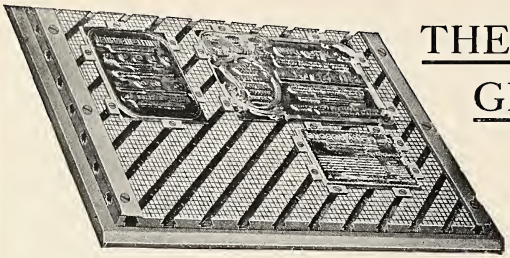
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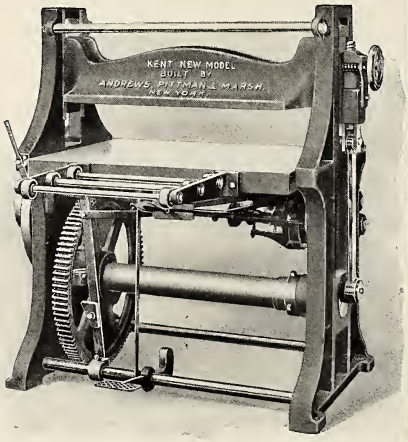
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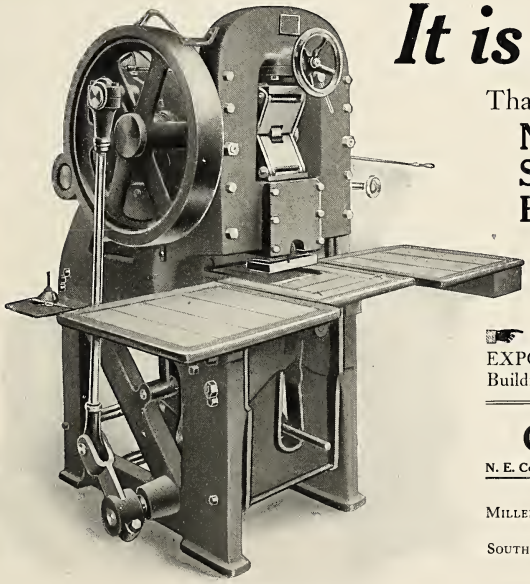
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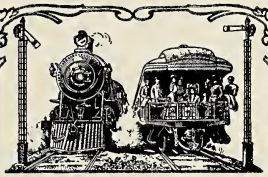


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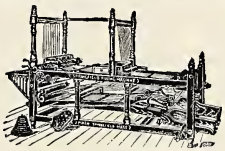
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